

# VARIETY

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## SPORTS PITCHES FOR TV SHUTOUT

### Prexy Fishes by Proxy

Boca Raton, Fla., Dec. 4.

It happened during a press conference in NBC prexy Joseph H. McConnell's suite at the Boca Raton Hotel last week. He was bringing the press up to date on NBC convention developments, analyzing network-affiliate relationships and projecting NBC's future sphere of influence in broadcasting.

Suddenly the telephone rang. It was the front desk to inform McConnell: "You've got a bite."

The NBC prexy fled from the room quicker than a station-break announcement.

Before confronting the press, he had rigged up a fishing tackle from his bedroom balcony overlooking the water and had alerted the front desk to notify him in case of a nibble, which registered a noise at the office.

### Show Biz Glamor Merchandising For That Big Santa Claus Pitch

By BERT BRILLER

Big Business' long-standing dependence on show business to help win friends and influence sales of merchandise is hitting an all-time peak. The trend is being pointed up in the current Christmas buying rush.

Publicity generated by Hopalong Cassidy, Roy Rogers, Gene Autry, Space Cadet and others are having a marked sales effect on toys and toys carrying their name. It's estimated that "character merchandising" in 1951 will have accounted for \$250,000,000 sales in the boys' wear field alone and another \$200,000,000 in toys and other hard goods.

Department stores are using show biz appeals to an unprecedented degree. For the past month Gertrude Berg has been trekking to various department stores, in N. Y. and out-of-town, to kick off a new line of "Molly Goldberg" dresses, based on the radio-telepix character that she created.

ABC-TV's "Tom Corbett, Space Cadet" has invaded Gimbel's with a large replica of a rocket ship in which moppets are able to take a "ride around the outer worlds in 80 seconds." Last Saturday (1),

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### No Popcorn, No Candy Every Thurs. in Toronto Try for 'Lost Audience'

Toronto, Dec. 4.

Popcorn machines and candy bars will be removed from the lobby, all members of the staff will wear dinner jackets and the usual screen trailers of following week's attractions will be shelved in an attempt to recapture the "lost audience" of now occasional filmgoers in the middle-age bracket, according to a deal just completed by Yvonne Taylor with Famous Players (Canadian) and 20th Century Theatres for a 10-week test period commencing Jan. 17.

An even 45 trans-Canada houses of the two chains will present weekly one-night showings of "distinctive" pictures as apart

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### Chaplin's 100% TV Nix

Hollywood, Dec. 4.

Charles Chaplin has nixed bids from networks and others for TV rights to his motion pictures, and has also turned down offers to do a live video show, a spokesman for the producer-actor said here.

Chaplin figures he can get more coin out of theatrical release of his old pix, and it's known also that he has no particular liking for the medium, which is why he nixed offers to do TV.

He owns rights to about 16 pix made since 1918. The old Chaplin pix now shown on television were made before that time.

### NBC Wants in On 4,300,000 Theatre TV Audience in '55

Boca Raton, Fla., Dec. 4.

Projecting TV into 1955, at which time he envisions 4,300 TV theatres, each averaging 1,000 seating capacity for an overall one-time audience of 4,300,000, Ed Madden, NBC-TV's veepee in charge of sales and operations, revealed at the NBC convention here that the network may program specifically for theatre TV.

The 4,300,000 audience, Madden opined, will represent only 5% of the anticipated 84,000,000 potential TV viewers as of 1955. Latter figure is based on NBC's own appraisals, indicating that in the freeze-lift era of 1955 there will be 28,000,000 TV homes, with an average of three persons per set.

There's no reason, said Madden, why theatre TV and home TV cannot exist side by side, and there should be plenty of room for both. Major problems may be programming for the theatres, he ventured, and NBC is of the opinion it should have a stake in catering to the nightly 5% out-of-home viewers.

### MOVE TO PROTECT GATE RECEIPTS

Opposition to unlimited televising of top sports events mounted on all fronts during the last week, with indications pointing to the probability that video stations will face a stiff fight to gain rights particularly to football and baseball games next season. College grid execs, as well as minor league baseball chiefs, asserted TV was hurting their gates too much.

Cited as particularly significant in the running argument was a report from the Los Angeles Coliseum that TV cut football attendance almost in half, both at collegiate and pro games. Management of the 110,000-seat stadium revealed an attendance increase of 48% this year when games were not televised over last year, when the contests were aired. Concessionaires reported a 100% increase in his this year.

Pro-TV-ites continue to underscore, however, that the figures by themselves prove nothing. They claim that too many other factors must be taken into consideration, such as the weather, the marquee lure of each individual game, etc. If sufficient weight is accorded

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### 28,980,000 TV Viewers For Martin and Lewis Tops Film Audiences

Dean Martin and Jerry Lewis, on their last television show for NBC, played to at least one-and-a-half times as many people as see their feature films. TV show, aired Nov. 4 on NBC's "Colgate Comedy Hour," had an audience of 28,980,000 viewers, while the average film feature, according to the most recent estimates, plays to about 20,000,000 people.

Video figures were compiled by the NBC Research department and are based on American Research Bureau statistics. M&L's TV audience, representing one out of every five persons in the U. S., is the largest on record for a regularly-scheduled TV show.

ARB gave the M&L show a nationwide rating of 48.8. Program was tuned in on receivers in 6,900,000 homes, with an average of 4.2 viewers per set. Milton Berle's "Texaco Star Theatre" on the same network hit a higher rating during that period but had a smaller audience.

### 26 Sol Lesser Pix Into TV

Hollywood, Dec. 4.

Twenty-six pictures originally produced by Sol Lesser are being thrown on the video market via Peerless Television, distrib arm recently formed by Lesser and Edward Small. It virtually doubles the outfit's film library.

When Peerless was set up Small provided 27 features. Lesser's fresh contribution now gives the firm a total of 53.

### Ed Sullivan Hits AGVA's TV Show As 'Cut-Rate' Comm'l Competition

#### Godfrey's 'Bad Taste'

Louisville, Dec. 4.

WHAS cancelled one of the Arthur Godfrey shows last week. Stanzas, which is taped for afternoon playback, was questioned by station engineers on good taste. Godfrey's ad-libbing took the form of quizzing a femme anent Lydia Pinkham's, adding up to the control room calling Victor Sholla, who was on jury duty, as to the procedure. Sholla quickly said, "If the good taste of the material is in question, cancel it."

WHAS, which has a high reputation for good taste and service in the public interest, didn't think the Godfrey material was funny.

Television Authority is seeking to outlaw all welfare shows in which performers will be asked to work for less than their usual fee on commercially sponsored shows. Attack on this type of program came after the American Guild of Variety Artists' first show, as part of the "Colgate Comedy Hour" series on Sunday (2), which caused Ed Sullivan, N. Y. Daily News columnist and confederer of the competing "Toast of the Town," to protest to AGVA national administrator Henry Dunn and Television Authority head George Heller, that this show was providing unfair competition to sponsored programs paying full salaries.

Text of Sullivan's complaint to VARIETY is as follows: "As AGVA member who has given employment to more than 1,000 AGVA members on TV, I have filed vigorous protest with Henry Dunn and George Heller against indefensible position of AGVA entering TV field in cut-rate opposition to sponsored shows which pay acts full salaries. I have pointed out that next absurdity would be for AGVA to sponsor a cut-rate show at Romy Theatre in competition with a full-

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### Nunnally Johnson Sees 75% Cinemas K.O.d by TV by '56

Columbus, Ga., Dec. 4.

Film producer-writer Nunnally Johnson said here that television will do away with 75% of the nation's film theatres. Johnson, a native of Columbus, made the statement at the home of his father, whom he was visiting.

Wholesale disappearance of film houses will take place when picture studios and television make a deal. Johnson thinks the deal is sure to be made.

"We'll just have to make a deal. There's no question about it," said Johnson. "Eventually three-fourths of the theatres in the country will be torn down. The pictures will be broadcast from a central place and you'll pay for it in some form

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### Carmel Myers Patents TV Lighting Method, Hurdles 'Can't Do It'

Former screen star Carmel Myers, who only recently debuted in television, received a patent last week on a new method of TV lighting. She's talking deals with several camera and lighting companies on making the new device available on a lease basis.

Gadget resulted from Miss Myers' being told by technicians at WJZ-TV, N. Y., that "we can't do it," when she started telling them how to arrange the spots on her. She discovered, she said this

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**The Hour of Charm**

BEVERLY HILLS Country Club, Covington, Ky. (Nov. 2-22)

Nov. 23 - Richmond, Ind.

" 24 - Dayton, O.

" 25 - Kokomo, Ind.

" 27 - Chicago, Ill.

LAST FRONTIER, Las Vegas (Nov. 30 - Dec. 27)

Hinerary Until 1952

# If Riviera Rover Boys Keep This Up They'll Get Booked Into RKO Bangkok

By NICKY WINTER & JIM CARHARTT

Cannes.

We have just returned from another visit to London, where, after the appearance of the Time rewrite of our VARIETY story panning England, we were given the sort of royal welcome usually reserved for Bible salesmen in a West Side gymnasium. The general feeling was that we, as Americans, were trying to get back at England for burning the White House in 1812, and our friends greeted us with the kind of looks that can open oysters at 50 yards. Last time we were there, they put their best foot forward for us. This time they put their second-best foot backwards for kicking purposes. Only the fact that she was having her own worries in Canada at the time saved us from being publicly snubbed by Princess Elizabeth when we drove past Buckingham Palace. But we were given clearly to understand that unless we made a complete apology for all we had said about England, the United States might have serious difficulty persuading Britain to borrow any more money. We were further told that our article led to bad blood, which is fine, because look where good blood has led England.

London theatre is booming at this point. There must be more than 35 legit shows running while we were there. "South Pacific" among them, but, as usual, for that you can't even buy tickets to stand in line to buy tickets. The critics, however, seemed to have written their reviews a week or so before the show opened, most of them operating on the general idea that since the Festival of Britain lost 11,000,000 pounds, no "South Pacific" was going to make money if they could help it. But we and the Duchess of Kent did go to the opening of Orson Welles' "Othello," and the back of her head was more interesting to look at than anything on the stage. Welles either was overcome by the thought of 17 ole him playin' Shakespeare right there in London, or he had hurt feet and had to

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## Cantor Cuts in Skolsky On His WB Biopic Deal

Hollywood, Dec. 4.

Eddie Cantor's biopic deal with Warner Bros. is a second try for the start on the Burbank lot, this time with Sidney Skolsky handling the project. A couple of years ago Harry Kurnitz was assigned the chore of "The Cantor Story," but in the meantime the comedian called in Skolsky to do a treatment. The columnist will also officiate as associate producer on the picture, as he did with the first "Jolson Story" at Columbia. Skolsky will have a profit-sharing interest in the pic with Cantor who owns the WB package.

Cantor will dub his own vocals, a la Jolson, but the casting of his celluloid alter ego is still not set.

## Don't Ask Gals About Femme Tastes on Buys, Sez Femme Ad Veepee

Detroit, Dec. 4.

Here's a tip to advertisers about women from a woman: "Each woman is two women in one. One half is little Miss Love and Kisses. The other is little Miss Wash the Dishes. To sell any product to a woman, you've got to either walk straight into her heart or straight into her head, and the sure combination is both."

The advice comes from Mrs. Jean Wade Rindlaub, veepee of Batten, Barton, Durstine & Osborn. She won the Advertising Federation of America's award last June as Advertising Woman of the Year.

Addressing the Detroit Adcraft Club, Mrs. Rindlaub said: "Little Miss Love and Kisses wants love and affection and can be appealed

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## Peter Lind Hayes

who would know about those things from his intimacy with Salomon, discusses on

## Hecklers

is an amusing byline story in the forthcoming

46th Anniversary Number

VARIETY

## 44 Thesps Set For Global Xmas Stints

Hollywood, Dec. 4.

Total of 44 players have been rounded up by the Hollywood Coordinating Committee to carry Christmas holiday entertainment to U. S. armed forces in Europe, Alaska and the Pacific and Caribbean areas. When the troupes leave via Military Air Transport planes on Dec. 20, it is expected that almost double that number will have volunteered.

Signed for the European tour are Betty Butler, Carleton Carpenter, Carolin Cotton, Tony Curtis, Janet Leigh, Arthur Loew, Jr., Walter Pidgeon, Debbie Reynolds, Barbara Ruick, Audrey Totter, Robert Tucker and Keenan Wynn. Pacific area: Julie Adams, Keith Andes, Hillary Brooke, Raymond Burr, Gary Cooper, Paul Douglas, Yvette Dugay, Johnny Grant, Piper Laurie, Richard Morris, Jane Nigh, Molly Picon, Mala Powers, Jan Sterling and Beverly Tyler. Alaska: George Dolenz, Virginia Hall, Irene Martin, Ray Milland, Ava Norring and Ann Robin. Caribbean area: Richard Allan, Harry Brown, Bob Hawk, Marilyn Johnson, Joyce MacKenzie, Helen Stanley, Forrest Tucker, Harry Tyler, Raymond Walburn, Pat Williams and Joy Windsor.

## No Comment

HEADQUARTERS  
1ST CAVALRY DIVISION  
Office of the Special Services  
Mr. Abe Lastfogel,  
Beverly Hills, California.

I know you are greatly interested in learning how the Danny Kaye USO Show is doing in Korea. You will be happy to know that they just played here for the 1st Cavalry Division to an enthusiastic audience of more than 15,000 troops. The show was held at an outdoor theatre, dug out of a mountain side just in back of the front lines. Security from possible enemy air attack was provided during the show by anti-aircraft guns on the ground, and planes overhead.

Everyone loved the show and they will be talking about Danny Kaye and Monica Lewis for months. You have no idea how important it is to these G.I.'s, living from day to day, in a far away land, and fighting a relentless enemy, to see a familiar face from home. They are sure then that they haven't been forgotten by the people back home.

The troupe never stopped working from the moment they arrived until they took off in their planes for another unit. It was Danny's idea to eat a hurried lunch and get in a jeep where he could visit and chat with the guys in the lines who might not be able to get to the big show. The girls (Monica Lewis and June Brunner) went along, too. Even the pianist, Sammy Prager, insisted on going. They worked for hours, climbing mountains, crossing streams, stopping everywhere along the way to visit the G.I.'s. Then after the big show they went off again in another direction to visit more soldiers before supper.

Danny learned that life in Korea is rough. I am sure the girls found it even rougher. They all deserve a lot of credit for their unselfish and generous efforts. They are doing such an important job! And I hope that maybe this example by Danny Kaye and his troupe will serve to inspire others to do the same thing in the future.

Robert E. Burns,  
Capt., AGC.

# 'Mary' Has Too Little, Flayed by Critics As U.S.-British Play 'Feud' Continues

London, Dec. 4.

## Self-Regulation of Amus. Being Asked By SSB

Washington, Dec. 4.

Salary Stabilization Board is expected to ask Economic Stabilizer Roger L. Putnam this week to okay a proposed regulation permitting motion pictures, radio-TV and other branches of entertainment and professional sports to self-police and self-administer talent salaries.

The regulation, drafted last week and still kept secret, requires Putnam's okay to be promulgated. This follows a principle laid down by Eric Johnston when he was Economic Stabilizer.

SSB based the new order on recommendations by a special three-man panel—Roy Hendrickson, Neil Agnew and Philip Siff—which considered the unique problems of regulating salaries in the talent field.

## Miller, Sherwood Testify To Marta Abba's Talent (Legit) In Divorce Case

Cleveland, Dec. 4.

Depositions from Gilbert H. Miller, New York producer, and Robert E. Sherwood, playwright, testifying to the theatrical genius of Marta Abba before her marriage to Severance Milliken, Cleveland socialite industrialist, played important roles in her divorce action against her husband last week.

After their written testimony was read to the court, to show what a promising future the former Italian star had on the American stage, Milliken's attorneys announced that he had agreed to a settlement in which the cash figure was not mentioned. Mrs. Milliken, as a result, said she will file an amended petition for divorce, with case coming up for hearing here Jan. 14.

Miller, who starred her in his 1936-37 Broadway production of "Tovarich," said she was "one of the outstanding actresses in the world. There was no reason why her career would not have paralleled that of actresses like Helen Hayes and Katharine Cornell." When asked if her stage career had depended upon youth and beauty, he replied he did not see why the former Miss Abba "could not have become a second Duse."

In his deposition, Sherwood said the ex-actress, whose pre-marriage earnings reportedly had reached \$70,000 annually, had a "brilliant" career in the American legit theater, and spoke highly of her versatility in comedy, drama and emotional roles.

Milliken's lawyer admitted his client, who married Miss Abba in 1938, had left his wife and had no intention of returning to her. He also said she was entitled to alimony, separate maintenance and that there was no need for an issue of fact. No reference was made in court to any details of the settlement, but it is reported that the defendant, one of Cleveland's wealthiest socialites, was assigning to her a huge alimony.

## Squarer on Ginger: Will Gab for NAM

Ginger Rogers is slated to speak at a "for women only" session of the Congress of American Industry, sponsored by the National Assn. of Manufacturers, in New York tomorrow (Thurs.). Star will address women industrialists and wives of many of the 3,000 business execs attending the congress.

Comment was touched off a couple months ago when VARIETY reported Miss Rogers had been given the go-by by an NAM exec tracking down speakers for a Constitution Day rally. Reason was given as her association with "far rightwing" groups in Hollywood and the NAM's desire to play straight down the middle—which it later denied.

The negative critical reaction here to "South Pacific" recently was apparently typical rather than exceptional of the attitude of the West End and Broadway aisle-sitters toward each others' hits. Not that the shows in question had anything beyond American derivation in common, but it's the talk of local theatrical circles that, within a few days of the surprising thumbs-down of the Rodgers-Hammerstein musical here, "To Dorothy, a Son" was slaughtered in New York and "Mary Had a Little" got brutal notices here.

There are, of course, illuminating circumstances in connection with each of the productions in question, just as there were in the case of "Mister Roberts," an outstanding Broadway hit that was panned and failed to do business in London last summer. For instance, "Mary Had a Little," which was touted in the West End as a Broadway hit, never actually played in New York, but had a mild commercial success (and critical beating) in Chicago, but was not subjected to Main Stem standards. (Co-author and co-producer Al Rosen's quoted statement in London that "Mary" earned \$250,000 profit in the U. S., is not substantiated by backers of the original American production—Ed.).

Dope on "Dorothy"

Similarly, although "To Dorothy, a Son" was claimed in New York as a West End smash, the truth is the play was generally regarded by London reviewers as

(Continued on page 22)

## NAMES ABROAD FOR LONDON CHARITY GALA

A contingent of U. S. talent started a series of flights to England last night (Tues.) to participate in the benefit show for the Duke of Edinburgh's project, the National Playing Fields Fund. Show is slated for the Coliseum, London, Monday (10). TWA's last night were songwriter Jimmy McHugh, Tony Curtis, Janet Leigh, Rhonda Fleming and John Haskell. Frank Sinatra, Ava Gardner and Jimmy Van Heusen are set for Friday (7) flights and Dorothy Kirsten planes out the following day.

Show's finale, "International Melody," written by McHugh, will have Miss Kirsten participating. Performers will be entertained in Buckingham Palace after the show.

Group will go to Paris where they will put on a show for French President Vincent Auriol and General Eisenhower. Subsequent leg on the journey will take the troupe to Wiesbaden Dec. 16 where they will entertain U. S. occupation troops.

Several of the troupe will continue to travel in Europe with stops in Rome for Christmas and Paris, which will be McHugh's schedule. Miss Fleming and Haskell will remain after the holidays.

## Hawaiian or Hillbilly, It Sounds Same in Texas

Dallas, Dec. 4.

A six-man jury heard a concert in Justice of the Peace Bill Richburg's court here last Wednesday (28), because of a complaint filed by H. E. Brown, owner of the Hawaiian Room Lounge, that a band he had hired to play Hawaiian tunes produced hillbilly music. After applauding the four-piece combo's version of both Hawaiian and hillbilly style music, the jury took just 10 minutes to decide that Brown owed the band \$41. Brown charged that the band not only played hillbilly style but showed up for work wearing cowboy clothes. Bus Everett, the combo's leader, countered that the night spot owner had stripped the neckerchiefs from the band and hung leis around their necks. Then the band played true Hawaiian style, according to Everett.

To convince the jury he knew the difference between the Hawaiian and hillbilly, Everett led his band through two renditions of one of the disputed tunes he had played at the nite spot. After their performance, the jury ruled that the band's style could be classified as Hawaiian.

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# 'WHO'S FINNEGAN?' MAJORS ASK

## RKO Theatre Mgrs. Told to Skip Duties To Woo Proxies, Greene Unit Charges

Charge that managers of RKO houses had been instructed to skip normal duties requiring their attention, in order to solicit proxies in the RKO Theatres stockholders' battle, was made by a spokesman for the dissident David J. Greene group this week. Accusation was the final one in the heated fight which winds up tomorrow (Thurs.) with the first annual meeting of shareholders in Dover, Del.

Aggregation headed by Wall Streeter Greene is attempting to wrest control of the chain from the present board. Dissidents claim that the five-man directorate was named by and is thus a creature of Howard Hughes. Latter's 24% of the outstanding shares is in the hands of a trustee as a result of court-ordered divorcement of production-distribution and exhibition.

Greene group, which calls itself the RKO Theatres' Stockholders Committee, and the present management, headed by proxy, Sok A. Schwartz, have been in a no-holds-barred slugfest for the past month in an effort to convince shareholders of the righteousness of their respective causes. Stockowners have been deluged with letters from both sides making charges and claims and soliciting support, via signed proxies, for the election tomorrow.

It has been in an effort to get a maximum number of such proxies that the RKO management ordered managers of its 95 houses, plus dis-

## See 'No Contest' For Incumbents in Voting On RKO Pix Directorate

In contrast to the RKO Theatres stockholders meeting set for Dover tomorrow (Thurs.), which could result in extensive changes in management, today's (Wed.) meeting of RKO Pictures in the same city likely will be uneventful, attended only by company officers and one or two investors there "just for the ride." Pic outfit anticipates no contest over election of the incumbent slate of directors, and no other important business matters are on the agenda.

Theatre chain's session will settle the long-running battle between management and the group of stockholders headed by Wall Streeter David J. Greene. Each side has its own slate of board candidates, and the elections will end a bitter proxy battle which began several months ago.

Management's directorate nominees are president Sol A. Schwartz, Leland Hayward, J. P. Dreifelbis, Ben-Fleming Seessel, Edward C. Rafferty and William J. Wardall. Rafferty is an added starter, having been nominated in line with the management proposal to expand the board to six members. The others are incumbents.

Nominees of the opposition stockholder group are Greene, Jay Emanuel, Robert Parkes Baruch, A. Louis Oresman and Daniel O. Morton.

## Tax Receipts Show Sharp Sept. Pickup

Washington, Dec. 4. September showed a sharp rebound in turnstile music around the nation, on the basis of 20% admissions tax receipts just reported by the Bureau of Internal Revenue. The Federal Government's October receipts from the levy amounted to \$37,302,259, compared to \$35,036,000 figure for the same month of 1950 and the \$31,021,000 for the month before in 1951.

The improvement shows also for nightclubs. In October Uncle Sam got \$4,624,295 from the 20% bite on nitery tabs. This was more than \$1,000,000 better than the previous month. It was also over a \$1,000,000 more than was received in October, 1950.

Director  
**Henry King**  
would pool studio resources to achieve a  
**One for All**  
pix advancements  
...  
an interesting byline feature  
in the  
**46th Anniversary Number**  
of  
**VARIETY**

## \$1,750,000 Set By Major Cos. For Joint Ads

Major film companies are nearly set with plans for a \$1,750,000-per-year joint advertising campaign to boost the industry generally and spotlight a limited number of specific pictures from time to time.

Idea calls for a continuing series of all-industry newspaper advertising insertions, covering a full page in every daily in the country and appearing at the rate of one every two to three months. Plan was devised by the Council of Motion Picture Organizations and presented to the member-companies of the Motion Picture Assn. of America. If adopted, they'll sponsor the ads as part of the "Movietime USA" project.

Arthur L. Mayer, COMPO's exec v.p., took it up with MPAA's advertising committee at a second meeting on the matter in N. Y. yesterday (Tues.). They progressed to the point that agreement was reached on mapping sample ads and a space schedule to be acted upon at another session due shortly.

Plan calls for all companies to join in the full-page ad series but with each ad to plug only two or three pictures. There would have to be agreement, of course, on which outfits have representation in the insertions from time to time.

Space cost per national insertion (Continued on page 74)

## JOHNSTON TO INTRO 2 NEW AIDES AT MPAA

Major company presidents will be guests at luncheon today (Wed.) of Eric Johnston, marking his return to active duty as president of the Motion Picture Assn. of America.

Johnston is expected to take the opportunity to introduce to the MPAA board two new members of his staff. They are Ralph D. Hetzel, Jr., who will be in charge of the MPAA's New York office, and George C. Viethier, who will be a Johnston aide in Washington. He has brought both in from Government jobs.

Luncheon meet, which will serve as a regular MPAA board session, will be followed by a convocation of the Motion Picture Export Assn. board at MPAA headquarters.

## Yates in H.O. Huddles

Republic proxy Herbert J. Yates arrived in New York Monday (3) for a week of homeoffice confabs. He was unable to get east for last Thursday's board meeting because he was recuperating from a minor foot operation.

Yates is huddling with sales chief James R. Grainger on release plans for "Wild Blue Yonder" and other product coming up early next year.

## PAYOFF INNUENDO HAS 'EM HOPPING

Major company execs—with the exception of 20th-Fox—were unanimous this week in declaring they had never heard of St. Louis tax collector James P. Finnegan until his name began appearing in the papers last summer. Eugene F. McDonald, president of Zenith Radio, in a statement issued Sunday (2) said that his company had paid Finnegan \$50,000 to help get films for its Phonovision test in Chicago early this year.

The Skouras brothers—Spyros, Charles and George—were understood to be longtime friends of Finnegan, dating back to their start in the theatre business in St. Louis. Paradoxically, however, 20th-Fox, in which Spyros and Charles are major wheels, was the one company that refused to allow its pix to be used in the Phonovision experiment.

Although McDonald said he did not "know what, if anything, Finnegan did in connection with persuading the producers to make their films available to us," it was reported in St. Louis that Finnegan claimed "he had influence with a New York man who had

## 'Bargain Basement' Tix Scales Pay Off in Detroit —In Popcorn, Anyway

Detroit, Dec. 4. Although attendance has been hyped by \$1-for-the-whole-family admission plan of Detroit's Hollywood Theatre, no other theatres in the city have shown an inclination to follow suit. Joe Adelman, manager of the 3,500-seat Hollywood, reports a 20% attendance hike the last few days but finds it's too early to estimate the b.o. return.

Plan, known as "Family Night," was tried recently by Skouras' Jamaica Theatre, N. Y., but was quietly dropped last week. Spokenman for the theatre pointed out that from a numerical standpoint "Family Night" was okay, but b.o. returns did not justify retention of the plan.

In Detroit, Adelman said, "Right now we aren't making too much money, but at least we've lured a

## National Boxoffice Survey Pre-Xmas Starts Denting Trade; 'Quo Vadis' No. 1 Second Week in Row; 'Veil,' 'Paris' Next

Pre-Xmas influence is starting to be felt early this year, and key city grosses are reflecting it this session. Only the very strongest product is managing to combat the downturn. Films that recently were doing well are being hurt in numerous keys covered by VARIETY currently. Mild weather oddly enough is figured as helping in some weaker spots.

"Quo Vadis" (M-G), which pushed up to No. 1 spot last week, again is first by a healthy margin with big rating from great to terrific in eight theatres. "Blue Veil" (RKO), which had slipped back to fifth last stanza, is taking over second position.

Third money is going to "American in Paris" (M-G), same as a week ago. "Two Tickets to Broadway" (RKO) again is finishing fourth while "Detective Story" (Par) wound up fifth.

"Too Young To Kiss" (M-G), currently very uneven, is showing enough to wind up sixth, with "Across Wide Missouri" (M-G) seventh. "Worlds Collide" (Par) will be eighth. "Golden Girl" (20th) and "Lavender Hill Mob" (U) round out the top 10 list in that sequence. Latter is displaying marked strength mainly in small, sure-seaters.

"10 Tall Men" (Col), just getting under way; "The Mob" (Col), "Tanks Are Coming" (WB) and

## 20th Aims to Complete Divorcement By Next June, Year Ahead of Sked

### New TV-Films Dept.

Starting this week a new VARIETY department devoted to TV-Films will bridge the makeup between the regular Films and Radio-TV sections. Vidpix news will fall into the new TV-Films pages but vidpix reviews will be contained under the regular Television Reviews heading.

## Exhib-Prod. Meet Mapped for Coast By C. P. Skouras

Charles P. Skouras, Theatre Owners of America board chairman, is planning to set up a Coast meeting between a number of prominent exhibitors across the country and production loppers for an exchange of views on film product and the public's entertainment demands.

Session would follow the pattern set by the seminar of exhibitors and film-makers staged by the Council of Motion Picture Organizations in Hollywood earlier this year.

Skouras is said to be planning the new convale for the end of January, when TOA's regional heads will be on the Coast for the outfit's annual board meeting. He'll chair the production conference in addition to the board meet.

Last spring's COMPO seminar was hailed as a successful means of acquainting one branch of the

## Blumberg's Checkup

Nate J. Blumberg, Universal's prexy, who is at Doctors' Hospital for an annual checkup, is expected to remain there a few more days. U reveals there's nothing wrong with Blumberg, that it's his practice to enter the hospital every year for a complete going-over.

Twentieth-Fox is aiming to complete divorcement of its theatre chain from production-distribution as required by its antitrust consent decree with the Government, by next June. This would be a full year ahead of the time required by the N. Y. Statutory Court.

Decree, entered last March, gave 20th a total of 27 months, or until June, 1953, to split with its exhibition subsidiary, National Theatres. Effort to wind up the job a year ahead of time is strictly voluntary.

One consideration is that company heads are anxious to get from under the cloud of impending reorganization. They feel the quicker the break the better. The two new outfits to be formed will be in sound financial shape independent of each other, and little could be accomplished by continuing on the integrated basis for longer than necessary, it's felt.

Another big factor behind the early severance is that following the first year from entry of the decree the distribution end of the corporation must sell its pix to the subsidiary chain on a wholly commercial basis.

## Exhib Leader Organizes Bizmen to Help Fight 'Threat' by Television

Minneapolis, Dec. 4. Ted Mann, North Central Allied president, is organizing a program designed to convince businessmen throughout the territory that television is a threat to them as well as exhibitors, and to enlist their support for keeping film exhibition alive through tieups and other cooperative means, including encouraging attendance of their employees and friends at good pictures.

As part of the campaign, local newspaper publishers and editors

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# Par Would Show Wilson Violated Go-Ahead OK On Equipment Mfrs. In Prepping NPA Color TV Battle

Paramount is apparently set to battle the National Production Authority to a showdown on the Government agency's recent ban on production of color television equipment. Par maintains—and reportedly is prepared to prove—that the NPA order as issued was contradictory to the agreement arrived at between Charles E. Wilson, Defense Mobilization Director, and TV manufacturers at a meeting in Washington some weeks ago.

Par counsel Paul Porter is understood to have one of five copies of the minutes made by NPA at the capital session. These will be used in an effort to prove that Wilson gave the go-ahead to the makers for development work or actual manufacture of equipment as long as they used no more materials than presently allocated for black and white.

Par's concern is its determination to go ahead with manufacture of the Lawrence Chromatic Tube, in which it owns half the patent rights. Involved in the film company's battle with NPA is the implication that the Government agency might be riding with the Columbia Broadcasting System on the alleged desire of CBS to see color shelved for awhile.

**NPA Order Unnecessary**  
Par is burned because it went ahead on the basis of the session with Wilson. Minutes of that confab reportedly show there was agreement that no actual NPA order was necessary since all parties present (who included all the major set manufacturers) were in perfect understanding with Wilson. Further, the minutes are said to show, the Defense Mobilizer declared he was not interested in "the end product" so long as additional materials were not required.

That meeting, as a matter of fact, resulted from CBS's request for materials to make 250,000 color sets. In particularly scarce supply are fractional horsepower motors required in the CBS system.

Par got what it thought was the clear interpretation on the "end product," since it claims its Chromatic tube requires no more material—and particularly not strategic materials—than black and white.

(Continued on page 74)

## Pic on Rita-Aly Safari Woos Col Completion Coin, Distrib Setup

Deal on Columbia distribution and financing for completion of a documentary starring Rita Hayworth is being talked on the Coast. Pic, titled "Safari So Good," was shot by Jackson Leichter while accompanying Miss Hayworth and her estranged husband, Aly Khan, on a four-month hunting trek into the African veldt earlier this year.

There has been no indication from Col as to whether it would be interested in taking on the pic itself or whether it would permit it to be distributed by another company. Miss Hayworth is under exclusive contract to Col, but Leichter, who serves as an ex-officio business adviser to the star, claims that her appearance in the film is okay under a contract technicality.

Leichter figures it will require about \$75,000 to finish the film as he plans. That calls for the Harman-Ising studios in Hollywood to provide color cartoon sequences around the live action to insert a sort of story line into the pic. This would be somewhat similar to the technique Walt Disney used on "Saludos Amigos," with which Leichter was associated as Coast rep for the U. S. Office of the Coordinator of Inter-American Affairs (Rockefeller Committee).

Leichter shot the footage in commercial 16mm Kodachrome, which is suitable for blowing up to 35mm Technicolor. It was during the safari that the Rita-Aly romance cooled. Immediately upon the group's return to civilization she took off for America to obtain a divorce. Leichter and his wife, personal friends of Miss Hayworth, accompanied her and Khan throughout the four-month trek.

## Techni's \$1,497,140 Net for Nine Months

Technicolor, Inc. had an estimated profit of \$1,497,140 for the nine months ended last Sept. 30, proxy Herbert T. Kalmus disclosed this week. This is equivalent to \$1.62 per common share.

Techni's take for the corresponding period in 1950 was \$1,464,140, or \$1.59 per share.

## Big Stock Deals Reported By SEC

Washington, Dec. 4.—Jack L. Warner made four gifts totaling 4,500 shares of WB common stock last month, still leaving him with 409,948 shares, according to the new Security & Exchange Commission report on insider stock transactions. Warner also holds 21,500 shares in a trust account. Harry M. Warner made a gift of 1,350 shares, and now owns 250,600, plus an extra 16,000 in a trust account.

Alfred E. Daff sold his 2,000 shares of Universal Pix common, but still owns 100 shares of Universal cumulative preferred.

Joseph E. McMahon, of Republic Pictures, sold out his 400 shares of that company's common stock, but retained 300 preferred.

SEC confirmed that Howard Hughes has purchased 84,400 shares of RKO common in the past two months, to boost his holding to 1,013,420 shares. This was disclosed in VARIETY two weeks ago, as in connection with his fight for control of that company, and its theatres. William J. Wardall was reported purchasing 500 shares of common stock in the new RKO Theatre Corp. Sol A. Schwartz also acquired 500 shares of the theatre chain, of which he is prez.

Stanton Griffiths sold out the 500 shares of Paramount Pix Corp. common stock, which had been held by the W. E. Griffith Trust. However, he owns another 2,000 shares, plus 1,000 shares in the F. Griffith Trust.

Arthur C. Bromberg, of Monogram Pictures, reported that his Monogram Southern Exchanges, Inc., sold 6,632 shares of Monogram common, Monogram Southern retains 10,040 shares and Bromberg has an additional 1,086 in his own name.

Loew's, Inc., always in the market for any stock of Loew's Boston Theatres, Co., managed to buy 57 shares last month. This gives the parent corporation 128,256 shares of the exhibition subsidiary.

Abraham Montague reported belatedly that in September he made a gift of 500 shares of Columbia Pictures common. Montague still owns 6,177 shares, plus warrants for 10,426 shares of common stock.

## Third of U Common Acquired by Decca Gotten on Open Mkt.

Close to one-third of the Universal common stock acquired by Decca Records was picked up on the open market, Milton R. Rackmil, Decca president, disclosed this week in a Securities & Exchange Commission report covering the month of October.

Decca bought a total of 234,900 shares at a cost of \$3,773,914. Of these, 78,000 shares were purchased on the N. Y. Stock Exchange. Balance came from U proxy Nate J. Blumberg and his family, studio heads William Goetz and Leo Spitz, global sales chief Alfred E. Daff, public relations head Maurice Bergman and the estate of Paul G. Brown, who was a U board member.

Decca also acquired 32,500 stock warrants from Blumberg at a reported price of \$10 each. These are exchangeable for stock at \$5 per share additional.

## Nov. Golden Dozen

1. "American Paris" (M-G).
2. "Streetcar" (WB).
3. "Detective Story" (Par).
4. "Quo Vadis" (M-G).
5. "Blue Veil" (RKO).
6. "Worlds Collide" (Par).
7. "Tickets 5-way" (RKO).
8. "The Racket" (RKO).
9. "Across Mo." (M-G).
10. "Tanks Coming" (WB).
11. "The River" (UA).
12. "Desert Fox" (20th).

## New Imports Due in Dec., Jan. For U.S. Preems

Indicating strong activity in the art film field, some seven new imports are scheduled for U. S. preems this month and in January. One of the pictures will be distributed by Brandon Films, which is moving into the theatrical 35mm market for the first time in around 10 years. Company originally had been in standard distribution but then switched to 16mm non-theatrical product.

Brandon is returning with the Jean-Paul Le Chanols production, "L'Ecole Buissonniere." With a fresh tag of "Passion for Life," the French feature will open in New York late this month. Brandon, incidentally, will continue its 16mm business. Firm will handle an occasional 35mm art film in the future and expects to promote them via contacts developed through its narrow-gauge distribution.

Among other upcoming foreign entries are four British pix and two Italian-made films. First to be unveiled will be the new Vittorio De Sica venture, "Miracle in Milan," due to preem at the World Theatre, N. Y., Dec. 17, with Joseph Burstyn distributing.

Two British films will open in N. Y. Christmas Day. They're Snader Productions' "Angel with the Trumpet" and Souvaine Selective Pictures' "The Galloping Major." An Alexander Korda production, "Trumpet" bows at the 55th St. Playhouse while "Major" is set for the Trans-Lux 60th St. Theatre.

Meantime, Souvaine is readying another British import, "Treasure Hunt," for January release. Western Hemisphere rights to the pic were obtained by the firm from Romulus Films along with "The Innocents Abroad." Classic Pictures is prepping a January un-reeling for its British-made "Murder in the Cathedral." Adapted by T. S. Eliot from his play of the same name, "Cathedral" will be released as a two-day roadshow entry. Gian Carlo Menotti's Italian-made "The Medium" will move into national distribution through Lopert Films after the first of the year following a number of pre-release dates.

## ITOO Names Wile

Robert Wile has been named secretary of the Independent Theatre Owners of Ohio. He succeeds the late P. J. (Pete) Wood, Ohio ITO secretary for 27 years until his death earlier this year.

Wile assumes the post on Jan. 7 and will make his headquarters in Columbus. He has resigned from Universal, where he held various posts in the advertising, publicity and promotion departments. A former newspaperman, he entered the film industry in 1932.

Vol Film Ad Man

## Charles Einfeld

reappraises the business of Hollywood and its end results in

It's Still Showmanship

on editorial feature in the

46th Anniversary Number

of

VARIETY

# 'American Paris' Repeats Oct. Smash, 1st in Nov.; 'Streetcar' 2d, 'Story' 3d

## Kingsley and Mayer Have Minevitch 'Fete' for U.S.

Borrah Minevitch's "Jour de Fete" ("Holiday"), produced in France with Jacques Tatti starred, will be distributed in the U. S. by Ed Kingsley and Arthur L. Mayer. It is slated for a Feb. 12 or Feb. 22 preem at the 55th St. Cinema, N. Y.

Minevitch, whose Harmonica Rascals have long toured without their maestro-owner of the act, has been a longtime Paris resident, interested in French variety, TV and film production. "Fete" has been a b.o. click in Europe and also in England, but waited a U. S. distrib deal of the kind he wanted. This was set last week just before Minevitch flew back to Paris. Irvin Shapiro is representing him in the U. S. market.

## Par Mulls 70% On 'Greatest Show'

Paramount is considering rental terms of 70% of the gross for "The Greatest Show on Earth," Cecil B. DeMille's circus epic. Policy, if it's adopted, would be the same as that for "Samson and Delilah." In receiving the balance of 30%, exhibs also would be given a guarantee of at least 10% of the gross as profit.

Theatre men, in paying the "Samson" terms, played the film at upped admissions and expectedly would do the same with "Greatest Show." Par is now studying reaction to other top-terms pix now in release to determine advisability of finally fixing the 70% terms for the new pic.

Meanwhile, distrib is giving the film an unusually heavy promotional push. Bijou Theatre, N. Y., owned by City Investing Co., has been rented for three days beginning tomorrow (Thurs.), during which the film will be shown a total of nine times to press, radio and television reps. Total audience is expected to number about (Continued on page 75)

## 'Scarred' in Class C

National Legion of Decency this week put the Italian import, "Scarred," in its Class "C" or "condemned" category. Rating was imposed because the film "condones immoral actions; contains material offensive to religion and a suggestive sequence."

Based on "Assunto Spina," Salvatore Di Giacomo's classic of the Italian theatre, the Anna Magnani starrer preemied in New York Oct. 26. Plot is built around a typical Neapolitan love vendetta. Casolare Films Distributing Corp. is releasing in the U. S.

## N. Y. to Europe

Max Bygraves  
Paul Vincent Carroll  
Tony Curtis  
Humphrey Douless  
Rhonda Fleming  
Ava Gardner  
Paul Gregory  
John Huston  
Rudolph Jellinek  
Dorothy Kirsten  
Janet Leigh  
Jimmy McHugh  
Borrah Minevitch  
Seymour Moses  
Frank Sinatra  
Jimmy Van Heusen

## Europe to N. Y.

Enid Bagnold  
Donald Buka  
Mary D. Chase  
Linda Darnell  
Harry Dawson  
Richard de Rochemont  
Anton Dolin  
Robert Kane  
Arthur Kober  
Vivien Leigh  
Beatrice Lillie  
Bill Miller  
Laurence Olivier  
James E. Perkins  
Dick Richards  
William Roach  
Elizabeth Schuman  
Linda Stevens  
George Weitzer

## N. Y. to L. A.

Ben Babb  
Vanessa Brown  
Jack Carson  
Alfred E. Daff  
Mickey Katz  
Al Lichtman  
Russell McCullough  
Mitch Miller  
Mort Nathanson  
Norman Newell  
Jerry Pickman  
William Pine  
Ginger Rogers  
Murray Silverstone  
Charles Skouras  
Spyros P. Skouras  
Frank Stemple  
Joseph Vitale

The public is placing dramatic fare at the top of its preferred picture list and veering slightly away from lightweight musicals, judging from the top five boxoffice winners in November. "American in Paris" (M-G) was the only musical in the first five big grossers last month, according to VARIETY correspondents in 25 key cities.

"American," which was also first in October, of course, was a smash grosser last month and easily finished in top position with over \$1,234,000 total in keys covered in VARIETY. "Streetcar Named Desire" (WB), which finished second the preceding month, again copped second place with nearly \$700,000 total gross.

"Detective Story" (Par), which like "Streetcar" was another legit stage hit, was a strong third although playing in keys to any extent only three weeks out of the month. "Quo Vadis" (M-G) copped fourth money with an amazing total despite being a comparative newcomer. Fact that it did not finish higher apparently is only because it was playing in key cities just one week outside of the two initial plaques in N. Y. where it's now continuing great in fourth stanza.

"Blue Veil" (RKO) took over fifth position, being the fourth non-musical film to land high in November. "When Worlds Collide" (Par) showed enough in two weeks to capture sixth spot while "Two Tickets to Broadway" (RKO) was seventh.

"The Racket" (RKO) wound up a stalwart eighth, being only a step behind "Tickets." "Across Wide Missouri" (M-G), Clark Gable starrer, won ninth money while "Tanks Are Coming" (WB) was 10th-place winner.

"The River" (UA) landed in 11th slot, with "Desert Fox" (20th), which was fifth in October, rounding out the Golden Dozen.

"Come Fill Cup" (WB), "Lavender Hill Mob" (U), "Behave Yourself" (RKO), "The Mob" (Col) and "Tales of Hoffmann" (Indie) were the runner-up entries for the month. Few of the new pix released (Continued on page 49)

## L. A. to N. Y.

Richard Carlson  
Gary Cooper  
Tony Curtis  
Dorothy Dandridge  
William Dieterle  
Douglas Fairbanks, Jr.  
Rhonda Fleming  
Ava Gardner  
Joe Glaser  
Ruth Gordon  
Abner J. Greshler  
Teddy Hart  
John Hodiak  
William Holden  
Judy Holiday  
Garson Kanin  
Beldon Kattelman  
Jody Lawrence  
Harry Lenart  
Irving Lessor  
Anita Louise  
Diana Lynn  
Karl Malden  
Brenda Marshall  
Owen McGivney  
Jimmy McHugh  
Erin O'Brien Moore  
Pat O'Brien  
Col. Thomas A. Parker  
William Perleberg  
Mortimer S. Rosenthal  
Jack Saper  
George Seaton  
Mendel Silberberg  
Frank Sinatra  
Norman Taurog  
Jimmy VanHeusen  
Glenn Wallicks  
Hal Wallis  
Richard Webb  
Herman Wouk



# TRUST SUITS FILED: \$330,000,000

## Allied States Accused By Fabian Of Non-Cooperation on Arbitration

Boston, Dec. 4.

Blame for the industry's failure to set up a system for arbitration of trade disputes was placed squarely in the lap of Allied States Assn. here today (Tues.). S. H. Fabian, chairman of the Theatre Owners of America executive committee, accused Allied of a non-cooperative attitude which is killing all chances of developing an effective plan for intra-industry conciliation.

Addressing the annual convention of Independent Exhibitors, Inc., a New England outfit, Fabian declared that TOA, the producer-distributors and even Allied itself all have endorsed the idea of arbitration as a means of averting unnecessary court battles. He related that TOA president Mitchell Wolfson and his predecessor, Sam Pinski, "both have made earnest entreaties to Allied to appoint a committee of representative leaders in their association to sit down with a TOA committee to work out the details of cooperation."

Fabian added that TOA has never sought to be the "prime sponsors of arbitration," nor did the outfit map any plan "that would bear the TOA stamp to the exclusion of all others."

### Exhibit Proviso

Allied, however, plans to go directly to the distributors with a plan for arbitration without consultation with other exhibit groups, Fabian said. The rub is, he added, that the distributors will not engage in any negotiating unless all elements of exhibition are represented.

Clearly riled over the brushoff, Fabian announced that TOA "will not accept any tailor-made or spoon-fed plan for a system of arbitration. We will not be drawn into negotiation in the middle or at the end. We speak for too large a segment of the motion picture exhibitors of America not to be included at the very inception of any discussion relating to the development of an equitable system of arbitration."

The TOA official declared his (Continued on page 17)

## Metro Seen Pitching Modest Budget Pix Despite Weak B. O.

Boston, Dec. 4.

Metro appeared today to be opening a drive for support of modestly budgeted pix of the type which in recent months have been faring weakly at the b. o.

Making the initial pitch was Mike Simons, M-G exhibitor relations staffer, who asked members of Independent Exhibitors, Inc., at their convention here to give more thought to the "lesser pictures."

Simons said he was referring to those films in which new faces are introduced and which subsequently lead to the development of new stars with b.o. power. He said, in effect, it's up to the exhibitors to support such pix as a means of talent development. He added he wasn't asking theatre-men "to willingly agree to play a picture at a loss, but that you try to play it at a profit, maybe only a small one, while assisting some real creator to establish a star whose name on your marquee will mean real box-office a few months hence."

## Photo Camera Device As Prod. Background

Hollywood, Dec. 4.

Paramount announced "successful results" after lengthy tests with Vistascope, French invention consisting of an attachment in front of the camera lens permitting use of photographs for backgrounds. New device would reduce production costs.

Sol Lesser, owner of American Rights to the invention, said it would be available soon for film and TV producers.

## Silverstone to Join 20th's Coast Talks

Murray Silverstone, 20th-Fox international chief, will join other company toppers at the studio conclave set to begin next Monday (10).

Prexy Spyros P. Skouras planned to the studio from N. Y. yesterday. Ad-pub head Charles Einfeld will leave the homeoffice tomorrow, and Silverstone and sales chief Al Lichtman trek west at the end of this week.

## Long Run Pix Jam Chi Area; 25 in Backlog

Chicago, Nov. 4.

Chicago release situation is becoming the worst it has been in recent years, with majors complaining that over 25 pix, now released in other markets, are backed up in the Windy City at this time and that there doesn't seem to be any hope of a break in the near future. United Artists alone is reported to have 10 or more waiting for playing time, and other distributors all have four or more films on the shelf. Complaint is that national advertising and publicity fail to achieve results when pictures play three or four months later than in other spots, and also the revenue is much less. Cue to the whole situation is the long-run pix now in the Loop.

Some of the films are opening right in the neighborhoods, but that's mainly indie product. Smaller neighborhood locations are switching to full week product, with a strong reason being lack of suitable pix for split-week showings.

There's not much hope for the future either as "Quo Vadis" will set in at one or more theatres downtown in the next month, or sooner. With the Chicago and Oriental, both presently on vaude policies and single feature the Roosevelt and United Artists are the only dual theatres left now.

## RECORD NO. NOW UP TO 144 CASES

Underlining antitrust actions as a continually mounting burden for the distrib. film company attorneys this week revealed there are 144 suits now on file asking total treble damages of over \$330,000,000. Figures were set forth in connection with the companies' appeal to the U. S. Supreme Court from a Circuit Court verdict awarding the Towne Theatre, Milwaukee, damages of \$941,574.

Distrib lawyers reported that the volume of such antitrust contests is steadily increasing despite an extensive effort to induce exhibits to try arbitration rather than engage in costly litigation.

In previous years the number of suits on file had remained at about 100. About 15 new actions were instituted annually while an equal number were settled out of court or otherwise disposed of.

Now, the attorneys stated, the rate of new actions is running well ahead of the settlements, thus bringing the total of cases on the books to the record figure of 144. Distrib legalites said that in the northern district of Illinois alone there are 31 suits pending with alleged damages of about \$67,000,000 demanded by the plaintiff exhibits.

Indicating the costs involved is the fact that Universal alone sets (Continued on page 74)

## Perlberg-Seaton Finish 4 For Par in 12 Mos., Set for 6-Mo. Vacation

William Perlberg and George Seaton, who are committed to make two pix a year for Paramount, have finished four in their initial 12 months and are planning six-month vacations. Perlberg arrived in New York over the week-end and Seaton yesterday (Tues.) for sneaks and h.o. confabs on campaigns and publicity.

Pair, formerly at 20th-Fox, have put in the can for Par "Rhubarb," "Anything Can Happen," "Aaron Slick from Punkin Crick" and "Somebody Loves Me." Only "Rhubarb" has been released so far, with "Slick" being sneaked in New York this week.

Next pic for P&S will be an adaptation of Clifford Odets' legitier, "Country Girl." They'll start scripting in the spring.

## Heavy Work Sked, Policy Differences Key to Rodgers Exiting Sales Post

### Copasetic B.O.

Detroit, Dec. 4.

Capsule review by Bill Lane in the New Tribune, Negro newspaper here, on "The Well," which deals with racial prejudice: "Dig it at the Fox"

## Suitable Date Snag to COMPO In Annual Meet

Difficulty in setting up a mutually satisfactory date for the annual meeting of the Council of Motion Picture Organizations is being experienced by exec v.p. Arthur L. Mayer. Originally slated for December, session was postponed until January and now may even go into February.

Trouble is in finding a date that is suitable for all 10 constituent members of COMPO. Problem in January is being caused by other commitments of both Allied and Theatre Owners of America execs.

Trueman Rembusch, prez of Allied and its COMPO rep, is slated to appear as a witness in an antitrust suit in Denver during mid-January. TOA is having its mid-winter board meeting in Los Angeles Jan. 28; these two items thus blocking virtually the whole month.

In any event, Mayer is anxious to have three points set and ready to present to the membership when it meets. They are (1) a program of activities for the ensuing year; (2) a financing plan and (3) a slate (Continued on page 20)

## Grainger Signs New 10-Pic Deal at RKO

Hollywood, Dec. 4.

Edmund Grainger Productions will continue to make pictures for RKO release under a new pact calling for a minimum of 10 high-budgeters over a period of five years.

The contract goes into effect at the end of the first year of Grainger's original two-year agreement.

Heavy work schedule which the job entails, with new sales policies and problems adding to the continually mounting pressure, was behind William F. Rodgers' decision to bow out as Metro's sales manager.

Further, there had been some differences on policy over the past few months within the M-G inner circle of top execs, including prexy Nicholas M. Schenck, which tended to aggravate the situation for Rodgers, according to insiders. These were described as "polite" conflicts of opinion and not of any real serious consequences in themselves but nonetheless they made the going tougher for the veteran exec.

Rodgers, who joined M-G in 1944, is not in the best of health—he suffers from an asthmatic condition—and consequently decided to relinquish the active post. His immediate plan is for a rest of three to four months in Miami, beginning in a few days.

Charles M. Reagan, who succeeds as v.p. in charge of domestic distribution, was brought to the company by Rodgers himself about two years ago. At that time Reagan had severed connections with Paramount, reportedly as the result of a salary dispute. He had been Par's sales topper.

Rodgers said there wasn't any specific job at M-G for Reagan. However, the latter was recognized as a top exec who could fit nicely into the M-G sales cabinet, handling special assignments and whatever else Rodgers wanted to unload from his own sack. Suggestion that Rodgers intended to groom (Continued on page 75)

## 'Retreat Hell' Title Gets MPAA Bd. OK for WB Pic After Marines' Request

"Retreat, Hell!" was approved by the Motion Picture Assn. of America board last week as the title for a new Warner Bros. picture on Marine Corps fighting in Korea. Use of the word "hell" in a title is forbidden by the Production Code, so each use requires special approval of the MPAA board. Aim is to keep down a deluge of such labels or misapplication of the obscenity.

Board okayed the WB use without debate, inasmuch as a letter was presented from the Marine Corps asking the approval. Letter pointed out that the WB film, offered an historically accurate description of the use of the phrase at the time the battling was the toughest in Korea last winter.

Joseph I. Breen, Production Code Administrator, attended the board session at which the exception was voted. He was in New York on his way to Hollywood from Spain, where he had been recuperating from an illness. He left for the Coast over the weekend.

## Rodgers to Be Feted By Film Industry

All-industry testimonial dinner for William F. Rodgers, plus a salute to Charles M. Reagan, who steps up to Rodgers' post of Metro v.p. in charge of sales, are planned by the Council of Motion Picture Organizations.

Aim is to obtain the approval of all COMPO member groups before the specific program is mapped. Theatre Owners of America already has endorsed the idea, and it's considered likely that all other COMPO units will do the same.

### Welch's New Deal

Hollywood, Dec. 4.

Robert L. Welch, producer-writer at Paramount for the last six years, signed a new contract calling for seven years more. His next picture is "Sapphire Sal."

## OUT SOON!

The

## 46th Anniversary Number

Of

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Distant Drums (COLOR)

Adventure film of Seminole War, with Gary Cooper; ballyhoo possibilities big.

Hollywood, Nov. 29. Warners release of Milton Sperling production, "Distant Drums," stars Gary Cooper, features Marjorie Reynolds, Richard Webb, Ray Teal, Arthur Hunnigutt, Robert Barrat, Clancy Cooper, directed by Robert Walsh. Screenplay by Niven Busch, Martin Rackin, from story by Busch, camera (Technicolor), Hal Hukker, editor, Edmar Blangsted, music, Max Steiner, Tradehouse Nov. 27. 31. Running time, 104 MINS.

This United States Pictures production for Warners release goes back to 1840 and the Seminole War to spin an action-adventure tale grooved along conventional action lines. The stock setup has been location-lensed in Florida for interesting backgrounds that take to the Technicolor hues and has Gary Cooper and enough plot gimmicks to use, promotion-wise, for generally good returns.

Had the Niven Busch-Martin Rackin screenplay, from a story by Busch, been as realistic as the locale used, "Distant Drums" could have counted as a better-than-average entry in the outdoor, pioneer field. Plot situations are conventional and the dialog banal. However, Raoul Walsh's action-wise direction makes excellent use of the standard framework most of the time to keep the film moving along at an acceptable clip. Movement could be sharpened further by elimination of repetitious sequences.

There is nothing out of the ordinary in Milton Sperling's production presentation except the Florida backgrounds. They lend a lush, fascinating frame for a plot that covers Cooper as an Army captain who prefers to live in the swamps with his motherless son. Story is told through the eyes of Richard Webb, Naval officer sent to accompany Cooper on a suicidal mission aimed at destroying Seminole munition supplies and thus help shorten the long war.

The mission is accomplished and the brave men, along with Seminole prisoners they have freed, start the laborious trek back to safety through the Florida swamps. It is in these flights to safety sequences that the picture becomes too repetitious. During the trek an attraction springs up between Cooper and Marjorie Reynolds, one of the freed prisoners, and together they go through the perils of swamp travel, Indians, quicksand, snakes, alligators and more redskins.

Climax goes in for a water due to the death between Cooper and the Seminole chief leading his men against the whites, plus bringing on the cavalry to save the remaining members of the heroic group and restore Cooper's little son to him.

Performances are just about what might be expected from the formula plotting, adequate and likeable within the story frame work. Femme charms are bountifully supplied by Miss Aldon Webb pleases, as do Ray Teal, Arthur Hunnigutt, Robert Barrat, Clancy Cooper and the uncredited players.

Sid Hickox handled the competent job of color lensing on production, while Max Steiner did the score. Folmar Blangsted's editing is lengthy at 100 minutes. Brog.

Sailor Beware (SONGS)

Martin & Lewis in film version of old legit play, good b.o.

Hollywood, Nov. 29. Paramount release of Hal Wallis production, "Sailor Beware," stars Dean Martin, Jerry Lewis, Corinne Calvet, Marion Marshall, features Robert Strauss, Directed by Hal Wallis. Screenplay by James Allardice, Martin Rackin, added dialog, John Grant. Adaptation, Edward Ullman, from play by Kenyon Nicholson and Charles Robinson; camera, Edward L. F. Jones, special effects, G. J. Gaffney, Gordon Jennings, editor, William Low; musical direction, Joseph J. Lilley, music, Mack David, Jerry Livingston, Tradehouse Nov. 18. 31. Running time, 104 MINS.

Al Crowthers Dean Martin Melvin Jones Jerry Lewis Grant Star Corinne Calvet Hilda Marion Marshall Lardnash Robert Strauss Commander Lane Leif Erickson Bud Chubbey Don Wilson Mayday Vincent Edwards Mac Skip Hammer Rama Mike Mahoney Tiger Dan Treen Ginger Mary Treen

Current marquee potency of Dean Martin and Jerry Lewis practically insures large grossing possibilities for "Sailor Beware." While this film version of the 1923 legit piece has been padded to an unnecessary 104 minutes, it has enough of the comics in hilarious routines to more than satisfy their considerable following. Less emphasis on lightweight plotting and

more on M&L would have made for better, overall comedy entertainment.

Having successfully snafued the Army and wrecked college football in two previous releases, Martin and Lewis this time set out to scuttle the Navy. It's a cleaned-up version of the stage hit, and only a thread of that original is contained in the contributory writing of four scribes responsible for the celluloid treatment of the Kenyon Nicholson - Charles Robinson play.

With such a vital comic as Jerry Lewis, it is difficult to plot a substantial story to sustain interest in between his funnily frenetic routines.

There's an unbilled opening and closing appearance by Betty Hutton—a gimmick expertly used for shock laughs since she's referred to as Betty Button—and any number of gag situations that will rate strong guffaws as the two comics go through their business of tickling the risibilities.

Martin makes his vocal bid on four tunes by Mack David and Jerry Livingston. For laughs, the treatment he gives "The Old Calypso" with a screechy, offkey assist from Lewis, is best. For foot-patting catchiness, "Sailors' Polka," with male chorus and instrumental backing, shines. In the romance department is the ballad, "Never Before," and "Today, Tomorrow, Forever." A fifth David-Livingston tune, "Merci Beaucoup," gets a doubtful presentation from Corinne Calvet. Also in the musical line is Lewis' hilarious burlesque of a Hawaiian hula.

Script by James Allardice and Martin Rackin, with added dialog by John Grant, to the Elwood Ullman adaptation from the stage play, gets Martin and Lewis into the Navy via induction. These sequences present fun, but the blood-letting bit may be too squeamish for some. There's the usual round of scenes depicting Navy training, plus a television broadcast involving the comics and screaming femmes, and other incidents that set up the sailors betis this Lewis can't kiss Miss Calvet, nitery entertainer, when their submarine reaches Honolulu.

Sub-side sequences have three standouts. One is Lewis' inflation of a rubber life-raft in crowded quarters, another is his precarious clinging to the conning tower as the sub submerges and, third, is Martin's singing of "Sailors' Polka" with crew members. Arrival on the island, chases by Shore Patrol, a boxing match, the hula dancer sequence and other bits of island business are patterns sparked by the comedic talents of the stars.

Outside of Martin and Lewis, cast members mean little. For femme charm these are Miss Calvet and Marion Marshall. Latter is a WAVE who has struck a spark with Lewis because she uses no makeup, to which the comic is allergic. Lewis gives another of his wisflut, dumb and physically anemic characters that can get laughs from appearance alone. Martin is a handsome, vocally talented sparring partner.

Running through what passes as a plot are Robert Strauss, tough petty officer who is the natural enemy of the comics, Leif Erickson, sub commander, Don Wilson, jovial TV announcer, Vincent Edwards, Skip Homeier, Dan Barton, Mike Mahoney and Mary Treen.

Expert photography, both in regular, special effects and process, help carry the picture along. Musical score rates good direction from Joseph J. Lilley. Brog.

On Dangerous Ground

Only fair neurotic-meller entertainment with light b.o. chances.

Hollywood, Nov. 28. RKO release of John Houseman production, "On Dangerous Ground," stars Marjorie Reynolds, Robert Ryan, Anthony Ross, Ed Begley, Ian Wolfe, Sumner Redstone, directed by Nicholas Ray, screenplay, A. I. Bezzerides, based on the Bezzerides-Ray adaptation of the novel, "Mad With Much Heart," by Gerald Butler; camera, Reggie Lanning, special photography, Ellis V. Thacker, editor, Richard L. Van Enger, music, Victor Young, Tradehouse Nov. 20. 31. Running time, 97 MINS.

Mary Malden Ida Lupino Jim Wilson Robert Ryan Walter Brent Ward Bond Leif Erickson Charles Kemper Leif Erickson Anthony Ross Captain Brawley Ed Begley Larry Carson Ian Wolfe Larkie Malden Sumner Redstone Lucky Frank Ferguson Wilkins Olive Moore Weiss Bernice Irving Julie Pat Pratt

Only a modest amount of melodrama entertainment is offered in this RKO release and its chances in the regular playdate market are spotty. Film was finished early last year and is one of those mellers

involved with neuroses that never gets on a clear story line.

Lack of definition in characters is chief flaw in writing, with Nicholas Ray, who also directed, and A. I. Bezzerides sharing the blame for their adaptation of the Gerald Butler novel, "Mad With Much Heart." There's not much Robert Ryan can do with the character of a cop made tough by the types with whom he is brought into contact, nor does Ida Lupino have much opportunity as a blind girl who presumably softens Ryan's character.

First half of the footage is given over to Ryan's mental travail as a city patrol car cop who favors plenty of roughness for those he arrests. In fact, this ready use of fists eventually gets him assigned out of town to aid a county sheriff hunt down a madman who has killed a little girl. Shift from pavement to outdoors starts the softening process for Ryan, even though he's part of a mob manhunt that takes to snow-covered hill and dale.

Trail leads to a lonely farmhouse where Ryan and Ward Bond, playing the father of the murder victim, encounter Miss Lupino. The killer is her mentally deficient kid brother, Sumner Williams, whom she has hidden out. First Ryan, and then Bond, however, discover him, and a chase takes up again, only to end when Williams falls to his death over a cliff. Ryan finds love, and a new compassion, with Miss Lupino to wind up the unsatisfactory plotting.

Ray manages to inject an occasional bit of excitement into the yarn, and had the psychotic touches been eliminated in the script film could have qualified as okay, even if grim, melodrama. Performances are generally adequate, and among those playing the assorted types are Charles Kemper, Anthony Ross, Ed Begley, Ian Wolfe and Cleo Moore.

John Houseman's production values make okay use of city street scene and countryside roughness, and George E. Diskant's lensing features lowkey lighting in keeping with tale's darker side. Score uses the "Viola d'amour," as played by Virginia Majeaux, for mood.

The Wild Blue Yonder (SONGS)

Account of Superforts in World War II. okay b.o.

Hollywood, Nov. 30. Republic production and release, Stars Wendell Corey, Vera Ralston, Forrest Tucker, Phil Harris, features Walter Brennan, William Ching, Ruth Donnelly, Harry Carey, Jr., Penny Edwards, directed by Allan Dwan. Screenplay, Richard Tregaskis, story, Andrew Geer, Charles Houston, camera, Reggie Lanning, special photography, Ellis V. Thacker, editor, Richard L. Van Enger, music, Victor Young, Tradehouse Nov. 20. 31. Running time, 97 MINS.

Wendell Corey Vera Ralston Forrest Tucker Phil Harris Walter Brennan William Ching Ruth Donnelly Harry Carey, Jr. Penny Edwards Wally Cassell James Brown Corporal Frenchy Richard Erdman Sgt. Tony Phillips Sgt. Pop Davis James Brown Corporal Frenchy Richard Erdman Sgt. O'Hara Martin Kilburn Sgt. Eric Nelson Hal Baylor Sgt. O'Hara Joe Brown, Jr. Lt. Jordan Jack Kelly Sgt. Barney Kilborn Bob Beban Sgt. Pollio Hal Bartlett General Curtis E. LeMay William Witte Sgt. "Red" Irwin David Sharpe

Republic's regular film market will find "The Wild Blue Yonder" okay. A formula story has been mixed with enough exciting actual and manufactured sequences of the B-29 Superfortress of World War II to carry this one off with general audiences.

Chief interest lies with the development and use of the Superforts to bomb Japan and Pacific enemy bases during the last World War. When dealing with this phase, the picture clicks with action and suspense, and, fortunately, it has enough to sway a favorable reaction from the average ticket-buyer.

The Republic frontpiece production is guided through its 97 minutes of footage by Allan Dwan. His direction scores well in the man-and-plane incidents but is less effective with the action plot as scripted by Richard Tregaskis from a story by Andrew Geer and Charles Grayson. Players are under the same handicap.

Wendell Corey and Forrest Tucker, Air Force officers, vie for the favor of Vera Ralston, Army nurse, when they are not paying attention to the more serious task of learning how to use the Superforts to advantage against the enemy. Tucker is a neurotic, afraid to face a raid after 24 successful missions. Corey is slightly daredevilish, ready to brave anything. Climax comes when Tucker determines to prove himself, goes along on a mission with Corey. Latter is wounded, Tucker takes

over successfully but dies when the crippled bomber returns to base and he attempts to pull a panicked crew member from the wreckage. This leaves the way clear for Miss Ralston and Corey.

Phil Harris is along for the cast ride to furnish comedy, and he does right well in the laugh department as well as singing his specialty, "The Thing." Bill Ching has a thankless story role, but sells "The Man Behind the Armor-Plated Desk" with male quartet. Other tunes, all chorused, are "The U. S. Air Force" and "The Heavy Bomber Song."

Penny Edwards does what is practically a walk-on as a Red Cross worker. Walter Brennan, Ruth Donnelly, Harry Carey, Jr., Wally Cassell, James Brown, Richard Erdman, Martin Kilburn, Hal Baylor and others are seen as officers and crew members involved with getting the Superforts into the air and keeping them there.

On the technical side, picture has been expertly lensed by Reggie Lanning, with special photography by Ellis V. Thacker. Victor Young's music score has an Air Force flavor in keeping with storytelling intentions. Brog.

Chicago Calling

Minor drama entry for secondary market with Dan Duryea in soap-opera plot.

Hollywood, Nov. 30. United Artists release of Joseph Julian (Arrowhead) presentation, produced by Peter Bernies, Stars Dan Duryea, Mary Anderson, Gordon Gebert, Bobb Kimball, Melinda Ploeman, Judy Brubaker, Marjorie Jones, Ray Engel, Directed by John Reinhardt. Written by Reinhardt and Bernies, camera, Robert de Graze, editor, Arthur H. Nadel, music, Heinz Roemheld, Tradehouse Nov. 28. 31. Running time, 78 MINS.

Dan Duryea Mary Anderson Gordon Gebert Bobb Kimball Judy Brubaker Melinda Ploeman Marjorie Jones Ray Engel Bud Stark Dick Curtis Mel Fought Eleanor Boddy Bill Lechner Steve Peniston Rudy Gray Gene Ragh Norman Field Louis Rader Smitty Dog

As the initial Arrowhead production for United Artists release, "Chicago Calling," doesn't have much to recommend it for anything but secondary bookings. It's a soap opera plot, slowly, at times laboriously, paced. It may get the attention of some femme ticket buyers but, overall, is shy of good entertainment values.

Peter Bernies, producer, and John Reinhardt, director, turned out the original screenplay. They did no better on the writing than in their other functions. Script takes a lightweight basic idea and stretches far beyond its capacity. Dan Duryea, photog down on his luck and turned to the bottle, comes home one morning to his Los Angeles slum dwelling to find his wife and daughter ready to leave him. Mary Anderson, the wife, and the kid take off via a share-the-ride auto for the east after Duryea pawns his camera to pay for the trip. A few days later he receives a wire from Miss Anderson, telling him his daughter has been critically injured in an auto accident near Chicago and she will phone details the next day.

From this point on, plot settles down to spin the tear-jerking saga of Duryea's battle to keep the phone company from snatching the instrument because of an unpaid bill. He has to have that call. All-soap-opera stops are pulled, and then some more are added when he is able to get the call—and learns his little girl died. The sun is beginning to break through again for him, though, at the finale because young Gordon Gebert, orphan who has tried to help his money-raising ventures, will soon be calling him "dad."

Duryea makes a valiant stab at his character and manages to make it count despite the plot triteness. Young Gebert also does well considering his assignment. Miss Anderson and others are lost in small footage.

Robert de Graze's photography, the editing by Arthur H. Nadel and other technical functions are standard. Brog.

Wadsten M-G Swedish Mgr.

Gosta Wadsten has been appointed Metro manager in Sweden, it was announced last week by Morton A. Spring, first vicepres of the foreign department. He succeeds the late Arne Hallin.

Overland Telegraph (SONG)

Routine Tim Holt western for oater market.

Hollywood, Nov. 28. RKO release of Herman Schlem production, stars Tim Holt, features Richard Martin, Gail Davis, Russ Beaumont, Mari Blanchard, George Nader, Directed by Lesley Selander. Screenplay, Adele Buffington, story, Carolyn Connors, camera, J. Roy Hunt, editor, George Sader, music, Paul Sawtell, Tradehouse Nov. 26. 31. Running time, 66 MINS.

Tim Holt Gail Davis Russ Beaumont Mari Blanchard George Sader Robert Roy Chito Rafferty

As a saddle-actioner from the Tim Holt stable at RKO, "Overland Telegraph" could have used more physical clashes, but still gets by as a standard entry for the sagebrush programmer market.

Holt and his saddle partner, Richard Martin, are likeable and fleetingly able when the script permits the action to become rough and tumble. Had they been allowed to mix it up more, the juve western fan would like it better. Plot of the Carroll Young story is a bit too involved for regular oater fare, and Adele Buffington's script has to weave in more characters than the 60 minutes of footage can sustain.

Yarn finds Holt and Martin straightening out a few holdups, property damage and murder when they ride onto a new range where a telegraph line is being installed. George Nader, Army base supplier, fears the telegraph because it means the Army will pull up stakes and thus ruin his business. He wants to get rich and marry Mari Blanchard, chirp in a saloon run by Hugh Beaumont, and wrecks the telegraph property so the Army will stay around. More villainy emerges when Beaumont, who also wants Miss Blanchard, frames Nader for a stage holdup and murder. All this plotting keeps Holt and Martin busy running around trying to put the finger on the real heavy and save the telegraph line for Gail Davis, but it works out as expected in the guns-blazing finale.

As the two principal femmes, Misses Davis and Blanchard are considerably better than the usual oater heroines, even though picture doesn't make heavy demands on them. Beaumont, Nader and the sundry other players do what is asked by Lesley Selander's direction. J. Roy Hunt lensed the Herman Schlem production. Brog.

Deux Sous De Violette (Two Pennies Worth of Violets) (FRENCH)

Paris, Nov. 27. Gaumont release of Cinephonie's G. G. Tihan-Francois production, stars G. G. Tihan, Directed by Jean Anouilh. Screenplay by Anouilh, Monelle Valentin from Valentin story, camera, Maurice Barry, music, Georges Van Praag, art direction, Theatres, Paris. Running time, 115 MINS.

Therese Desferres Dany Robin Maurice Desferres Michel Bouquet Andre Delange Georges Chamard Mrs. Desferres Jacques Clancy The Doctor Leonor Cochet Mr. Bouquet Henri Cremerus Leon Max Delban Mrs. Robert Yvette Elevant Concierge Gabrielle Fontan Mrs. Pignot Madeline Godfrey Solange's Father Maurice Jacquemont Solange Nicole Ladamir Mrs. Delange Yolande Lafont Mrs. Desferres Helene Manum Mrs. Desferres Jeanne Marie Germaine Genevieve Morel The Piano Teacher Marcel Peres Yvon Jean Pommer Chloé Robert Monique Watteau

The dangers encountered by a teen-age girl growing up in a big city make for a potent vehicle here but U. S. censors likely will use the shears on much footage. Countless passes are made at innocent Dany Robin. This film has many qualities that may appeal to the highbrow. Effective cutting of the more daring bits and softening of the gutter language via the English titles likely will bring satisfactory dividends at foreign and arty houses in the U. S.

Jean Anouilh's reputation as playwright may be enhanced by this stint as a film director. A bittersweet mood pervades the film making it a typical Anouilh job. If the film leans a little to the maudlin side, at least there is no heavy moralizing. It is given well-conceived and adult treatment. This is a vehicle for young star Miss Robin, who is the teen-age heroine. This youngster, Therese, is a poor girl, who carries her fragile innocence through a series of scurrillages, first with a middle-aged codger, her employer, then with a neighborhood apche who is infatuated with himself; third, with a rich boy in the provinces, and lastly with her dead

(Continued on page 22)



# RKO CRACKS PRODUCT LOGJAM

## Temporary Truce of Booth Unions In N.Y., Averting Costly Control Fight

Temporary truce arranged with the aid of the New York State Mediation Board has resulted in the calling off, for the time being at least, of what might have been a costly jurisdictional dispute between two rival groups of film projectionists in the N. Y. metropolitan area. Armistice has prevented an outbreak of picketing and counter-picketing which threatened to engulf every theatre in New York City.

Opponents in the labor battle are the powerful Projectionists Local 306, affiliated with the International Alliance of Theatrical Stage Employees, and the Independent Motion Picture Machine Operators and Television Employees, Inc. Dispute was precipitated when the Carver Theatre, a Brooklyn nabe, changed ownership recently. Theatre, according to Charles Axelrod, proxy of the Independent outfit, had employed members of his union for the past 15 years. New owner, who had pacts with Local 306 for four other theatres, dismissed the Independents and installed an IA crew. Axelrod union, immediately threw a picket line around the theatre. Local 306 retaliated and sent pickets to Winthrop Theatre, Brooklyn nabe controlled by the Independents. Independents countered this move by picketing the 86th St. Grand Loew's 86th St., RKO 86th St. and Paris Theatre, all in the IA fold. At this point, State Mediation Board brought disputants together and worked out the truce. Exhibs, caught in the middle of (Continued on page 18)

## No. Central Allied Urges Exhibs to Help Bolster UA's New Leadership

United Artists, currently pressing to wind up the year with a profit, this week found it had the support of North Central Allied Theatre Owners, which urged all exhibs to help bolster the distrib's position.

Stanley Kane, chief counsel for the Allied unit, stated in a membership bulletin that UA is under "new, young and vigorous leadership, is in the process of making a terrific comeback and deserves the unstinted support of every independent exhibitor."

Kane added: "Every time that an exhibitor helps a so-called little company he helps himself. It is only through keeping such companies as UA in business and successful that the exhibitor has any protection at all from the demands of the bigger companies. It is true that when a 'little' company becomes big it can be just as exorbitant in its demands as any of the big fellows but that is beside the point and it is a problem that can be handled when it arises."

Max Youngstein, UA's ad-pub director, meanwhile, is continuing with his pitch to theatres for a "fair break." In an address before the convention of Independent Exhibitors, Inc., in Boston on Monday (3) he said UA is seeking no "favors" as such but wants theatres to consider the distrib's lineup on its merit.

## N.Y. 20th Story Analysts Eye Tie With Coast Guild

N. Y. story analysts at 20th-Fox, who voted recently not to affiliate with any of the homeoffice white collar unions, are seeking affiliation with the Coast Story Analysts Guild, which is affiliated with the Screen Writers Guild.

Unit feels that it is a professional group and that white collar unions cannot adequately represent or bargain for it.

Action of the staff readers to remain independent stemmed from a recent National Labor Relations Board decision establishing the story analysts as professional employees within the meaning of the Labor Act.

## Theatre TV for CD In 2d Test Dec. 14

Washington, Dec. 4. Theatre television as a medium for training Civil Defense workers will be tried out again Dec. 14 by the Federal Civil Defense Administration. Facilities will be donated by the Pilgrim Theatre, Boston; Stanley, Philadelphia, and the National, Richmond, where trainees will watch a one-hour program transmitted from Washington via closed circuit over station WMAL-TV.

A previous test was conducted Sept. 15 in theatres in Washington, New York, Philadelphia and Baltimore.

## SAG, SEG, Ask 4A's For Settlement Of TVA Control Fight

Hollywood, Dec. 4. Screen Actors and Screen Extras Guilds issued ultimatums to the Associated Actors and Artistes of America, demanding positive action to settle once and for all the television jurisdictional dispute. Guilds declared this dispute, involving Television Authority's control over actors in televised pictures as well as in live television, is blocking reactivation of a strong international union of actors.

SAG expressed a willingness to return to Four A's board meetings, but not until Four A's "can bring itself to a clear recognition of the principle of separation of bargaining units between live television and television films." Boiled down, the SAG demands are: (1) limit the jurisdiction of TVA to live television plus entertainment film inserts and kinescopes incidental to live television; (2) affirm the basic jurisdiction of SAG over actors in the motion picture field, as stated in the Guild charter.

SEG also called on the Four A's to limit TVA jurisdiction to live television and to affirm the film guilds' jurisdiction in pictures. When this is done, both guilds (Continued on page 34)

## 10 EVERY 3 MONTHS IS M-G RELEASE SKED

Metro this week disclosed plans to maintain its releasing rate of about 10 pix every three months at least through next February. However, the sked beyond that time appears uncertain in view of possible changes in future production.

M-G toppers have shown concern over the poor b.o. performance of modest budgeters, and these next year may be further cut down on the lensing lineup.

Along with the announcement of his resignation as sales v.p. as of Jan. 1, William F. Rodgers announced that M-G will have three releases this month, three in January and four in February. January group includes "Pandora and the Flying Dutchman," independent pic made by Albert Lewin and Joseph Kaufman in England and Spain. M-G is handling the film on a distribution percentage deal.

## SAG List Drops 1,900 In Last Four Years

Hollywood, Dec. 4. Total of 1,900 members of the Screen Actors Guild have ceased paying dues in the last four years, according to the annual report by George Chandler, treasurer. Paid-up membership is 7,300, compared with 9,200 in 1947.

Regardless of the decrease in revenue, the report says, SAG has not increased its dues since it was organized in 1933.

## 21 '52 RELEASES EASES PRESSURE

Schedule of 21 "A's" which RKO has slated for distribution during the first six months of 1952 marks a final break in the logjam on releases imposed by controlling stockholder Howard Hughes. Decision to let the product flow in normal quantity is understood to have resulted from considerable persuasive pressure imposed on Hughes by proxy Ned E. Depinet and other "businessmen" associated with the operation.

Hughes, ever since taking control in the spring of 1948, has been chary of releasing pix. Company has at times been extremely wary for lack of product flowing through its distribution veins, although quantities were in studio vaults awaiting release.

One of the reasons for the delays was Hughes' dissatisfaction with the pix. He has, as a matter of fact, during the past year had Jerry Wald and Norman Kravna doing a doctoring job on many of them. Beyond that it has always been a mystery to the exec staff in New York as to his reasons for delaying product when it was so badly needed.

Hughes' tightfisted policy on releases while the company was suffering losses that any pix at all going through the mill could have alleviated has been highly irksome to Depinet and other RKO officials, as well as to stockholders. Reportedly, banks with which Hughes does business also protested, although his credit certainly never was in doubt.

Feeling of these men was that it was unbusinesslike to maintain up to \$40,000,000 or more in inventory and not liquidate it and amortize (Continued on page 16)

## See 'Vadis' 18-Weeks At Astor on Broadway; Maintains 20G Advance

"Quo Vadis" is being counted on by Maurice Maurer, operator of the Astor, N. Y., to run until about March 15. Pic is now in its fourth week. That would mean a total run of about 18 weeks. Columbia's Judy Holliday-starrer "The Marrying Kind," is tentatively set to follow "Vadis."

Pic is on a reserved-seat policy at the Astor. It is also playing on Broadway at the Capitol on a grind basis. Post-holiday business will determine the length of the Capitol stay. "Gone With the Wind," which played on the same policies at the two houses, got 46 weeks at the Astor and 11 at the Capitol.

"Vadis" has maintained an advance sale of close to \$20,000 at the Astor. It represents almost entirely weekend biz. The Friday night, three Saturday and two Sunday performances have been consistently SRO. Midweek matinees have naturally been the toughest to sell on a hard-ticket basis, since the Cap offers plenty of seats at a lower scale.

City Investing, which owns the Astor and its sister house, the Victoria, is well-stocked with product as a result of its first-call deal with Columbia. Vic will get almost (Continued on page 18)

## Claude Binyon

honorously details why

## Writers Are for the Birds

an amusing byline piece in the upcoming

46th Anniversary Number

VARIETY

## Metro Mgr. Advised Under-Reporting Of Grosses to Get Rebates—Lebedoff

## 90G Suit by Chi Nabe Vs. Majors, Theatre Chain

Chicago, Dec. 4. A \$90,000 triple-damage suit against all the majors, except Universal, and Schoenstadt Theatres was filed today (Tues.) in Chi Federal Court.

They were charged with conspiring, from September 1947, to February, '50, to prevent the Midtown, a southwest nabe, from obtaining product at the same time as Schoenstadt's Radio Theatre.

## Up to \$8 Hikes Gained by H-63 From WB, Col

New pacts for white collars calling for wage increases of \$3.50 to \$8 were concluded this week by Local H-63, International Alliance of Theatrical Stage Employees, with Warner Bros. and Columbia. Earlier the union had reached agreements with Universal and Republic.

In addition to wage hikes, two-year contracts call for automatic increases at the end of one year based on the New York City living cost index, overtime to take effect after daily 7½ hours instead of after 37½-hour week, union shops, and the appointment of the American Arbitration Assn as arbiter in all disputes.

In addition to companies already signed, H-63 is the bargaining agent for the office help at Paramount, RKO Pictures and Theatres, 20th-Fox, the Loews-United Artists and Monogram exchanges, having taken over some of these companies in recent National Labor Board Relations elections from District 65, Distributive (Continued on page 18)

## CLEARANCES BALKING 20TH'S BIOG OF HUROK

Hollywood, Dec. 4. Progress is being made, according to George Jessel, on a deal for purchase by 20th-Fox of "Impresario," biog of Sol Hurok. Difficultly, said Jessel, who would produce the pic, is not in making the necessary arrangements with the concert agent, but in getting clearances from the many people who flit through the story of his life. Among Jessel's plans is to use some of the longhair celebs associated with Hurok.

## 40 Film Theatres Shut In Philly in 1951

Philadelphia, Dec. 4. Survey here shows 40 film theatres closed during 1951, with as many more slated to go before end of 1952. City now has 187 licensed theatres operating compared with 300 in the 1930s.

Really men have approximately 30 theatres listed on their books "for sale," among them several of the larger midtown houses, notably the 4,300-seat Mastbaum, built in the late 1920s at a cost reported to have been \$5,000,000.

Coupled with the decline in box-office receipts brought on by television and other causes, is the real estate men's feeling that a number of theatre properties can bring bigger returns converted into other businesses. A notable instance of this is the Great Northern Theatre, at the busy intersection of Broad St. & Erie Ave., in North Philadelphia, which changed hands last week at a price of \$1,000,000. Building is being changed into additional stores, etc.

Minneapolis, Dec. 4. Somewhat of a bombshell was exploded by Martin Lebedoff in Federal Court here when, during the trial of his Homewood neighborhood theatre's circuit, he testified he had been advised by a branch manager, W. H. Workman, of M.G. one of the defendants, to report grosses of certain M-G pictures falsely so that Workman could obtain film rental adjustments for Lebedoff.

Workman will take the stand to deny any such advice was given by him or that any such conversation occurred, he says.

"It's ridiculous," says Workman. "An out-and-out lie. What kind of a company would the court think I'm working for?" Besides, the grosses reported by Lebedoff at the outset were so low that if they were made lower there'd be practically nothing left."

Delyse counsel had introduced reports of three 1946 film grosses which allegedly were under-reported when adjustments were sought and obtained. Recalled to the witness stand, Lebedoff was asked by defendant counsel if he had correctly reported the grosses in question and he answered he couldn't recall.

"But," testified Lebedoff, "Mr. W. H. Workman, who was M-G branch manager, advised me to write a letter asking for the adjustments I sought and to under-report the grosses on the pictures so that he could obtain the adjustments for me from his homeoffice."

It was indicated by the court that the plaintiff's alleged chiseling on (Continued on page 18)

## Par Would Adjust Rental If Gross Falls Below Expectations

Paramount will consider lowering the amount of rental an exhib pays for a film if the gross falls below expectations, according to Wilbur Snaser, circuit op and head of Allied Theatre Owners of New Jersey. He had requested the Par policy justification because the company was not represented by a sales exec at the recent Allied States Assn N. Y. convention, thus offered no direct statement on its sales practices.

Snaser, in a report to other Allied-ties, related that Par intends to price its pix in relation to their gross and not theatre overhead.

He further stated: "They (Par) intend using certain key pictures for the basis of arriving at split figures so they may obtain increased revenue on higher grosses. Paramount does not have the same formula for every theatre. Theatres are to be sold on an individual basis with the usual material facts concerning the theatre to be taken into consideration."

Regardless of the original terms, if a picture does not warrant, off-performance, the terms of the signed deal, the door of the Paramount branch or homeoffice is not closed. They will reduce a picture, if necessary, to a price that is equitable for exhibitor and distributor alike. They have established no minimum as the adjusted deal might demand. However, there is a reasonable bottom, as both exhibitor and distributor would agree, on any picture. Deals are subject to homeoffice approval."

Complaint repeatedly voiced in exhib circles in recent months was that some distrib sets the same percentage formula for all theatres, without regard to regional or individual theatre circumstances. Par's declaration that it will sell theatres on an individual basis is expected to win exhibs' favor.

## Rep's 25c Divvy

Following a board meet at the company's homeoffice last week Republic Pictures declared a dividend of 25c per share on preferred stock.

Melon is payable Jan. 2 to stockholders of record of Dec. 14.

# 'Quo Vadis' Standout in Quiet L.A., Mighty \$55,000; 'Victory' Good 25G, 'FBI' Fairish 24G, 'Paris' 22G, 4th

Los Angeles, Dec. 4. "Quo Vadis" is catching major boxoffice attention this week, with giant \$55,000 likely in two theatres. It seems sure of \$38,000 or near at the United Artists where continuous run, topping "Gone With Wind" record. Pic is headed for nearly \$17,000, fine, for small Four Star where on reserved-seat run.

"Bright Victory" shapes okay \$25,000 in three Warner houses while "FBI Girl" looks fair \$24,000 in four sites. Other theatres, which are 100% holdover, are beginning to taper off. Even "Streetcar," in 11th week, and "Detective Story," in sixth round, are down considerably from recent gait.

**Estimates for This Week**  
Los Angeles, Chinese, Uptown, Loyola (F&M) (2,097; 2,048; 1,719; 1,348; 70-51-10) — "FBI Girl" (Lip) and "Longhorn" (Mono). Fair \$24,000. Last week, "Golden Girl" (20th) and "St. Benny Dip" (UA), \$27,600.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-51-10) — "Bright Victory" (U). Okay \$25,000. Last week, "Starlift" (WB) (2d wk), \$17,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 80-51-30) — "American in Paris" (M-G) (4th wk) and "Calling Bulldog Drummond" (M-G) (3d wk) (Loew's only). Nice \$22,000. Last week, \$27,700.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-51-10) — "Blue Veil" (RKO) and "Whip Hand" (RKO) (3d wk). Medium \$17,000. Last week, \$22,200.

Los Angeles Paramount, Hawaii (F&M-G&S) (3,398; 1,106; 60-85) — "When Worlds Collide" (Par) and "Cage of Gold" (U) (Par only) (2d wk). Off to \$12,000. Last week, big \$26,600.

Hollywood Paramount (F&M) (1,430; 60) — "Place in Sun" (Par) (4th wk). Light \$4,700. Last week, \$6,000.

Ritz, Vogue (F&M) (1,370; 885; 70-51-10) — "Golden Girl" (20th) and "St. Benny Dip" (UA) (mono). Slim \$4,500. Last week, "Racket" (RKO) and "Flight to Mars" (Mono) (3d wk-5 days), \$4,900.

United Artists, Four Star (UA) (2,100; 90; 80-52-40) — "Quo Vadis" (M-G). Giant \$55,000. Opened continuous Nov. 29 at UA with 90-51-50 scale, started two-day Nov. 30 at Four Star with \$11-20-40 scale.

Fine Arts (F&M) (677; 1,20-52-40) — "River" (UA) (7th wk). Under \$3,000. Last week, sock \$4,000.

Beverly Hills (WB) (1,612; 80-51-30) — "Streetcar" (WB) (11th wk). Off to \$6,000. Last week, big \$7,900.

Wilshire (F&M) (2,296; 80-51-50) — "Detective Story" (Par) (6th wk). Down to \$6,500. Last week, \$9,200.

## 'Quo Vadis' Still Tops Pitt, Wham \$35,000, 2d; 'Story' Lively \$13,500

Pittsburgh, Dec. 4. Penn still knocking out phenomenal figures with "Quo Vadis" in second week and picture should still be around at Christmas time on basis of present biz. "Detective Story" shapes okay at Stanley after a slow getaway while "Blue Veil" remains strong on its Warner holdover.

**Estimates for This Week**  
Fulton (Shea) (1,700; 50-85) — "Highwayman" (Mono) and "Flight to Mars" (Mono). Inserted at last minute when "Lady From Texas" (U) and "Journey Into Light" (20th) were yanked after 3 days at thin \$1,200. Current twinners looks okay \$5,000. Last week, "Anne of Indies" (20th), \$8,000.

Harris (Harris) (2,296; 50-85) — "Thunder on Hill" (U). Nothing much at \$6,000. Last week, "Golden Girl" (20th), \$4,800, dismal for holiday stanza.

Penn (Loew's) (3,300; 65-51-25) — "Quo Vadis" (M-G) (2d wk). Still the biggest thing in history of house. Terrific \$35,000 on top of spectacular \$47,500 last week.

Stanley (WB) (3,800; 50-85) — "Detective Story" (Par). Management worried after disappointing opening, but picked up sharply on strength of fine notices. Looks okay \$13,500. Last week, "Starlift" (WB), \$14,400.

Warner (WB) (2,000; 50-85) — "Blue Veil" (RKO) (2d wk). Tear-jerker pulling sturdy \$8,000, best second week for regularly-scaled pic in long time. May hold again. Last week, strong \$10,500.

## Broadway Grosses

**Estimated Total Gross**  
This Week \$482,000  
(Based in 20 theatres)  
Last Year \$422,900  
(Based on 18 theatres)

## 'Wild Blue' Preem Huge 17G, Omaha

Omaha, Dec. 4. With "Wild Blue Yonder" preem at Orpheum hogging practically all the attendance in town last Thursday night (29), this tore a large hole into total biz for the week. "Yonder's" turnout was terrific. Week's take shapes smash. "When Worlds Collide" and "Yellow Fin" at Paramount looks good. Brandeis "Blue Veil" in its second week, still in stout after smash \$11,500 opener. "Texas Carnival" also is big on second round.

**Estimates for This Week**  
Paramount (Tristates) (2,800; 16-70) — "When Worlds Collide" (Par) and "Yellow Fin" (Mono). Shapes good \$10,000. Last week, "Golden Girl" (20th), \$9,000.

Omaha (Tristates) (2,100; 16-70) — "Hotel Sahara" (UA) and "Palooka Squared Circle" (Mono). Okay \$8,000. Last week, "Return Jesse James" (Lip) and "Shot Billy Kid" (Lip), \$6,500.

Orpheum (Tristates) (3,000; 16-70) — "Wild Blue Yonder" (Rep) and "Sea Hornet" (Rep). Preem and extra night will lift this to mighty \$17,000. Holding last week, "Across Wide Missouri" (M-G) and "Road Block" (RKO), \$11,800.

Brandeis (RKO) (1,500; 16-70) — "Blue Veil" (RKO) (2d wk). Okay \$7,000. Last week, terrific \$11,000, way over what this limited capacity spot generally does.

State (Goldberg) (865; 25-75) — "Texas Carnival" (M-G) (2d wk) and "Mask of Dragon" (Indie). Nice \$5,500. Last week, big \$8,500.

## 'Starlift' Brisk 20G, Denver, 'Story' 11G, 2d

Denver, Dec. 4. "Starlift" is pacing the city with fine takings in two houses. Among holdovers doing well are "Across Wide Missouri" and "Detective Story," both holding for third weeks.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 40-80) — "Highwayman" (Mono) and "Longhorn" (Mono). day-date with Tabor, Webber. Fair \$6,000. Last week, "Lady from Texas" (U) and "Reunion in Reno" (U), \$7,000.

Broadway (Wolfberg) (1,500; 40-80) — "Across Wide Missouri" (M-G) (2d wk). Big \$13,000. Stays again. Last week, record \$17,000.

Denham (Cockrell) (1,750; 40-80) — "Detective Story" (Par) (2d wk). Trim \$11,000. Holds. Last week big \$16,000.

Denver (Fox) (2,525; 40-80) — "Starlift" (WB) and "Northwest Territory" (Mono). day-date with Esquire. Fine \$17,000. Last week, (Continued on page 24)

## Layoffs Denting Det.; Well' Fair \$26,000, '10 Men' 17G, 'Paris' 12G, 2d

Detroit, Dec. 4. Unemployment, resulting from auto model changeovers and change to defense production, is cutting into grosses this week. "The Well" looks fair at the Fox. "Ten Tall Men" shapes average at the Michigan as does "New Mexico" at United Artists. Others are holdovers with "American in Paris" at Adams holding up best.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 70-95) — "The Well" (UA). Fair \$26,000. Last week, "Anne of Indies" (20th) and "Journey Into Light" (20th), \$21,000.

Michigan (United Detroit) (4,000; 70-95) — "10 Tall Men" (Col) and "Purple Heart Diary" (Col). Aver-

## 'Egypt' Hotsy \$10,500, Port; 'Golden' Oke 13G

Portland, Ore., Dec. 4. Biz only looks moderate this week at downtown house with nothing startling at any spot. "Golden Girl" is good in one theatre but mild at vast Paramount. "Crosswinds" looks only so-so. "Little Egypt" is fine at Broadway.

**Estimates for This Week**  
Broadway (Parker) (1,800; 65-80) — "Little Egypt" (U) and "Red Badge Courage" (M-G). Fine \$10,500. Last week, "Starlift" (WB), \$12,000.

Galid (Parker) (400; 65-80) — "Red Shoes" (UA) (2d wk), return at pop prices. Holding at \$2,200. Last week, huge \$3,200.

Mayfair (Parker) (1,500; 65-80) — "Lady from Texas" (U) and "Sea Hornet" (Rep). Oke \$5,000. Last week, "No Highway in Sky" (20th) and "Jungle Manhunt" (Col), disappointing \$5,000.

Oriental (Evergreen) (2,000; 65-90) — "Golden Girl" (20th) and "Darling, How Could You" (Par), day-date with Paramount. Good \$4,500. Last week, "Detective Story" (Par) and "Hard, Fast, Beautiful" (RKO), \$6,900.

Orpheum (Evergreen) (1,750; 65-90) — "Crosswinds" (Par) and "Yes Sir, Mr. Bones" (Indie). So-so \$6,000 or near. Last week, "Detective Story" (Par) and "Hard, Fast, Beautiful" (RKO), \$6,500.

Paramount (Evergreen) (3,400; 65-90) — "Golden Girl" (20th) and "Darling, How Could You" (Par), also Oriental. Mild \$8,500. Last week, "Anne of Indies" (20th) and "Crazy Over Horses" (Mono), \$11,500.

United Artists (Parker) (800; 80-51-20) — "American in Paris" (M-G) (3d wk). Fine \$7,000. Last week, \$13,200.

## 'Golden' Paltry \$11,000, St. Loo

St. Louis, Dec. 4. Biz at mainstem houses sloughed off over the weekend. Of the new films, "Golden Girl" drawing tame reviews, shapes only mild at the Missouri. "Quo Vadis" still has the whole town talking. "La Ronde" is showing fine strength in the third stanza.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75) — "Two Tickets Broadway" (RKO) and "Starlift" (WB) (2d wk). Okay \$10,500. Last week, "Starlift" (WB) and "Blue Veil" (RKO), \$11,000.

Fox (F&M) (5,000; 60-75) — "Raging Tide" (U) and "Lady Pays Off" (U). Opens today (Wed). Last week, "Golden Horde" (U) and "Cave of Outlaws" (U), good \$12,000.

Loew's (Loew) (3,172; 80-51-50) — "Quo Vadis" (M-G) (3d wk). Held at \$22,000 following huge \$30,000 second session.

Missouri (F&M) (3,500; 60-75) — "Golden Girl" (20th) and "Darling, How Could You" (Par). Mild \$11,000 or near. Last week, "Two Tickets Broadway" (RKO) and "Honeychile" (Rep), \$14,000.

Pagant (St. L. Amus.) (1,000; 75-90) — "La Ronde" (Indie) (3d wk). Nice \$5,000 after \$6,500 second stanza.

St. Louis (F&M) (4,000; 60-75) — "Shattered" (F&M). Last week, "Place in Sun" (Par) (2d wk), fine \$8,000.

Shubert (Indie) (1,500; 60) — "Drums Deep South" (RKO) and "Whip Hand" (RKO). Lean \$3,000. Last week, "Jungle Headhunters" (RKO) and "Jungle of Chang" (RKO) (2d wk), \$3,500.

## 'Missouri' Wide \$16,000, Buff; 'FBI Girl' Oke 10G

Buffalo, Dec. 4. Best entry here this session is "Across Wide Missouri," stout at the Buffalo. "Submarine Command" started out strongly at Paramount.

**Estimates for This Week**  
Buffalo (Loew's) (3,500; 40-70) — "Across Wide Missouri" (M-G) and "Red Badge Courage" (M-G). Stout \$16,000. Last week, "Love Nest" (20th) with Debbie Reynolds topping stageshow, \$12,000.

Paramount (Par) (3,000; 40-70) — "Submarine Command" (Par) and "Bride of Gorilla" (Indie). May hold up as well as starting out, with strong \$11,000 possible. Last week, "Detective Story" (Par) and "Disc Jockey" (Mono), big \$25,000 in 12 days.

Center (Par) (2,100; 40-70) — "Close To Heart" (WB). Good \$10,000. Last week, "Starlift" (WB), \$13,000 in 9 days.

Lafayette (Basil) (3,000; 40-70) — "FBI Girl" (Lip) and "Unknown World" (Lip). Okay \$10,000. Last week, "10 Tall Men" (Col) and "Purple Heart Diary" (Col), \$15,000.

Century (20th Cent.) (3,000; 40-70) — "Golden Girl" (20th) and "Palooka Triple Cross" (Mono). Good \$11,000 or near. Last week, "Two Tickets Broadway" (RKO) (2d wk), \$8,500.

## Hub Offish; 'Worlds' Slow \$13,000, 'Command' Fair 15½G, 'Veil' 18G, 2d

## Key City Grosses

**Estimated Total Gross**  
This Week \$2,277,400  
(Based on 24 cities, 214 theatres, chiefly first runs, including N.Y.)  
Total Gross Same Week  
Last Year \$2,665,900  
(Based on 22 cities, and 190 theatres.)

## 'Silver' Sturdy \$9,000 in Philly

Philadelphia, Dec. 4. Despite the improved biz done by cafes and hotels as a result of Army-Navy game here last Saturday (1), the annual grid classic meant nothing to first-runs. Xmas shopping spree already has taken a toll here, new films faring badly. "Close To Heart" is rated dull at Boyd, while "Too Young To Kiss" is drab at Stanley. "Silver City" is not so hot at Stanton. Top holdovers include "Lavender Hill Mob" at World, "American in Paris" at Randolph and "Strange Door" at Midtown.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99) — "Rhubarb" (Par) (2d wk). Off to \$6,000. Last week, tasty \$8,000.

Boyd (WB) (2,300; 50-99) — "Close To Heart" (WB). Dull \$12,000. Last week, "Texas Carnival" (M-G) (3d wk), \$7,000.

Earle (WB) (2,700; 50-99) — "Hard, Fast, Beautiful" (RKO) plus Tiny Bradshaw orch. Five Keys, Eddie Haywood Trio onstage. Wan \$14,000. Last week, "Magic Carpet" (Col) plus Johnny Otis, others, on-stage, \$16,000.

Fox (20th) (2,250; 50-99) — "Let's Make It Legal" (20th). Slow \$12,000 and yanked. Last week, "Golden Girl" (20th), same.

Goldman (Goldman) (1,200; 50-99) — "Ten Tall Men" (Col) (2d wk). Solid \$13,000. Last week, smash \$23,000.

Mauboum (WB) (4,360; 50-99) — "Blue Veil" (RKO) (5th wk). Oke \$8,000. Last week, \$10,000.

Midtown (Goldman) (1,000; 50-99) — "Strange Door" (U) (2d wk). Nice \$6,000. Last week, big \$12,000.

Randolph (Goldman) (2,500; 50-99) — "American in Paris" (M-G) (4th wk). Great \$15,000. Last week, \$23,000.

Stanley (WB) (2,900; 50-99) — "Too Young To Kiss" (M-G). Thin \$12,000. Last week, "Starlift" (WB) (2d wk), \$11,000.

Stanton (WB) (1,472; 50-99) — "Silver City" (Par). Good \$9,000. Last week, "When Worlds Collide" (Par) (2d wk), \$10,000.

Trans-Lux (T-L) (500; 85-51-20) — "Detective Story" (Par) (3d wk). Big \$6,500. Last week, \$10,500.

World (G&S) (500; 50-99) — "Lavender Hill Mob" (U) (2d wk). Neat \$5,000. Last week, big \$6,500.

## 'Missouri' Wide \$16,000, Buff; 'FBI Girl' Oke 10G

Buffalo, Dec. 4. Best entry here this session is "Across Wide Missouri," stout at the Buffalo. "Submarine Command" started out strongly at Paramount.

**Estimates for This Week**  
Buffalo (Loew's) (3,500; 40-70) — "Across Wide Missouri" (M-G) and "Red Badge Courage" (M-G). Stout \$16,000. Last week, "Love Nest" (20th) with Debbie Reynolds topping stageshow, \$12,000.

Paramount (Par) (3,000; 40-70) — "Submarine Command" (Par) and "Bride of Gorilla" (Indie). May hold up as well as starting out, with strong \$11,000 possible. Last week, "Detective Story" (Par) and "Disc Jockey" (Mono), big \$25,000 in 12 days.

Center (Par) (2,100; 40-70) — "Close To Heart" (WB). Good \$10,000. Last week, "Starlift" (WB), \$13,000 in 9 days.

Lafayette (Basil) (3,000; 40-70) — "FBI Girl" (Lip) and "Unknown World" (Lip). Okay \$10,000. Last week, "10 Tall Men" (Col) and "Purple Heart Diary" (Col), \$15,000.

Century (20th Cent.) (3,000; 40-70) — "Golden Girl" (20th) and "Palooka Triple Cross" (Mono). Good \$11,000 or near. Last week, "Two Tickets Broadway" (RKO) (2d wk), \$8,500.

Boston, Dec. 4. Although downtown streets are filled with Xmas shoppers major houses are not getting much play from the downtowners. Newcomers, "When Worlds Collide" at Met, "The Mob" at State and Orpheum and "Submarine Command" at Paramount and Fenway are not more than average. However, "Blue Veil" in second frame at Memorial looks nice. "The Racket" still is fairly good at the Boston, also second. "The River" in 16th week at Beacon Hill and "Lavender Mob" in fifth frame at Exeter are holding satisfactorily.

**Estimates for This Week**  
Astor (B&Q) (1,200; 74-51-20) — "Streetcar" (WB) (6th wk). Down to \$7,500 after neat \$9,800 for fifth. Beacon Hill (Beacon Hill, Inc.) (700; 51-30) — "The River" (UA) (10th wk). Okay \$6,700 after nifty \$7,300 for ninth.

Boston (RKO) (3,000; 40-85) — "The Racket" (RKO) and "Bride of Gorilla" (Indie) (2d wk). Off to about \$12,500 after nifty \$19,000 for first.

Exeter (Indie) (1,300; 55-80) — "Lavender Hill Mob" (U) (5th wk). Still okay at \$5,000. Last week, nice \$6,000.

Fenway (NET) (1,373; 40-85) — "Submarine Command" (Par) and "Darling, How Could You" (Par). Fair \$4,500. Last week, "Starlift" (WB) and "Street Bandits" (Rep), \$6,000.

Memorial (RKO) (3,000; 40-85) — "Blue Veil" (RKO) and "Magic Carpet" (Col) (3d wk). Still in chips at \$18,000 after tall \$24,000 for first.

Metropolitan (NET) (4,367; 40-85) — "When Worlds Collide" (Par) and "Yellow Fin" (Mono). Slow \$13,000. Last week, "Golden Girl" (20th) and "Journey Into Light" (20th), \$16,000.

Orpheum (Loew) (3,000; 40-85) — "The Mob" (Col) and "Criminal Lawyer" (Col). Opened Saturday (1) with nice takings. Last week, "Across Wide Missouri" (M-G) and "Banner Line" (M-G) \$21,000 for 9 days.

Paramount (NET) (11,700; 40-85) — "Submarine Command" (Par) and "Darling, How Could You" (Par). Mild \$11,000. Last week, "Starlift" (WB) and "Street Bandits" (Rep), \$13,000.

State (Loew) (3,500; 40-85) — "The Mob" (Col) and "Criminal Lawyer" (Col). Opened Saturday (1). Last week, "Across Wide Missouri" (M-G) and "Banner Line" (M-G), nice \$12,000 for 9 days.

## 'Kiss' Slow at \$10,000, Cleve; 'Heart' OK 11G, 'Vadis' Terrif 33G, 2d

Cleveland, Dec. 4. Still in the lead currently is "Quo Vadis," gunning for spectacular second round after potting smash starter at Stillman. Rival exhibitors who decided to coast through start this opus by inking pre-holiday attractions of program calibre, are taking a beating. Only exception is Allen, okay with "Close To Heart." "Too Young To Kiss" is being kissed off lightly at State.

**Estimates for This Week**  
Allen (Warner) (3,000; 55-80) — "Close To Heart" (WB). Oke \$11,000. Last week, "Starlift" (WB), satisfactory \$13,000.

Hipp (Scheffel-Burger) (3,700; 55-80) — "Raging Tide" (U). Slow \$11,500. Last week, "Anne of Indies" (20th), \$16,000 in 10 days.

Lower Mail (Community) (585; \$120-22-40) — "Tales of Hoffmann" (Indie) (4th wk). Final stanza, thin \$2,500 after \$3,100 last week.

Ohio (Loew's) (1,244; 55-80) — "Lady from Texas" (U) and "Reunion in Reno" (U). Weak \$4,500. Last week, "Unknown Man" (M-G), fair \$6,500.

Palace (RKO) (3,200; 55-80) — "Two Tickets Broadway" (RKO) (2d wk). Off to \$9,500 following fine \$15,000 last round.

State (Loew's) (3,450; 55-80) — "Too Young To Kiss" (M-G). Dull \$10,000. Last week, "Golden Girl" (20th), a dud at \$6,000.

Stillman (Loew's) (2,700; 90-51-50) — "Quo Vadis" (M-G) (2d wk). Terrific response to get great \$33,000 after \$40,000 last week.

Tower (Scheffel-Burger) (500; 55-80) — "Anne of Indies" (20th). Good \$6,000. Last week, "Son of Dr. Jekyll" (Col), \$5,000.



# H.O.s, Xmas Shopping Slough Chi

## Albert 'Tanks' Wow \$23,000; 'Kiss' And Stage 40G, 'Streetcar' 17G, 4th

Chicago, Dec. 4.

Usual post-Thanksgiving slump plus Xmas shopping is being tempered partly by visitors to the International Stock Show and nice weekend weather. Best grosser looks to be "Streetcar Named Desire," now in fourth week at Grand at strong \$17,000.

There is little new product, being only two openings, which doesn't help the general picture. Oriental, with "Two Young to Kiss" and Guy Mitchell and April Stevens in person, shapes stout at about \$40,000. However, "Tanks Are Coming" backed by "Slaughter Trail" at Roosevelt should hit smash \$23,000.

In second week category "Come Fill Cup" and "Hotel Sahara" at United Artists is fair. "The Mob," with Tony Bennett, Jan Murray, and DeMarco Sisters onstage at the Chicago is off to mild total, also second round. "Annie of Indies" at Wood shapes lean in first holdover stanza. "American in Paris" at State-Lake, in third frame, looks very sturdy. "The River," after seven weeks at the Selwyn, moved into Ziegfeld for next first week.

### Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "The Mob" (Col) with Tony Bennett, Jan Murray and DeMarco Sisters onstage (2d wk). Mild \$37,000. Last week, \$48,000.  
Grand (RKO) (1,200; 90-\$1.20) — "Streetcar Named Desire" (4th wk). Holding staunch at \$17,000. Last week, \$20,000.  
Oriental (Indie) (3,400; 55-98) — "Too Young to Kiss" (M-G) plus April Stevens and Guy Mitchell onstage. Sturdy \$40,000. Last week, "Golden Girl" (20th) with Gordon MacRae (2d wk), \$30,000.  
Roosevelt (B&K) (1,500; 55-98) — "Tanks Are Coming" (WB) and "Slaughter Trail" (RKO). One of better grossers currently, socko \$23,000. Last week, "When Worlds Collide" (M-G) and "Magic Carpet" (Col) (2d wk), \$20,000.  
State-Lake (B&K) (2,700; 90-\$1.25) — "American in Paris" (M-G) (3d wk). Slipped a bit but still big at \$26,000. Last week, \$38,000.  
United Artists (B&K) (1,700; 55-98) — "Come Fill Cup" (WB) and "Hotel Sahara" (UA) (2d wk). Mild \$11,000. Last week, \$17,000.  
Woods (Easness) (1,087; 98) — "Anne of Indies" (20th) (2d wk). Murky \$12,500. Last week, mild \$21,000.  
World (Indie) (587; 80) — "Hills of Ireland" (Indie) (4th wk). Steady \$3,000. Last week, \$3,300.  
Ziegfeld (Loper) (434; 90) — "The River" (UA). Moved over from Selwyn and doing much better with nice \$4,000 in view. Last week, "Christmas Carol" (UA), \$3,000.

Cincinnati, Dec. 4.  
"American in Paris," holding over at Albee, continues sturdy to top town for second week. Three new bills are not helping overall total. "Starlift" at Palace is okay. "Let's Make It Legal" at Capitol is slow while "Silver City" at Keith's looks fairish.

### Estimates for This Week

Albee (RKO) (3,100; 55-75) — "American in Paris" (M-G) (2d wk). Hotzy \$14,000. Last week, \$25,000.  
Capitol (Mid-States) (2,000; 55-75) — "Let's Make It Legal" (20th). Mild \$8,000. Last week, "Golden Girl" (20th) (2d wk), \$4,000.  
Grand (RKO) (1,400; 55-75) — "When Worlds Collide" (Par) and "Texas Rangers" (Col) (2d wk) split with "Highly Dangerous" (Lip) and "Magic Carpet" (Col) (reissues). Modest \$8,000. Last week, "When Worlds Collide" (Par) and "Texas Rangers" (Col), good \$12,000.  
Keith's (Mid-States) (1,542; 55-75) — "Silver City" (Par). Fairish \$7,000. Last week, "Anne of Indies" (20th), \$4,000.  
Lyric (RKO) (1,400; 55-75) — "Corsican Brothers" (Indie) and "Iron Mask" (Indie) (reissues) split with "On Riviera" (20th) and "Frogmen" (20th) (reissues). Mild \$4,000. Last week, "Racket" (RKO) (mo.), \$4,500.  
Palace (RKO) (2,000; 55-75) — "Starlift" (WB). Okay \$9,000. Last week, "Detective Story" (Par), good \$11,000.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic indications, however, as indicated, include the U. S. amusement tax.

## 'Kiss' Robust 14G, L'ville; 'Golden' 7G

Louisville, Dec. 4.

Usual pre-Xmas biz pace is setting in already here, which means slow biz. Best of current crop of piz is "Too Young to Kiss" at Loew's State but it is not smash.

### Estimates for This Week

Kentucky (Switow) (1,100; 54-75) — "Behave Yourself" (RKO). Modest \$3,500. Last week, "Anne of Indies" (20th), \$5,000.  
Mary Anderson (People's) (1,200; 54-75) — "Starlift" (WB) (2d wk). Modest \$5,500. Last week, sock \$9,500.  
Kialto (Fourth Avenue) (3,000; 54-75) — "Golden Girl" (20th) and "Bewery Boys" (Mono). Thin \$7,000 or near. Last week, "Two Tickets Broadway" (RKO), big \$14,000.  
State (Loew's) (3,000; 40-65) — "Too Young to Kiss" (M-G) and "Bannerline" (M-G). Good \$14,000. Last week, "Thunder On Hill" (U) and "Lady From Texas" (U), \$10,000.  
Strand (FA) (1,200; 54-75) — "Darling, How Could You" (Par) and "Longhorn" (Mono). Fairish \$4,000. Last week, "Crosswinds" (Par) and "Elephant Stampede" (Mono), \$6,500.

## 'Door' Bangup \$9,000 In Frisco; 'Ronde' Sock 6G, 'Highwayman' - Mars' 14G

San Francisco, Dec. 4.

Market Street film biz is very spotty this round. "Quo Vadis" is holding in great fashion at Warfield despite torrential rains and week-long storms. "Detective Story" also is big in second round at St. Francis. City is almost 100% holdover and that too is hurting. "Flight to Mars" coupled with "Highwayman" is fair on first week at Fox. "La Ronde" shapes sock in second round at Vogue.

### Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Two Tickets Broadway" (RKO) (2d wk). Oke \$11,000. Last week, \$18,000.  
Fox (FWC) (4,651; 60-95) — "Flight to Mars" (Mono) and "The Highwayman" (Mono). Fair \$14,000. Last week, "Anne of Indies" (20th) and "Strip" (M-G), \$15,000.  
Warfield (Loew's) (2,656; 60-85) — "Quo Vadis" (M-G) (2d wk). Smash \$38,000. Last week, record \$60,000.  
Paramount (Par) (2,646; 60-85) — "When Worlds Collide" (Par) and "Elephant Stampede" (Mono) (2d wk). Off to \$10,000. Last week, strong \$18,000.  
St. Francis (Par) (1,400; 60-85) — "Detective Story" (Par) (3d wk). Big \$12,000. Last week, \$15,000.  
Orpheum (No Coast) (2,448; 55-85) — "The Mob" (Col) and "Purple Heart Diary" (Col) (2d wk). Off sharply to \$18,000. Last week fine \$13,000.  
United Artists (No Coast) (1,207; 55-85) — "Strange Door" (U) and "Taming of Dorothy" (UA). Husky \$9,000 or near. Last week, "Fort Defiance" (UA), \$7,500.  
Vanguard (A-R) (370; \$1.20-\$1.40) — "The River" (UA) (8th wk). Holding at \$4,300. Last week, \$4,800.  
Clay (Rosenner) (400; 65-85) — "Wooden Horse" (Indie). Big \$3,400. Last week, "Kind Lady" (M-G) (4th wk), \$2,600.  
Larkin (Rosenner) (400; 65-85) — "Wooden Horse" (Indie). Nice \$3,200. Last week, "Cheat" (Indie) and "Love Story" (Indie) (2d wk), \$2,200.  
Vogue (S. F. Theatres) (375; \$1-\$1.20) — "La Ronde" (Indie) (2d wk). Pushed to \$6,000. Last week, sock \$5,800, way over hopes.

## PROV. SAGS SHARPLY BUT 'GOLDEN' \$8,500

Providence, Dec. 4.

Early Christmas lull seems to be hitting Providence earlier, with most stands just doing average biz this round. RKO Albee is holding over okay with "Blue Veil" Majestic is only passable with "Golden Girl."

### Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Blue Veil" (RKO) and "Whip Hand" (RKO) (2d wk). Good \$8,000. First week, nice \$13,000.  
Majestic (Pay) (2,200; 44-65) — "Golden Girl" (20th) and "Lisbon Story" (Indie). Steady \$8,500, but under hopes. Last week, "Starlift" (WB) and "Two-Dollar Better" (Indie), neat \$12,000.  
Metropolitan (Slender) (3,100; 44-65) — "Two Tickets to Broadway" (RKO) and "Crazy Over Horses" (Mono) (2d wk). Fair \$5,000. Last week, \$6,000.  
State (Loew) (3,200; 44-65) — "No Highway in Sky" (20th) and "Love Nest" (20th). Five-day run hit slow \$9,500. Last week, "Across Wide Missouri" (M-G) and "Tail Target" (M-G), nice \$15,000.  
Strand (Silverman) (2,200; 44-65) — "Silver City" (Par) and "Christmas Carol" (UA). Opened Monday (3). Last week, "When Worlds Collide" (Par) and "Mr. Peek-A-Boo" (UA), N.S.H. \$7,200.

## Tanks' Stout In Dull Mpls., \$8,000

Minneapolis, Dec. 4.

Traditional pre-Xmas boxoffice slump is in evidence earlier than usual here. Since biz already was very low, current grosses obviously provide no reason for cheers. Newcomers again are in the minority, but only "Tanks Are Coming" is doing much. It will be okay at State.

### Estimates for This Week

Century (Par) (1,000; 50-76) — "Detective Story" (Par) (3d wk). Still good at \$5,000. Last week, big \$7,000.  
Gopher (Berger) (1,000; 50-76) — "Across Wide Missouri" (M-G) (3d wk). Okay \$5,000 after robust \$6,900 second stanza.  
Lyric (Par) (1,000; 50-76) — "Highwayman" (Mono) and "Crazy Over Horses" (Mono). Mild \$5,000. Last week, "When Worlds Collide" (Par) (2d wk), oke \$4,500.  
Radio City (Par) (1,000; 50-76) — "Too Young to Kiss" (M-G). Dull \$10,000. Last week, "Golden Girl" (20th), \$8,000.  
RKO-Orpheum (RKO) (2,800; 40-76) — "Two Tickets Broadway" (RKO). Moderate with \$8,500. Last week, "Strange Door" (U) and Blackstone onstage, \$11,000 at 85c top.  
RKO-Pan (RKO) (1,600; 76-\$1.20) — "Streetcar" (WB) (4th wk). Good \$6,000. Last week, \$8,500.  
State (Par) (2,300; 50-76) — "Tanks Are Coming" (WB). Perky \$8,000. Last week, "Anne of Indies" (20th), \$7,000.  
World (Mann) (1,400; 65-\$1) — "American in Paris" (M-G) (3d wk). Great \$7,000. Last week, \$7,500.

## 'Veil' Rousing \$11,000, Leads Indpls.; 'Story' Fine 10G; 'Saddle' 9G

Indianapolis, Dec. 4.

With Christmas shopping jam on in full swing, biz is holding up fairly well at first-runs this stanza. "Blue Veil," at Circle, is getting top coin but "Detective Story," at Indiana, also is nice.

### Estimates for This Week

Circle (Cockrill-Doile) (2,800; 50-70) — "Blue Veil" (RKO) and "Tahiti Honey" (Indie). Dandy \$11,000. Last week, "When Worlds Collide" (Par) and "Smuggler's Gold" (Col), \$13,500.  
Indiana (C-D) (3,200; 50-70) — "Detective Story" (Par) and "Stardust and Sweet Music" (Rep). Nice \$10,000. Last week, "Starlift" (WB) and "Longhorn" (Mono), same.  
Loew's (Loew's) (2,427; 50-70) — "Man in Saddle" (Col) and "Family Secret" (M-G). Neat \$9,000 or over. Last week, "Too Young to Kiss" (M-G) and "Sunny Side of Street" (Col), \$15,000 in 9 days.  
Lyric (C-D) (1,600; 50-85) — "Honeychile" (Rep) with Blackstone magic onstage. Fair \$8,500. Last week, "Slaughter Trail" (RKO) and "Whip Hand" (RKO), \$5,000 at 50-70c scale.

## Pre-Xmas Slide Hits Broadway Tills; 'Vadis' Exception at Hot \$99,000 To Pace H.O.'s, 'Story' Big 30G, Others Off

The pre-Yuletide lull has hit Broadway first-runs with full force this season. Not only is the Xmas shopping being felt somewhat earlier but seemingly with greater force than in recent years. Lack of new, big product is proving a handicap.

Some new bills are going against the trend. "Quo Vadis" is stand-out in this category, still being socko at the Astor and Capitol. Though off sharply from the third session, it still is terrific with around \$76,000 for fourth week at the Cap. It continues very big at \$23,000 or close at the Astor. "Detective Story" at the Mayfair also is showing marked strength with a big \$30,000 for fourth round.

Paramount, with "Two Tickets to Broadway," and Patti Page, Buddy Morrow and Jack E. Leonard topping stagershow, held very well at okay \$60,000 for second week. But elsewhere the box-office news is mainly very debultery.

Even the second week of "Too Young to Kiss," with stagershow, is taking it on the chin at the Music Hall with a light \$88,000. It is being replaced tomorrow (Thurs.), when the Hall opens its annual Christmas stagershow and Xmas pic, "I'll See You in My Dreams." Reservations for the Xmas show this year are heavier and started earlier than in some time.

Both "Warpath" at Globe and "Come Fill Cup" at the Warner are way off in second sessions, each being replaced this week. "Crosswinds" goes into the former while "Tanks Are Coming" opens at the Warner.

"Fixed Bayonets" is off nearly \$10,000 at \$12,500 for second round at the Rivoli. "Golden Girl" with stagershow, looks very dull with \$47,000 for final 10 days of second stanza at the Roxy, with "I'll Never Forget You" replacing Friday (7).

### Estimates for This Week

Astor (City Inv.) (1,200; 55-\$1.80) — "Quo Vadis" (M-G) (4th wk). Holding strongly at \$23,000 after close-to-capacity \$25,500 last week. Stays on.  
Bijou (City Inv.) (589; \$1.20-\$2.40) — "Tales of Hoffmann" (Indie) (35th-final wk). Down to \$7,000 in blowoff session after \$7,500 for 34th round. House shutters after show today (Wed.). "Henry V" (UA) comes in Dec. 25 on return date prior to opening new pic here.  
Capitol (Loew's) (4,820; 95-\$1.80) — "Quo Vadis" (M-G) (4th wk). Fourth stanza ending tomorrow (Thurs.) holding remarkably well with sock \$76,000, especially favorable in view of how Xmas shopping has clipped most theatres this week. Third week was terrific \$95,000.  
Criterion (Moss) (1,700; 50-\$1.80) — "Blue Veil" (RKO) (6th-final wk). Down to around \$7,000 in final round after okay \$10,000 for fifth week. "Strange Door" (U) opens Saturday (8).  
Globe (Brandt) (1,500; 50-\$1.80) — "Warpath" (Par) (2d-final wk). This frame ending today (Wed.) is sliding off to small \$8,000 after \$14,500 in first week. "Crosswinds" (Par) opens tomorrow (Thurs.).  
Fine Arts (Devis) (468; 90-\$1.80) — "Lavender Hill Mob" (U) (8th wk). Seventh session ended Monday (3) held at great \$10,000 after \$12,500 for sixth week.  
Mayfair (Brandt) (1,736; 50-\$1.80) — "Detective Story" (Par) (5th wk). Fourth stanza ended Monday (3) held remarkably well at \$30,000 after smash \$39,500 for third week.  
Palace (RKO) (1,700; \$1.20-\$2.40) — All-vaude two-a-day policy headed by Judy Garland (8th wk). Seventh week ended Sunday (2) was \$38,500 for nine shows after \$47,500 for sixth round.  
Paramount (Par) (3,664; 80-\$1.80) — "Two Tickets to Broadway" (RKO) with Patti Page, Buddy Morrow and Jack E. Leonard topping stagershow (3d-final wk). Initial holdover stanza ended last night (Tues.) held okay with \$60,000 to win third week. Opening week was smash \$88,000. "The Racket" (RKO) due in next.  
Park Ave. (Reade) (583; 90-\$1.50) — "Clondike Yellow" (Col) (4th wk). Third week ended Sunday (2) dipped to \$8,500, still good after big \$13,200 for second week.  
Paris (Indie) (568; \$1.20-\$2.40) — "The River" (UA) (13th wk). The 12th stanza ended Sunday (2) con-

tinued stoutly with \$11,100 after big \$11,400 for 11th week.

Radio City Music Hall (Rocke feller) (5,945; 90-\$2.40) — "Too Young to Kiss" (M-G) with stagershow (2d-final wk). Current session slipping to light \$88,000, low est here this year after good \$121,000 opening week. "I'll See You in My Dreams" (M-G), with annual Christmas stagershow including "The Nativity," opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-\$1.80) — "Fixed Bayonets" (20th) (3d wk). Initial holdover round ended Monday (3) slipped to \$12,500 after good \$22,000 opener.

Roxy (20th) (5,886; 80-\$2.20) — "Golden Girl" (20th) with Blackburn Twins & Pam Cayan, Jan August, Harold Harnes heading stagershow (2d wk-10 days). Final round ending tomorrow (Thurs.) looks dull at \$47,000 after mild \$64,000 opening week. "I'll Never Forget You" (20th), with Carol Bruce, Jose Melis Trio topping stagershow opens Friday (7).

State (Loew's) (3,450; 55-\$1.80) — "Callaway Went Thataway" (M-G). Opens today. Last week, "Across Wide Missouri" (M-G) (4th-wk-8 days). Fourth week extended an extra day but slipped to mild \$11,000 after okay \$13,000 for third week. Final round helped by all-day preview of "Callaway."

Warner (WB) (2,756; 85-\$2) — "Tanks Are Coming" (WB). Opens today (Wed.). Last week, "Come Fill Cup" (WB) (2d wk), off to mild \$16,000 after nice \$26,000 opener, but not so good for holiday session.  
Sutton (R&B) (561; 90-\$1.50) — "Browning Version" (U) (6th wk). Fifth frame ended Monday (3) held at \$6,000 after nice \$7,800 for fourth week.

Trans-Lux 68th St. (T-L) (453; 90-\$1.50) — "Days of Our Years" (Indie). Opens today. Last week, "Laughter in Paradise" (Indie) (3d wk-10 days). Third week ended yesterday (Tues.) skidded to \$3,000 after \$3,500 for second frame.

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50) — "Man With Cloak" (M-G) (2d wk). Initial stanza ended Monday (3) landed big \$9,400. In ahead, "Red Badge of Courage" (M-G) (6th wk-6 days), \$3,400.

Victoria (City Inv.) (1,060; 55-\$1.80) — "10 Tail Men" (Col) (6th wk). Off to around \$10,000 after nice \$14,000 in fifth round. "Death of Salesman" (Col) opens here Dec. 20.

## D.C. on Skids; 'Command' Hep \$12,000, 'Golden' NG 11½G, 'Fabian' Oke 7½G

Washington, Dec. 4.

The annual pre-Christmas biz nosedive has started early, with midtown biz sharply down over recent weeks. Lack of sock first runs and numerous holdovers also taking their toll. "Submarine Command" at the Warner, shapes as best with nice total. "Capt. Fabian" is okay at Metropolitan. "Anne of Indies" at Loew's Capitol and "Golden Girl" at Loew's Palace are both reeling under heavy crix blows.

### Estimates for This Week

Capitol (Loew's) (2,434; 44-90) — "Anne of Indies" (20th) plus vaude. Tepid \$18,000. Last week, "Too Young to Kiss" (M-G) and vaude, \$27,500 in 8 days.  
Dupont (Loper) (372; 59-85) — "History of Mr. Polly" (Indie). Oke \$3,500. Last week, "Man of Aran" (Indie) and "Edge of Doom" (Indie) (reissue), \$3,000.  
Keith's (RKO) (1,939; 44-80) — "Blue Veil" (RKO) (2d wk). Sturdiest of holdovers at \$10,000 after sock \$14,000 opener.  
Metropolitan (Warner) (1,200; 44-74) — "Capt. Fabian" (Rep). Okay \$7,500. Last week, "Tomorrow Another Day" (WB), \$3,500.  
Palace (Loew's) (2,370; 44-74) — "Golden Girl" (20th). Thin \$11,500. Last week, "American in Paris" (M-G) (3d wk), solid \$19,000 and moved to Columbia.  
Playhouse (Loper) (485; \$1.20-\$2.40) — "The River" (UA) (5th wk). Staying in black last week.  
Warner (WB) (2,174; 44-74) — "Submarine Command" (Par). Nice \$12,000. Last week, "Starlift" (WB), \$13,000.  
Trans-Lux (T-L) (654; 50-\$1) — "Place in Sun" (Par) (8th wk). Holding its own at \$5,000 after trim \$6,500 last week. Stays.

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## Studio Closings Bring French Film Huddle to Aid Production Setup

Paris, Nov. 27.

French film reps, technicians, actors and artisans crowded into the Joinville-Palace film house last week to protest against closing of three of the most important studios here in Joinville. A manifesto was presented in an effort to better the present situation in French production. Rene Clair opened the meeting by declaring that the French cinema was in a bad way and that something constructive had to be done at once to save this important French industry.

Claude Autant-Lara then gave a more graphic account of French film woes and methods of combating them. His first point was that a necessary protective device was needed to regulate film importation and the assurance of reciprocal exports. This was in effect aimed at the U. S. film quota, now in effect. He said that 121 American pictures now have dubbing permits, yet U. S. companies are demanding a greater number of permits. He asked that this quota be reduced to 60. French exports bring in about \$1,800,000, he said, of which the American contribution is \$108,000 as against the \$3,900,000 taken in by Yank films here. Righting this lop-sidedness in receipts, he said, would give more screen time to other countries and permit more exports to them.

His second contention was that taxes on film are excessive. Greater governmental aid is needed, he stated. His third point was that there was excessive censorship which was leading to puerile subject matter. These points are the core of the manifesto set up to become a petition for industry workers.

In spite of all the pleas, many believe there are problems within the industry setup here that have to be ironed out before it can become healthy commercially. French capacity for 100 pictures a year and a yearly need by exhibitors for over 300 requires big U. S. export. The French public is well acquainted with American films and stars and attend them on a par with French pictures. No other country could fill this screen need.

The government subsidizing of films on the strength of the last receipts by the producers has led to increased production of quickies. These return their small overhead but lead to a lower quality for French pictures. This is pointed up by the few topnotch French directors who have worked only sporadically since the war. All of this, in turn, leads to a much smaller log of worthy imports for the U. S. market.

## 3 French Prods. Halt All Activity in Drive To Force Govt. Backing

Paris, Dec. 4.

Three film companies, Sirius, Discina, and Filmsonor, went on strike this week by suspending production as a means of forcing the government to liberalize the financial regulations under which French film companies operate. Director Fournier-Cormery of the Centre National de Cinematographie, a government body, corrected the original impression that Pathe, Gaumont and Union Generale Cinematographique had joined in the stoppage, an action which would have halted 60% of French film production. The latter companies revealed they were going ahead with their production schedules.

Meanwhile, the French film crisis deepened as the production of "Le Bourgeois Gentilhomme," which was to have starred Maurice Chevalier, was abandoned. Corona Films gave up plans to produce "Via Termina," that Anatole Litwak was to have directed, and "La Reine Margot," for which Director Marcel Carne had been signed up. These suspensions are unrelated to the current producers' strike.

The striking producers evidently are following the same tactics that this August forced the government to reconsider the application of an administrative regulation which would have cut the French export subsidy by 20%. It was settlement of this that permitted French films to be shown at the Venice Film Festival.

## 'Values' Hit In London; Gallery Boos for 'Mary'

London, Dec. 4.

H. M. Tennent, Ltd., and John C. Wilson presented Noel Coward's latest play, "Relative Values," at the Savoy Theatre last Wednesday (28) after a six-week provincial tour. Typical comedy of manners is the author's first straight play in London for 10 years. Coward directed, with cast headed by Angela Baddeley, Gladys Cooper and Judy Campbell.

Noveletish story, enlivened with Coward's familiar quipome technique, was enthusiastically received, with Miss Cooper gaining most plaudits. It looks set for an indefinite run.

"Mary Had a Little" was presented by Jack Waller at the Strand last Tuesday (27). It's totally unsuitable for London and was a source of constant embarrassment for the firstnight audience. Cast headed by John Hubbard, Averil Angers, Patricia Plunkett, Louise Howard and Patricia Laffan put on a bold front, but had no chance against the inept dialog.

Gallery boos led to a hurried dropping of the final curtain and the critical reaction the following morning left no doubt about this failure.

## Sweden's Prod. Shutdown Ended

Stockholm, Dec. 4.

A 10-month shutdown of Swedish film production was ended last week when both the government and exhibitors agreed to assist studios by making several financial concessions. Resumption of film-making was disclosed by Dr. Carl Anders Dymling, pres. of Swedish Film Producers Assn., after a meeting with reps of the Cinema Owners Assn.

Native production, which has averaged about 40 features yearly in the past, ceased abruptly last Jan. 1 when studio chiefs charged it was economically impractical to continue shooting because of the heavy admission tax and poor returns at the boxoffice. The Riksdag (Parliament) is now granting a 20% rebate of the 38% b.o. bite to producers, and exhibitors have promised to pay more for product.

Despite the end of the production "strike," Dr. Dymling holds a gloomy view of the future for the studios. "Shooting will start again," he said, "but only temporarily. We do not know enough about our possibilities yet, and the near future and the first films we make will show us if it's possible to continue."

Steadily rising prices prompted Dr. Dymling to rap the government for not making greater concessions. The 20% rebate, he charged, "will not help us from losing money on our films."

## 1st All-Color Austrian Film Ready for Xmas

Vienna, Nov. 27.

"Voices of Spring," first all-Austrian color pic, shot in Gevaert tint, has checked out of the studios and is headed for Christmas release. Film is a production of Prof. Rudolf Dillenz, who has previously worked mostly in the documentary field. Understood the Gevaert raw stock was supplied by its Belgian producers to encourage continental color production. Modest-sized lab was established here to enable daily viewing of rushes during shooting, but prints will be prepared for release in Belgian main labs of Gevaertcolor.

"Spring" features the Vienna Choir Boys in a screen play by Dr. Josef Kobilka. Featured players are Hans Jaray, Paul Horbiger, Ika Windisch, Basi Nicoletti, Adrienne Gessner, Franz Marischka, Senta Wengraf and Christl Mardayn. Hans Thimig directed with Laci Ronay as assistant, and Walter Tusch as cameraman.

## Sir Henry French

gives his reasons why

## '51 Brought Hope of Security for British Film Industry

one of the many byline pieces in the forthcoming

46th Anniversary Number

VARIETY

## Deficit of \$110,000 For Salzburg Festival Despite Trade Upbeat

Salzburg, Nov. 27.

Despite the increased boxoffice and tourist accommodation prices on all fronts, the report of the 1951 Salzburg Festival shows the biggest deficit in the event's history. Salzburg province and Austrian state are called upon to underwrite a loss of about \$110,000. Last year's shows ran into the red for only about half that amount. Report showed 60,000 tickets for musical, operatic and dramatic events were sold at full price. Committee issued no breakdown of separate events of the Festival, but generally understood that opera with its big names and settings, concerts with high-priced soloists and large scale production of classics with only moderate draw all helped to run the show into the red. Only the open air production of Reinhardt's version of "Everyman," which requires minimum scenery and few big names, showed an individual profit.

For next year's Festival, the committee announced a new production of Donizetti's "Don Pasquale" as the top operatic event; with Richard Strauss' "Loves of Danae" also new on schedule. Held over will be "Othello" and "Magic Flute." There will be the usual eight major orchestral concerts. Among name conductors announced are Vittorio de Sabata (first postwar appearance in Austria); Wilhelm Furtwangler, Mario Rossi, Clemens Krauss, Karl Boehm and Igor Markevitch.

Committee also announced a boost in ticket prices with the cheapest duet costing 25 shillings (\$1) against 20 shillings in 1951 and costliest seats at 200 shillings against 180 this year. These figures certain to bring complaints from Austrians who have long felt priced out of this festival in their own country.

## ITALO-MADE 'CARUSO' APPROVED BY COURTS

Genoa, Nov. 27.

An attempt to halt the showings of "Enrico Caruso," Italian film biog of the tenor's life, has been turned down by Italian courts. Caruso's heirs, charging "offense to the tenor's memory," recently asked the court to halt showings of the film.

Felt here that decision sets an important precedent in granting the producer's "public life of public figure" defense, in view of other films being contemplated which similarly involve personalities of the past and present.

## Seat Tax-Sliding Scale Plan Prepared by CEA

London, Nov. 27.

A combined seat tax and percentage scheme is being worked out by the Cinematograph Exhibitors Assn. for submission to the government as an alternative to the present scheme which is based entirely on admissions. Details are now being prepared by the association's accountants and if subsequently endorsed, will be submitted to other trade associations.

The new plan is based on the premise that the Chancellor of the Exchequer must budget for the same amount of admission duty in the coming year as he is getting during the current year.

Other Foreign News  
On Pages 13-15

## 2 Strong Entries Help West End; 'Encore' Smash \$13,000, 'Spy' Stout 9G; 'Poison' 7 1/2G, 'Scrooge' Same

London, Nov. 27.

## Aussies Ban 'Miracle' With Appeal Looming

Sydney, Dec. 4

Distributor Nat. Scheinwald, is expected to appeal a decree of censor Jack Alexander banning the Roberto Rossellini film, "The Miracle," as a "Gavesty of the Nativty and offensive to people of all denominations." With Anna Magnani starred, the picture concerns a mentally unbalanced woman who is seduced by a man she believes to be St. Joseph.

Barred in N. Y.

Court of Appeals, N. Y. state's highest tribunal, last October upheld the right of the state Board of Regents to forbid exhibition of "The Miracle" on the ground that it is sacrilegious. Subsequently U. S. distributor Joseph Burstyn said he would take the case to the U. S. Supreme Court on the constitutional issues involved. Before the court litigation developed, the film was condemned both by Cardinal Spellman and the National Legion of Decency.

## Reds Try Forcing Films in Austria

Vienna, Nov. 27.

Renewed efforts by Russian film distributors in Austria to get more playing time for Soviet pictures despite their low drawing power has resulted in threats to exhibitors in Red-occupied zone that their licenses will be withdrawn or suspended unless they play a specified proportion of Russian pictures. Reported that Universal Film, successor to the recently dissolved SovExportfilm, called a meeting of all exhibitors in towns of the Russian zone directly across the Danube from U. S. occupied Linz to deliver this ultimatum.

Problem here is especially acute since natives can easily cross the bridge into the American zone on foot or by tram to see Hollywood and other western product. In more remote towns of the Red zone people simply have been staying home when Russian films play. Most of them don't have transportation to the next town, where another Moscow product glorifying coal miners or lady tractor drivers likely will be playing anyhow.

Sovexportfilm, an easily identified Russian releasing firm, was folded recently in favor of the more ambiguously titled Universal outfit. Same management was retained, however, under the direction of Karl Roder, long an Austrian communist who spent the war years in England. It is Universal which recently has been seeking to buy up indie U. S. product to be used as bait in block-booking Russian films to unwilling exhibitors. So far this effort appears to have been unsuccessful. Major U. S. product is tied up here by the Motion Picture Export Assn.

The exhibitors were told that the Russian Kommandatura in their district was not going to let them stay open without a "playing license" which could be issued only by Universal upon their booking sufficient Soviet product.

## Welles Taking 'Othello' On Tour of Continent

London, Dec. 4.

The Orson Welles production of "Othello," which ends its two months season at the St. James's Theatre on Dec. 13, is to tour the continent. Arrangements are being finalized for the show to open in Paris in mid-January, after which it may play Milan and other European cities. Virtually the entire London cast will tour with the production.

The continental jaunt is not being done under the management of Laurence Olivier, who presented the play here.

Four new bills hit the West End last week, but only one looks smash. This is the British-made "Encore," the Rank-Paramount production, being sock \$13,000 at the Plaza. It also is theatre's biggest opening week for a British picture in years.

Among the other newcomers are two more British productions which started off to only average biz. Renown's "Scrooge" looks mild \$7,500, while "Another Man's Poison," the Bette Davis starrer which took a severe critical rapping is shaping for an okay \$7,500. The fourth new entrant is Paramount's "My Favorite Spy" which looks stout \$8,600 in opening stanza at Carlton.

Among the holdovers, "Texas Carnival" dipped to \$13,100 in its third Empire week, but the Command choice, "Where No Vultures Fly," held to a good \$9,200 in its third week at the Odeon, Leicester Square.

Estimates for Last Week

Carlton (P) (1,128, 70-\$170)—"Favorite Spy" (P) Opened to steady biz, finishing first frame at about \$9,000 or near. Continues.

Empire (M-G) (1,099, 55-\$170)—"Texas Carnival" (M-G) and stage-show (3d wk). Below average \$13,000 in final round. "Light Touch" (M-G) in on Nov. 25.

Gaumont (CMA) (1,500, 50-\$170)—"Another Man's Poison" (Eros). Critics lashed out against this one, but expected to do okay \$7,500 or near. Stays another fortnight.

Leicester Square Theatre (CMA) (1,755, 50-\$170)—"David and Bathsheba" (20th) (4th wk). Final week-end was moderate \$4,000 in three days after solid \$9,200 in previous stanza.

London Pavilion (UA) (1,217, 50-\$170)—"The Prowler" (UA) (2d wk). Good \$5,600. Stays a third round.

Odeon, Leicester Square (CMA) (2,200, 50-\$170)—"Where No Vultures Fly" (GFD) (3d wk). Holding up nicely with \$9,200. Stays another week with "House on Square" (20th) opening Dec. 6.

Odeon, Marble Arch (CWA) (2,200, 50-\$170)—"Scrooge" (Renown). Opening round looks about \$7,500, mild. Continues.

Plaza (P) (1,902, 70-\$170)—"Encore" (GFD) (2d wk). Still sturdy in first two days of second week after smasheroo \$13,000 in first. This is biggest British film at this house in years. Stays on.

Warner (WB) (1,735, 50-\$170)—"Lullaby of Broadway" (WB) (2d wk). Steady \$5,300 in second week-end after fairly good \$9,300 in opening stanza. Holds.

## Anti-Russ Pic Causes Political Uproar When Given Berlin Preview

Berlin, Nov. 27.

A Bonn-sponsored film, "Crossroad of Freedom," okayed for a special showing at Berlin's Film-buehne Vier last Sunday (25), produced a lot of political uproar. The film is vehemently anti-Russian, and emphasizes the Russo's rape of Berlin when they entered the beleaguered city in 1945.

A sellout crowd turned up at the film house on Kurfuerstendamm for the Sunday afternoon showing, but authorities didn't realize that a lot of their patrons were East Zone Germans loaded down with stink bombs and propaganda leaflets. During the screening, the East Zoners let go with everything. But the audience continued to hold fast. At the end of the film, a German spokesman for the American German language radio RIAS spoke to the audience condemning the picture saying that it was misleading in the fact that it showed only the evil of the Russian forces and overlooked the atrocities committed by the SS boys during the last few hours of combat in the German capital.

The German self-censorship board said that it had instructed that certain changes were to have been made prior to the Berlin showing. It regretted that the picture had been shown without certain deletions and additions. The pic will be shown again soon.

New York Journal-American

# NEW YORK CAVALCADE

— By LOUIS SOBOL —

...Previewed  
"I'll See You In My Dreams,"  
the story based on Songwriter  
Gus Kahn's career, starring  
Doris Day and Danny Thomas.  
A finer picture has never come  
out of Hollywood.

**WARNER BROS.**

## "I'll See You In My Dreams"



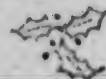
**TOMORROW STARTS THE  
BIG CHRISTMAS ENGAGEMENT  
AT RADIO CITY MUSIC HALL**

*(Don't miss the thrill  
of the Trade Show  
December 12!)*

DORIS  
DAY



DANNY  
THOMAS



FRANK  
LOVEJOY



PATRICE  
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WITH  
JAMES GLEASON

WRITTEN BY  
MELVILLE SHAVELSON  
AND  
JACK ROSE

Musical Direction by Ray Henderson

Musical Numbers Staged and  
Directed by LeRoy Prinz

PRODUCED BY  
LOUIS F. EDELMAN

DIRECTED BY  
MICHAEL  
CURTIZ





# Upturn Seen in Sluggish Parisian Legit Season; Suresnes Try a Click

By LYTLE FREDERICKSON

Paris, Nov. 27.

Things are beginning to look up in the current theatrical season, which for the past month or so has been dominated by holdovers from last season, still going strong, with new plays at a premium. So far there have been only two novelties, Katherine Dunham, and the remarkable Show Boat from Brussels, anchored in the Seine between the Pont de la Concorde and the Pont Alexandre III.

As luck would have it, the first event of importance didn't take place in Paris at all, but in the nearby suburb of Suresnes, in the fine modern theatre that is part of an urban development under construction there. The reason is that when, a short time ago, Jean Vilar was named head of the Theatre National Populaire, the Palais de Chaillot, normally the headquarters of the TNP, had been taken over by the United Nations.

Nothing daunted, Vilar decided to "decentralize" and to present spectacles in the outlying Parisian regions. He furthermore started the organization of weekend package programs, the first of which was given Saturday and Sunday, Nov. 16-17, with outstanding success. The program consisted of a symphony concert Saturday afternoon, followed by a popular singer (in this case Maurice Chevalier, who volunteered his services to help the new venture along) and a play a night. Sunday morning there was an open discussion between the actors and those of the audience who were interested enough to make the trek to Suresnes by 10 in the morning. Lunch followed, and in the afternoon another play and dinner. In the evening there was a dance at

(Continued on page 15)

## Big Fight Brews On Granting of Austrian Citizenship to Brecht

Vienna, Nov. 27.

Considerable cultural and political hassle, including questioning of the government reps in Parliament, has been raised by the sudden granting of Austrian citizenship to Bertold Brecht, long-time Communist playwright who has just won Red honors for his work in East Germany.

Some mystery attaches to just why Brecht applied for and won Austrian papers, with proposed residence in Salzburg at just this time. He is riding high in the east German "people's democracy," and apparently is in no trouble, since he has recently won a new literary prize and high praise from chief cultural bigwig Hans Eisler. He was last in Austria in 1945, when his Communist theatre troupe played a guest engagement in the Russian-sponsored theatre here. He has since lived and worked mostly in East Berlin. He was in the U. S. in the '30's after a flight from Hitler Germany.

The Austrian Ministry of Education, under Dr. Felix Hurdes of the conservative Catholic People's Party, asked the Salzburg provincial government to grant the Brecht citizenship. This was quietly done, with the publicity resulting only after it was accomplished. But after the press howls, the provincial governor refused to sign the papers, which became effective anyhow through endorsement of a Salzburg magistrate.

So-called "leading circles" in Salzburg were quoted in the press as saying Brecht's participation is desired in future dramatic productions of that city's annual festivals. But so far Brecht has shown no signs of moving here or even paying Austria a visit. Since Salzburg is in U. S. occupation zone, it seems unlikely that his participation in festivals would meet with either Austrian or U. S. favor.

## Mex Nitery Acts Ask Minimum

Mexico City, Nov. 27.

Nightly minimum wage of \$6.00 for nitery entertainers here has been demanded by the National Actors Union. Present minimum, set two years ago, is \$5.78.

Union also demands that all local nitery emcees be members.

## \$13,170 to Greta Gynt In Breach of Contract

London, Nov. 27.

Damages amounting to \$13,170 were awarded to film actress Greta Gynt in a breach of contract action against Valiant Films, arising from the production in 1949 of "The Eagle and the Lamb."

Miss Gynt was engaged for 14 weeks at \$11,200, with an additional \$200 for each extra day. An Italian version of the pic was made at the same time which involved her in twice as much work.

Miss Gynt claimed for 18 days work at \$200 a day plus \$9,500 for the Italian version.

## Labor's Film Plan To New BOT Prez

London, Nov. 27.

The Labor plan for revitalizing the British picture industry, which has been peddled around to two successive Board of Trade prexies since formulated in January, is now to be submitted to the new Conservative Government.

The Film Industry Employees Council, a federation of all studio unions, with the exception of the National Assn. of Theatrical Kine Employees, has asked Peter Thorneycroft, the new BOT prez, to receive a deputation and listen to the union viewpoint.

The PIEC program, which was conceived at a public conference at which Sir Laurence Olivier was a prime speaker, calls for more government action to control the industry. For example, labor is dissatisfied with the present quota which is now fixed at 30%; it wants the figure raised to 50%. It also leans towards the restoration of a distributors' quota, although labor favored its abolition when the 1948 Films Act was being passed.

The unions also want to tell the new BOT head that exhibitors are treated too softly when they default on their quota. It will urge introduction of "more realistic penalties" and will doubtless repeat earlier demands favoring imprisonment for serious offenders. Other points in the Labor platform deal with the restoration of competitive trading in situations where the theatre circuits hold a monopoly and for the requisitioning of idle studios.

## OLD VIC COMPANY SET FOR HELSINKI RUN

Helsinki, Nov. 27.

The Swedish Theatre here has booked a troupe from the Old Vic of London for performances Feb. 6-11, 1952. Old Vic Co. also will play Copenhagen, Oslo and Stockholm.

Repertoire here will include Shakespeare's "King Lear" and the comedy, "The Clandestine Marriage."

One of the more outstanding legit shows here now is Maxwell Anderson's "Anne of Thousand Days" at the Kansallisteatteri.

## Rank Publicity Setup Given Complete Revamp

London, Nov. 27.

Reorganization of the publicity setup in the J. Arthur Rank Organization involving changes in theatre, distribution and overseas flackery have been announced by Sydney Wynne, exec in charge of publicity and public relations for entire group.

Under the new lineup, John Dennett (currently on sick list) becomes publicity controller of General Film Distributors. Euan Lloyd will continue in charge of the company's exploitation.

W. H. Jamieson is named publicity controller of J. Arthur Rank Overseas Film Distributors, and Charles Young continues as publicity controller of Circuits Management Assn.

Labor M.P.  
**Tom O'Brien**  
has a  
**Sour View on British  
Pix Prospects**  
...  
an interesting editorial feature  
in the  
**46th Anniversary Number**  
of  
**VARIETY**

## Too Many Lightweight U.S. Pix Put Skids On Arg. Biz, Exhibs Aver

Buenos Aires, Nov. 27.

The big reason for film theatres being over in Argentina, it is understandable that the U. S. distributors are holding back some of their best product for next season, or to play at the big summer resorts like Mar del Plata on the Atlantic coast later in the summer. However, some exhibitors feel that too many second-rate pix are currently being shown here and too soon after the long interval of almost two and a half years when new American film imports were kept out of the country.

Another bad feature is that the general public does not realize these films are only minor productions, some believing that Hollywood production in general is on the downgrade. And exhibs fear it may discourage the film-going habit, which has already dropped some.

Grosses at the third circuit of theatres which RKO and United Artists are playing are especially disappointing. "Rope of Sand" (Par), released this month at the Florida and Iguazu day-date, grossed \$11,270 in a two-week run. "Boy With Green Hair" (RKO) at Capital and Radar day-date, did only \$5,980 in first two weeks of a three-week run.

Final grosses for "Red Shoes" (UA), which holds this year's record, totaled \$184,690 for the 28-weeks at the Ideal and Premier day-date run. The Italian film, "Domani e Troppo Tardi," holds the third spot after the locally-made "Los Ileros," which grossed around \$151,000. Italian pic in 15 weeks at Broadway and Luxor grossed \$121,210.

"The Snake Pit" (20th) in six weeks at the Ambassador did \$61,180. It is still doing well on second-run.

"Melody Time" (RKO-Disney), first released day-date at the Trocadero, Libertador and Palacio del Cine, did eight weeks first-run, to gross \$32,125. Complete returns for "Harvey" (U) are not in yet, but it got \$26,105 in two weeks at the Opera Theatre. "Adventures of Don Juan" (WB) at the same house grossed \$20,930 in two weeks, which reflects the recent downward trend in grosses. "The Rope" (WB) did \$21,045 in five weeks. "Sunset Boulevard" (Par) at the Ocean grossed \$13,225 in the first of a three-week run.

## Radio Luxembourg Wins Big British Audience

London, Nov. 27.

On the basis of a survey conducted this month in 20 towns of England, Scotland and Wales, Radio Luxembourg figures to have an average of 3,250,000 listeners to its sponsored shows each day. On peak listening days, presumably weekends, estimated that nearly 6,000,000 British people tune in the Luxembourg network.

Favorite programs, as revealed by the quiz, are the "Gracie Fields" show, sponsored by Wisk, "20 Questions," sponsored by Craven; and "Opportunity Knocks," by Horlicks.

## London 'Girl' for '52

London, Nov. 27.

Clifford Odets' "The Country Girl" is to be staged next year by Henry Sherek and Sam Wanamaker. It is set to open in Edinburgh Feb. 11, and will subsequently come to London.

The two male stars are Michael Redgrave and Wanamaker. Latter will also direct.

# Drought Starts to Hit Arg. Pix Biz, Even Cutting Take of U.S. Films

Buenos Aires, Nov. 27.

## RKO Sets Nip Distrib Deal to Start in '52

Tokyo, Nov. 27.

Four RKO pix will be released in Japan in January-March, 1952, period, the initial period for independent operations in this country by U. S. majors after six years in the Motion Picture Export Assn. pool. Release deal has been made with Nikkatsu Theatre chain for the four films, according to announcements this week by William Schwartz, RKO general manager for Japan.

Slated for release in January are "She Wore a Yellow Ribbon" and "Mighty Joe Young." Pair will be followed in February and March by "Tarzan and the Mermaids" and another pic as yet unannounced. Pix will play about 40 Nikkatsu houses which have specialized in American screen product since the start of the occupation.

## Aussie Judge Bans Sun. Films

Sydney, Nov. 27.

Sydney police magistrate Ivan Beavers has decided that the screening of pix on Sundays in this zone is against the Theatres and Public Hall's Act. He imposed a fine of five pounds (\$11.20) on Ken Cook, operator of the King's Cross Theatre and 10 pounds on Nat Scheinwald for supplying films to Cook. Costs were charged against the duo to the tune of 27 pounds. Both Cook and Scheinwald have lodged an appeal.

Magistrate Beavers ruled that it was clear the enterprise was a profit-making one by Scheinwald's company, and was not a sacred concert.

"I find that the film, 'Barber of Seville,' while it was cultural and educational from a musical point of view, had not the slightest characteristic of a sacred nature."

Under the Aussie Act it is not permissible to screen pix on Sabbath. It had been argued that Chief Secretary Clive Evatt, who controls all theatres and cinemas here, had given the greenlight to Cook and Scheinwald. However, the magistrate decided against this argument. The court action was brought by William Harrop of the Theatrical Employees Union, which strongly opposes any Sunday film show operations.

Until a higher court gives a decision on his appeal, Cook says he will continue to play films on Sundays at both his King's Cross and his newly-opened drive-in at Bondi Beach, and Scheinwald will continue to supply product.

## BOT PREXY REJECTS PLEA FOR 50% QUOTA

London, Dec. 4.

The new president of the Board of Trade, Peter Thorneycroft, has turned down a suggestion in Parliament to increase the present film quota from 30% to 50%.

In reply to a question, the BOT prexy said he didn't believe this would be in the best interests of the industry. There were indications that the trade was now firmly based and had better prospects ahead than had been the case for some considerable time.

## Italian Radio, Pix Biz Help Flood Sufferers

Genoa, Nov. 27.

The Italian radio and film industries have been doing their share in the fund-raising campaign to help flood-stricken northern Italy. Pic biz has devoted half of Saturday's (24) receipts of Italian theatres to flood fund, and also set up a collection committee. Ingrid Bergman and other stars broadcast radio appeals, and special programs, for which airtime was donated, raised over \$600,000 in the first three days of campaign.

Radio stations also are prepping lost-and-found facilities to help flood-spread families to reunite.

The severe drought which caused such havoc with Argentina's agricultural production over, the last couple of years, to reach its culmination this year, is already beginning to hurt film grosses in agriculture districts, the provinces of Santa Fe and Cordoba. Film attendance in these districts has dropped to a new low. This is not surprising since farmers are not only broke but are unlikely to drive on roads knee-deep in dust unless they have to.

The situation is so bad for circuit owners in the interior that they threaten to shutter their theatres. Many feel that the drought will be felt with even terrific greater impact in 1952. Drop in available exports will worsen the exchange position and this may well cause a slump in show biz which has enjoyed such a boom over the last five years.

Film grosses also have slumped in this metropolis. But this is normal for this time of year, slow spring weather lures patrons outdoors. However, exhibitors and distributors are apprehensive because they had expected bigger trade for most recently imported Hollywood films. The new product, being released in quantity, is not getting sensational biz, this including even for ace pix.

## Election Slowed Up Biz

The slow boxoffice pace in the cities is blamed partly on the current preoccupation with politics, which culminated in the voting Nov. 11. In general, however, the apathy shown by patrons towards the new film imports may be due to habits formed while there was a dearth of U. S. product.

Creation of a third chain of first-runs, which RKO and UA are using, has created some confusion for patrons. They seem reluctant to patronize these former third-run houses for first-run pix. Some of the theatres involved are without air-conditioning, which will further slow up business when the weather soon gets hot.

Currently there are some 40 U. S. films with permits ready for release, despite the Entertainment Board's slow-motion action in granting licenses. Distributors are in no hurry to rush things, feeling that suspension of imports could recur any minute because the country's dollar exchange position position deteriorates with diminishing exports.

There was a total of 27 films released in October against 30 the previous month. There were 17 Yank pix as against 20 in September.

## Rydge Asks All-Out Industry Co-op In 'Sell Seats' Drive

Sydney, Nov. 27.

Norman B. Rydge, chairman of Greater Union Theatres, pulled no punches on the current b.o. slide when addressing 150 top theatre men attached to the chain during presentation of prizes covering the annual "Sell More Seats" competition.

"This year as an industry," said Rydge, "we are 18,000,000 pounds short at the boxoffice and almost 33,000,000 short in patrons," according to statistics compiled by the Commonwealth Government.

"We face the stark reality that the industry will continue to lose ground unless we do something about it," Rydge went on. He then compared pix with other industries, revealing the film setup as being in a far worse position than most others.

"To seek the cause for the pic industry's loss of ground, let us first turn to prices. Comparison with basic materials and foodstuffs is illuminating. I make no excuse for comparing movies with basic goods. I believe movies are basic to the needs of the people of this country," Rydge stated.

"We on the other hand have not shown the same confidence in our business . . . attendances have slipped away from us . . . it is up to every person connected with the industry to fill the empty seats in the year ahead."



Some say that women decide which movie to go to!



Some say that men choose the pictures!



But here's the picture that everybody wants to see!

# M-G-M's "WESTWARD THE WOMEN"

TWO HUNDRED WOMEN ON A PERILOUS TREK  
ACROSS INDIAN-RAVAGED WILDERNESS!...



SOME WERE LONESOME... longing for the men who valued as journey's end!



SOME WERE FEARLESS... braving blinding storms and raging floods!



SOME WERE PRIMITIVE... struggling only to stay alive in the wilderness!



SOME WERE HARD... not caring whom they hurt, whom they loved!

**WESTWARD THE WOMEN**

STARRING  
**ROBERT TAYLOR · DENISE DARCEL**  
WITH **HOPE EMERSON · JOHN MCINTIRE**  
Directed by **WILLIAM A. WELLMAN** · Produced by **DORIS SCHARY**

Screen Play by  
**CHARLES SCHNEER**  
Story by **FRANK CAPRA**  
AN M-G-M PICTURE

Above: One of the newspaper ads

**FIRST 4 TOWNS**

(Rochester, Syracuse, N. Y.,  
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**SAY: "IT'S TERRIFIC!"**

# HIT!



**"QUO VADIS" FLASH!**

Los Angeles now joins the parade of record-breaking cities. M-G-M's Greatest Picture of All Time continues to set new all-time records nationwide!



# Bermuda Hotel Night Life Active As Off-Season Tourist Trade Booms

Hamilton, Nov. 27.

Bermuda's life blood—tourism—is flowing faster than ever before to this mid-Atlantic resort haven. Figures just released for the first 10 months of this year reveal that the number of visitors already exceeds the all-time peak of 82,958 in 1937 by 4,415. Officials predict that by the end of the year the total will reach the 100,000 mark.

Since the turn of the century, when Bermuda began catering to tourists, it has been traditionally a winter and spring resort. Efforts made to promote the islands as a year-round resort have begun to pay off. In the last two years the summer months have produced record business to the extent that last July and August brought over 22,000 tourists to the Colony, compared to 21,000 that came in March and April, marking the first time that the summer season was better than the traditional spring invasion.

A campaign waged to bring up the number of visitors during the off-season fall and early winter months has also been successful, and last month's arrivals of 7,431 were the highest of any October on record.

Entertainment-wise, the stress is laid on sports activities such as golf, tennis, fishing, sailing and swimming. Night life is limited to dining and dancing at the various hostilities, some of which feature native floor shows one or two nights a week. But by law, everything stops promptly with the playing of "The King" at 1 a.m. on weekdays and midnight Saturdays. There is no dancing Sundays and the theatre and pix houses are closed for the day.

## Dance Bands Busy

Closest thing to a niter is Angel's Grotto, waterside bistro that has a floor show twice weekly with local talent doing song and dance routines to calypso rhythms.

Among the top attractions of Bermuda's night life are the Talbot Bros. (6), who specialize in playing and singing calypso. By day, they work at their various trades, fishing, stone quarrying and warehousing; at night they circulate among the hotels, playing to packed houses with their four guitars, two harmonicas, accordion and bass fiddle made from a meat packing case. They have waxed a Talbot Bros. album which is a popular seller with the visitors.

One of the most popular dance bands is Jack Wallace and his London orchestra, formerly of Ciro's, playing nightly for the last two years at the Princess Hotel. Other imports are Sidney Foster and his Surf Club orchestra at the Elbow Beach Surf Club, and an Alexander Haas orchestra under the leadership of Hal Lansberry at the Inverurie Hotel.

Best of the local dance bands is Freddie Matthews and his eight-piece unit featured at the Castle Harbour Hotel. Other local stand-outs are the Sidney Bean Trio, Kingsley Swan Calypso Islanders, Reginald Burch orchestra and the Al Harris Quartet.

Another top attraction is the Hayward and Hayward Ensemble, a local choral group, specializing in Sunday night concerts of spirituals and semi-classical numbers at the Eagle's Nest Hotel.

Rounding out the scene are the pix houses and the Bermudian Theatre Series productions. Legit biz, after a summer slump, has been soaring the last three weeks, and the management has had to dust off the SRO sign two to three nights weekly.

## New British Vaudfilm

### Pact Tilts Chorus Pay

London, Nov. 27.

Britain's first cine-variety pact, which in its present form applies only to the vaudfilm show at the Empire, Leicester Square, will result in a 33 1/3% pay rise for the dancing girls. Under the new agreement, which has now been agreed on by all parties, minimum wage will be hiked from \$33.80 to \$44.80.

Pact for this cine-variety pact marks the end of two years of negotiations between the London branch of the Cinematograph Exhibitors Assn. on one side, and the Variety Artists' Federation and British Actors Equity on the other.

## Union Head Pans Mex Crix

Mexico City, Nov. 27.

Panning of theatrical crix by Jorge Negrete, secretary general of the National Actors Union, highlighted the annual meeting. Negrete, a film-stage actor and singer, claimed.

Negrete explained that his criticism of reviewers was not so much what they wrote against the work of players but the exceptions they take to efforts of the union to improve conditions for all entertainers in Mexico. He said some crix accused the union of pressuring theatre managers into hiring superfluous entertainers.

## See Bigscreen TV At Odeon First of Other British Theatre Tele

London, Nov. 27.

The installation of bigscreen TV at J. Arthur Rank's Odeon, Leicester Square, likely will be the forerunner of a number of others in the London area and in key provincial cities which come within range of the Birmingham and Holme Moss stations. The Odeon installation, it is expected, will be completed by the New Year. By that time, some of the other theatres will probably have been selected.

Although houses are barred from picking up British Broadcasting Corp. TV programs and are not allowed to set up their own closed circuit transmissions, the Rank Organization is hopeful that by taking the initiative in this way it may be granted facilities on major topical events.

With the BBC charter due to expire at the end of this year, the industry is meantime finalizing its agreed submission to the new Postmaster General, which suggests a formula for authorizing theatrical TV.

## Paris Legit

Continued from page 13

which all the actors assisted. The cost for the whole series was moderately priced at slightly over \$3. Chevalier Success

Glossing over the concert, which was of modern French music, and Maurice Chevalier, who had his customary huge success, the evening play was out of the classical repertoire—Cornellie's "Le Cid." But it had the attraction of revealing young Gerard Philipe as a classical actor, and his portrayal of the title role established him at once as a great one. At the close, the audience rose spontaneously as one man to cheer him.

The play on Sunday afternoon was Berthold Brecht's "Mere Courage," and it was a decided anticlimax. It isn't a play at all, but a series of 12 long scenes (it ran from 4:30 until after 8 p. m.) depicting the life and experiences of a camp follower during the Thirty Years' War. Germaine Montero did her best with the taxing role of Mere Courage (she was on the stage from beginning to end), but the whole thing didn't come off. Thirty years ago, at the time of Brecht's "Beggars' Opera," it might have passed muster, but today it is neither avant-garde nor real drama. However, Vilar deserves an A for effort.

The second event of importance was the first performance Thanksgiving night by the Jean-Jacques Barrault-Madeline Renaud Co. at the Theatre Marigny of a new play by Andre Obey, called "Lazarus." The Biblical story is treated through the eyes of a young Flemish nun, and is filled with poetry and philosophy but little else. The second act (there are only two) consists of a long dialog between Lazarus and Jesus, in which Lazarus complains about being brought back to life and the realization by Jesus that He was shortly to enter into the death from which Lazarus had been resurrected. Jean-Louis Barrault and Jean Deshayes did their best, but the fact remains that it is a purely literary play that should be read and not seen.

## Again Try to Put Over English Legit Season In Mex.; Govt. Sponsors

Mexico City, Nov. 27.

Another attempt to present professional plays in English is being made here. This venture is the Teatro Internacional, backed by producer Arnold Coty. Project will make a gala preem Dec. 6 with "Light up the Sky" at a specially built theatre near a Cuernavaca hotel. Enterprise is sponsored by the Mexican government's Instituto Nacional de Bellas Artes which wants Mexico residents to see the top Broadway and London stage hits. "Sky" will be presented seven performances besides the opening night.

Teatro has scheduled "Bell, Book and Candle," "The Innocents," "Harvey," "Moon is Blue," "The Heiress" and "Mr. Roberts."

This is the first enterprise of the kind since the American Theatre tried it for a month early in 1947, but folded despite a good start. It imported such stars as Gertrude Lawrence, Melvyn Douglas, the late Dame Whitney, the late Ralph Forbes and Roddy McDowall. Teatro figures that with a concentrated and good-sounding, English-speaking colony in Cuernavaca it will be easier to make the venture click.

## Inflation Clips Aussie Film Biz

Sydney, Nov. 27.

Terrific high cost of living, transportation and increased taxation are reported responsible for a major curb on public spending at the cinema house. Current pre-Yuletide biz is about the poorest in this Down Under territory since the depression days.

Currently there is plenty of coin available as employment soars. But the plentiful money does not go far, because living costs for an average Aussie family leaves little left for pix. Whereas a family formerly visited cinemas on a twice-weekly basis, visits are now once in every two weeks. This means plenty of empty seats and a major headache for theatres.

Current product lineup is a very solid one for such Aussie keys as Sydney, Melbourne, Brisbane and Adelaide, but biz, with a few exceptions, is not so hot.

Lineup includes "Harriet Craig" (Col), "Madeleine" (BEF), "On the Riviera" (20th), "Montana" (WB), "Last of Buccaneers" (Col), "Law and the Lady" (M-G), "Rich, Young, Pretty" (M-G), "Trio" (BEF), "Browning Version" (BEF), "Kon-Tiki" (RKO), "Samson and Delilah" (Parl), "Payment on Demand," "The Milkman" (U) and "Walk Softly, Stranger" (RKO).

## Current London Shows

(Figures show weeks of run)

London, Dec. 4.

"And So to Bed," New (7).  
"Biggest Thing," Duchess (16).  
"Blue for Boy," Majesty's (53).  
"Fancy Free," Pr. Wales (30).  
"Figure Fun," Idwyth (7).  
"Folies Bergeres," Hipp (39).  
"Gay's the Word," Saville (42).  
"Hollow," Ambassadors (27).  
"Kim Me, Kate," Coliseum (39).  
"Knight's Mad'n," Vic. Pal. (90).  
"Latin Quarter," Casino (39).  
"Little Hut," Lyric (61).  
"London Melody," Empress (27).  
"Love 4 Colonels," Wnd'm (29).  
"Lyric Revue," Globe (10).  
"Mary Had a Little," Strand (1).  
"Moment of Truth," Adelphi (2).  
"Othello," St. James's (6).  
"Penny Plain," St. Mart. (23).  
"Priest in Family," W'm's'n (9).  
"Rainbow Square," Stoll (11).  
"Relative Values," Savoy (1).  
"Reluctant Heroes," W'th (74).  
"Seagulls Sorretto," Apollo (78).  
"South Pacific," Drury (5).  
"To Dorothy, a Son," Gar'k (54).  
"Waters of Moon," Hym'k't (53).  
"White Sheep Family," Pic. (8).  
"Wife's Lodger," Comedy (20).  
"Winter's Tale," Phoenix (23).  
"Women of Twilight," Vaude (7).  
"Zip Goes Million," Palace (7).

## OPENING THIS WEEK

"Great Adventure," Arts, Dec. 4.  
"Corinth House," Q, Dec. 4.  
"Clandestine Marriage," Old Vic, Dec. 5.  
"Cactus Fruit," Hipp, Nov. 27.

## CLOSED LAST WEEK

"Othello," Old Vic (5).  
"Wagonload M'n's," Sav. (8).

## Punta del Este, Uruguay, Seen As Coming So. America Tourist Spot

Buenos Aires, Nov. 27.

### Rome's 'Venus' to Paris

Paris, Nov. 27.

The Italian musical, "Vote for Venus," which has been playing in Rome for several months, will be brought to the Etoile Theatre here by comedian Macario on Dec. 15.

The show will get five new scenes, one showing a line of girls invading St. Germain des Pres, the existentialist district. The revue will be acted in French, but the songs will stay in Italian.

## See Little Hope For Rank's Return to CEA Till Assn. Is Revamped

London, Nov. 27.

For the time being, the J. Arthur Rank Organization intends to remain outside the Cinematograph Exhibitors Assn. Formal approach by the officers of the association to mend the breach had a negative result, and the prospects of an immediate return are now dim.

Although Rank's two circuits were pulled out of the CEA on an apparent technicality of non-payment of dues for some of the theatres, it is no secret that the decision was motivated by policy differences with the association's general secretary, Walter R. Fuller. During the past year, since he had become a member of the general council, Rank had endeavored to rally exhibitor opinion behind him in the anti-Fuller viewpoint. Recently, he put his viewpoint to a number of ex-presidents, but failed to get the sought-for support.

That the exiting of Rank's 600 theatres has upset the CEA budget is an open secret. After the recent heavy expenditure on the tax campaign, the association cannot afford the loss of nearly \$30,000 in annual dues. A confidential report on the situation was made at last week's meeting of the CEA general council.

Notwithstanding the breach, CEA proxy Harry P. E. Mears attended the Circuit's Management Assn. managers' convention at Bournemouth last week and appealed for unity in the coming fight on the admission tax. Rank retorted by declaring his group had left the CEA in the interests of unity and would rejoin when the association's constitution was revised.

After Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical & Kine Employees, had stated that the industry couldn't be turned into a mutual admiration society, Rank's chief aide, John Davis asserted that unity couldn't be bought at any price by giving away one's principle. He was confident, however, that statesmanship was being brought in to resolve the differences.

## NFFC Makes Loans For 19 New British Films

London, Nov. 27.

Loans for 19 new pictures, including six under the Group 3 schemes, have been made by the National Film Finance Corp. in the last six months. Total coin involved is not disclosed. During the period, the NFFC approved production of five new British Lion pix which come under the blanket loan of \$8,400,000 made by the corporation some time back.

Under the Group scheme, two films have been financed for the Rank company, one for Associated British at Elstree and three for the Independent group which operates under John Grierson.

Among the films financed is ACT's second venture, "Night Was Our Friend," "Scrooge" ("A Christmas Carol" in the U. S.) and "The Gift Horse."

## DuMont Musicals in Mex Ready

Mexico City, Nov. 27.

Six of the 56 Mexican musicals which DuMont of N. Y., contracted for the Churubusco Studios here for TV in the U. S., have been delivered by Eric Cugat, Xavier's brother, and Orestes Milone.

They expect to deliver the other 50 shorts by next spring.

Action on the part of promoters for the real estate ventures in Punta del Este, the Uruguayan Atlantic coast resort which last year was the scene of a lush international film festival, has induced the Moore & McCormack S.S. line to make it a port of call on its South American itinerary next summer.

The Uruguayans hope this will bring a bigger influx of tourists than ever from other Latin-American countries as well as from the U. S. As President Getulio Vargas has not yet allowed the casinos in Rio de Janeiro to reopen, Punta del Este could take the place that Rio formerly occupied in Latin-American tours.

Until a couple of years ago the gambling at Punta Del Este lured thousands of tourists from neighboring Argentina. Now, however, a number of gimmicks bar the Argentines from crossing the River Plate to freedom-loving little Uruguay. Chief among these is the currency snag, with the Uruguayan gold peso quoted at from nine to 14 times above the value of the Argentine paper peso.

The Uruguayan government is striving to organize another film festival at Punta del Este for next January, and architect Alberto Ugalde has been sent on a mission to obtain the support of film moguls in Europe.

U. S. film distributors here believe that the Motion Picture Association of America will not be inclined to favor attendance by a U. S. delegation, especially so soon after the last junket, which was not regarded as productive, even if a great success from the Uruguayan point of view. At any rate film company executives in Argentina and Uruguay feel they have enough problems to take up their time without having more thrust upon them just now.

## Aussie Politicos Frown Upon New Radio Setup; Fear Private Monopoly

Sydney, Nov. 27.

A real uproar in Aussie commercial radio field has followed the buy into the Macquarie Network by the Bartholomew newspaper group in London. Deal covers some 14 key cities hooked to Macquarie via the originating station, 2 GB here. The Aussie group behind Macquarie includes Charles Munro, indie circuit operator and a former chief of Hoyt's loop; Clive Ogilvy, Munro's son-in-law and former member of the government-controlled Radio Board, Stanley Crick, onetime 20th-Fox topper, and Reggie Denison, chairman of the Denison Estates, from whom Munro engineered the purchase of 33,000 shares in the commercial network in association with the Bartholomew group. The Bartholomew group also recently purchased a controlling interest in the Melbourne Argus, major daily, plus several commercial stations in the Melbourne zone.

Aussie politicians appear anxious to know why outside interests have been given the greenlight to take control of Down Under commercial radio. Main squawk is that if the way is made open to British interests to come into the Aussie radio field, then there would be nothing to stop foreign (American) interests from spreading into this sector when local commercial operators look for outside capital.

Harry L. Anthony, Aussie Postmaster-General, in charge of commercial and national radio here, has stated that he will examine the entire Bartholomew setup.

## Mexican Pix Cameramen Seek Spot in TV Setup

Mexico City, Nov. 27.

Powerful National Cinematographic Industry Workers Union (STIC) is trying to get TV cameramen and projectionists into its organization.

Dickers to swing their men into the new field have been started by Felipe Palomino, boss of STIC's technical and manual workers local, with Emilio Azcarra, cinema, radio and TV station leader.


 A tilted image of the cover of TIME magazine, showing the title 'TIME' in large letters and 'THE WEEKLY NEWSMAGAZINE' below it.
 

**TIME**  
THE WEEKLY NEWSMAGAZINE

*calls*

# THE BIG NIGHT



"... an impressive job ... constantly absorbing ... it crams an uncommon amount of character insight, originality and intense feeling, as well as the seedy realism of cheap, big-city backgrounds in the small hours. AND YOUNG (19) ACTOR BARRYMORE, IN A TURBULENT, DEMANDING ROLE, CONVINCINGLY EARNS HIS RIGHT TO HIS FAMOUS NAME."

"A mature, touching story ... skillfully directed ... grownup. film-making."

—Newsweek

"Realistic and moving suspense drama. John Barrymore, Jr. does credit to the family tradition."

—Boxoffice

Philip A. Waxman Presents  
**JOHN BARRYMORE, Jr. in "THE BIG NIGHT"**  
with Preston Foster • Joan Lorring  
Howard St. John • Dorothy Comingore • Philip Bourneuf  
DIRECTED BY JOSEPH LOSEY  
PRODUCED BY PHILIP A. WAXMAN  
Screenplay by STANLEY ELLIN and JOSEPH LOSEY  
Director of Photography HAL MOHR

thru **UA**

"Studded with suspense and excitement."

—Motion Picture Daily



## Inside Stuff—Pictures

Many flimitees this week found themselves in accord with Brooks Atkinson's column in The New York Times Sunday (2). Drama critic was writing on the paucity of good scripts for Broadway, but pic people found his words equally applicable to films. Story editors for the major studios are having the hardest struggle of their lives this year finding suitable yarns for filming. Atkinson wrote:

"Nothing materialistic or practical can destroy an art that is vital. But something elusive and intangible seems to have drained the vitality out of the theatre and perhaps out of other American arts as well. No one knows the reason exactly. But could it be that the spiritual climate in which we are now living smother's art that is really creative, and that the emphasis on public expression is towards meekness and conformity? People are playing safe. They hesitate to say what they think. The intellectual and artistic life of the country has been flattened out. The ignorant heresy-hunting and the bigoted character assassination that have acquired the generic title of McCarthyism are succeeding. The hoodlums are in control here as well as in Russia, and the theatre begins to look as insipid in the one place as in the other.

"Some of our greatest artists have been in opposition to the intellectual and cultural life of their periods and they spoke up like men of insight and courage. Aristophanes, Ibsen, Strindberg, Tolstoy, Chekhov, Shaw, O'Casey and O'Neill were not content to give lip service to mediocrity. For it is in the nature of great artists to be more alive than most people: to have more imagination, keener eyes and more passionate convictions. We cannot expect to have vital art in our theatre if we emulate the totalitarian countries and yield the control of cultural life to the Yahoos and hoodlums."

Indirectly, comedian Joe E. Brown was responsible for James Stewart getting the lead in the film version of "Harvey," says Keith Monroe in a laudatory two-installment profile of Brown beginning in the Dec. 8 Saturday Evening Post. Brown, who desperately wanted the role himself, recommended Stewart as his successor in the stage version during the period of Frank Fay's vacationing. It was Stewart's performance on Broadway that eventually won him the lead role in the Universal picture.

Monroe stresses Brown's role in entertaining GIs during the war and points out that he was the first big-name actor to go to the South Pacific. During four years of incessant touring, he traveled 180,000 miles, often gave six or seven shows a day. Brown and the late Ernie Pyle, says Monroe, are said to be the only civilians who were awarded the Bronze Star by the Army.

Although Brown hasn't been in demand for film roles and is comparatively unknown to younger audiences, Monroe notes that the comedian isn't bitter despite his descent from the high rungs and "still is beaming and joshing, and still ready to try anything which might make a good show."

"Countless ex-stars," Monroe writes, "have hung around the fringes, for years, but few have fought as tirelessly as Joe to get back into the center. Gloria Swanson, Al Jolson and a few others made it when somebody built a smash hit around them. Joe E. Brown keeps trying to make his own breaks, and coming close. He may succeed yet."

General view that film salesmen and drumbeaters are not attuned to the public's taste is disputed by Metro's pub-ad topper Howard Dietz in a signed piece in the Sunday (Dec. 2) New York Times. Film peddlers, Dietz points out, like what the public likes.

In his travels the film salesman, Dietz notes, finds out a great deal about the merchandise in demand. "He doesn't pay as much attention to opinions as he does to results," the Metro exec says. "When a picture is a hit he doesn't question it. When it is a failure, he wonders what was wrong with it."

Even critics, Dietz reveals, have noted the limited appeal of certain films. Times critic Bosley Crowther, for example, noted that "The Red Badge of Courage" would only be accepted by select audiences. Dietz acknowledges that though the financial return of a film may not be a measure of its real value, "for every picture which may fail on the ground that it is cheap or sensational there are at least two which fail because they are admittedly good pictures without a following."

Dietz says that the influence of advertising men is much overemphasized and that there is also a great deal of exaggeration in the statements regarding exaggeration in film advertising.

Two of the surprise grossers of the year have been Stanley Kramer's "Cyrano de Bergerac" and the Thor Heyerdahl documentary, "Kon-Tiki." "Cyrano," starring Jose Ferrer, while it hasn't performed spectacularly, has been solid enough in all its engagements to be United Artists' top-grosser for the year. Its total domestic expectancy is about \$2,000,000. It got \$600,000 in roadshow engagements and \$1,119,000 on regular release. It has been in normal distribution for 18 weeks and has played 3,200 dates.

"Kon-Tiki," being handled by RKO for Sol Lesser, who owns American rights, may top all other art pic intake. Its domestic expectancy is between \$800,000 and \$1,000,000. It has played 2,100 engagements and RKO is counting on a total of close to 5,000. The Italian-made "Bitter Rice" will gross about \$1,000,000, but distributes figure that it's more of a sex than an art pic.

Robert L. Lippert Productions has come up with what's said to be a new wrinkle in promotion for its output, an arrangement which small theatres would like to see copied by other distributors. Lippert rents an exploitation theatre front to exhibs for their engagement of "Lost Continent," and probably will follow through with the same for future pic which lend themselves to the gimmick. Smaller exhibs welcome the idea since they couldn't afford to put up a special exploitation structure for a single film.

First picture filmed by Metro in the new Ansco Color three-color method, "The Wild North," is being processed for domestic release in the studio's own laboratory. It will take about 10 weeks because of the lab's current limited capacity to handle prints in that method. Owing to preferential tariffs, prints for Great Britain, New Zealand, Australia and Canada will probably be made by Associated Screen News of Montreal, which is well equipped to handle Ansco Color.

Those nationally advertised candies which have been getting a free ride with display space at the refreshment stands in Warner Bros. theatres may be in for a letdown. Warners reportedly is going to bar the national brand candies from its theatres in favor of Warners' own private brands.

Film company apparently will have indie candy manufacturers turn out the sweets and insert them in Warner wrappers.

Crosses thus far on "Joan of Arc" amount to about \$6,000,000, according to Walter Wanger, who produced it. This, he added, is still about \$3,000,000 short of the \$9,000,000 total spent on production, exploitation and other expenses. When it has played all possible theatrical runs, the Ingrid Bergman starrer will seek more revenue in the 16m field and television.

## 20th's Divorce

Continued from page 3

petitive basis. Exhibs in competition with National must be given an equal opportunity to license 20th product.

### Other Pix Available

Hollywood, Dec. 4.

While National Theatres will not have first access to 20th-Fox product upon divorce, this will be overcome to some extent by the fact that other companies' films will be more readily available under the independent operation. Charles Skouras, NT president, declared upon his return from Europe. Additionally, despite being a 20th subsid, NT always operated with considerable more independence than the tie would indicate, he said.

Skouras, who continues as the chain's prexy following the split, said 20 theatres have been shuttered because of business doldrums. He said that any house that can't bring in enough to at least meet the 5½% charge for administration will be closed. Chain's head said business is running around 12% under last year—and last year wasn't so good.

In the face of the downbeat situation at present, Skouras is plenty optimistic. He's confident theatre TV, in color via the new Eidophor system, which 20th controls, will offset the competition of home video and other adverse factors. He stated that 75 to 100 theatres eventually will be linked for the reception of specially produced TV shows.

He feels that the regular run of good (but not outstanding) pic is no longer enough to lure patrons to theatres. "It takes either an exceptional feature or one with an idea that can be specially exploited to sell enough tickets to meet the cost of present day operation."

## Theatre TV at Least Must Equal Present Pic Projection—Levathes

Boston, Dec. 4.

Theatre television must at least equal the quality of present film projection or else large-screen TV will be limited to an occasional one-shot of an unusual sports event, Peter Levathes, 20th-Fox, declared here today (Tues.). He said it was the "dissatisfaction with the quality of existing systems that led 20th prexy Spyros P. Skouras to seek Eidophor."

Addressing the Independent Exhibitors, Inc., convention, Levathes said a recent demonstration of the Swiss color system, Eidophor, before an audience of about 50 flim-lites and electronics experts provided a "realism and fidelity that no one in the room had ever seen before." Levathes quoted Earl Sponable, head of 20th's technical department, as saying Eidophor "gave a better illusion than motion pictures."

Eidophor showing was staged in Zurich, with viewers including scientists of the Swiss Institute of Technology who developed the system in a cooperative arrangement with 20th. Film company has the licensing rights to the system.

Levathes' pitch for Eidophor included the statement that the equipment can easily be installed in theatres and can accommodate any projection throw and meet the various conditions that arise in motion picture theatre projection. He said it also would be suitable for drive-ins.

Leon J. Bamberger, sales promotion manager for RKO, who also discussed theatre advancements before the exhib convention here, said he believes the "next logical development" will be third-dimension pic. "We are closer to this than most people realize," he stated. Bamberger also commented on Magniglow, a new screen said to make projection possible in full light. At another point the RKO rep told of plans for a new theatre in Pittsburgh which will have a flexible plastic roof which could be opened or closed in a matter of minutes.

### RUBBERNECKERS' JACKPOT

Joey Walsh, 14-year-old son of a Broadway sightseeing guide, has been signed by Samuel Goldwyn for a featured spot in "Hans Christian Andersen."

Youngster has appeared on radio and TV.

## Increased Income From World Market Via Rearmament Seen by U's Al Daff

### Goldwyn, RKO Launch

### Advance 'Want' Push

Samuel Goldwyn office and RKO this week launched the exploitation buildup for "I Want You" in advance of the film's opening in numerous spots across the country. Dave Golding, Goldwyn ad-pub director, and Terry Turner, RKO exploitation chief, left N. Y. for Boston yesterday (Tues.) to drumbeat the pic's opening at the Astor Theatre in that city.

Golding and Turner follow this with a trek to Detroit and Chicago, also on the campaign. Martin S. Davis, assistant to Golding, and Turner will be in the south next week for openings at the Paramount, Atlanta, and the Joy, New Orleans.

## NPA Ban Muddles Roxy Showing of New Eidophor Tint

Contradictory interpretations within the National Production Authority of its ban on commercial color TV equipment manufacture made it unclear this week whether 20th-Fox could go ahead with its plan for demonstration of the Swiss Eidophor large-screen system at the Roxy Theatre, N. Y., next month. One interpretation sent to the majors by the Motion Picture Assn. of America this week was that even showing color to a free audience would be in contravention of the ban.

J. A. Milling, of the NPA's electronics division, told VARIETY, however, that he thought limited showings, such as 20th planned, would come under the heading of development, which is okay. Eidophor uses the CBS color system.

Whether the Swiss equipment could be used commercially, even if all the parts (including color components), were imported and thus not draining critical U. S. materials, is not clear. NPA said there might be no objection, except that the industry had agreed with Defense Mobilizer Charles E. Wilson that the "would be no commercial color transmission until the emergency is over."

## RKO Says 'Ram' Horns In on Its Old 'Din'

Hollywood, Dec. 4.

Coming up in the Battle of the Gungas, a legal hassle between "Gunga Din" and "Gunga Ram," RKO produced "Din" in 1940 and threatens an injunction suit if Frank Ferrin Productions releases "Ram" with the "Gunga" attached. It might interfere with the reissue of "Din," RKO claims.

Ferrin declared he established "Gunga Ram" as a character on radio 10 years ago and later on television, and has no intention of changing the title.

## Fabian-Allied

Continued from page 5

outfit will accept "whatever conclusion on arbitration the majority of distributors and exhibitors believe will work to the best advantage of our industry." But in reference to the Allied idea of dealing with the film companies directly, Fabian warned that "there is no organization or individual in the motion picture industry today who can do it alone."

Fabian said he believes "arbitration could be working in a matter of weeks if men of good will would sit down across the table with a will to make it work. I believe that four or five potential litigants will settle their disputes in a hurry if we put the idea of arbitration into their heads."

He also called for an equitable sharing of the expenses by both exhibs and distribs. "We want no subsidized decisions anymore than we should ask distribution to carry the whole load," he said.

Increased income from the world market for American films is seen by Alfred E. Daff, global sales topper of Universal. Daff, one of the most widely travelled of U. S. film men, bases his optimistic view on the change in economy caused by the world-wide rearmament program.

In his opinion, the manufacture of war goods in foreign countries has brought about a "gap" between individual incomes and the cost-of-living, which allows a sufficient amount for entertainment purposes. With American films still showing a high degree of popularity, the U. S. exec feels that a good percentage of the entertainment dollar will find its way into the coffers of U. S. distribts.

"Usually where heavy rearmament is underway," Daff points out, there are fewer consumer goods to buy and individuals with money to spend find some compensation in movie theatres."

He notes that the situation is analogous to that which existed in this country during and for two or three years following World War II. While the U. S. has had an opportunity to rebuild its consumer hard goods program, he explains, the war-ravaged countries barely were able to clear away the rubble of war before a new arms race started.

### Employment

"The rearmament program," the U sales chief says, "has brought about full employment for those who were employed and will absorb a great number of those who were unemployed. To pay for the rearmament program, local governments will have to siphon off in taxes a substantial amount of various income levels. So long as the cost-of-living level does not spiral into an inflationary position which could eat up the added income from full employment, a gap sufficient to allow for entertainment will exist."

Daff warns, however, that if living costs go up to a point where the whole of the income level is absorbed in bare necessities, then there will be less money available for entertainment. The global sales head says he feels fairly certain that a gap will prevail. And this gap, he notes, will be aided by the group that has been added to the potential film market.

Although the figures are not all in yet Daff acknowledges that Universal will be enjoying its best financial year since the postwar lull period. In addition, official financial records released by the company indicate that U will show a net profit for the fiscal year of over \$2,000,000.

### Expects 60-40 Ratio

The sales topper says that he expects U sales to show a 60-40 ratio in domestic and foreign activity, which would be similar to the percentage the company has chalked up in recent years. U. it is noted, is perhaps the only of the top film companies that operates on this percentage. Most of the other distribts are satisfied with a 75-25 split.

Daff, who is the only film exec to head the overall operation of both domestic and foreign sales, forecasts a banner year for film theatres in his native Australia. Based on observations made on a recent trip to Australia, Daff says it will be "a record year for all theatres."

"There has been a tremendous growth because of immigration from European countries," he points out. "I was surprised to see giant housing projects and thickly populated suburban areas where farms previously existed. There is great prosperity in Australia."

Daff also terms Japan the most important market in the Eastern Hemisphere and reports that U is in the process of reopening its offices there. He reports an 8 to 10% drop in attendance in England, but notes that there hasn't been a noticeable decrease in actual grosses because of upped b.o. charge. He is high in his praise of the physical standards of British theatres, noting that to an extent the theatres are in better physical shape than many in the United States and maintain well-groomed courteous staffs.



## Foreign Deals Bolster UA Chances For 1952; Improve Sales Manpower

With its overseas distribution organization expanding, United Artists expects to handle foreign-made product from time to time in territories outside the U. S. Deal has already been set with Romulus Films of Britain. UA foreign sales veepee Arnold Picker revealed in New York last week, whereby the company will release the Humphrey Bogart-Katharine Hepburn starrer, "The African Queen," in France and Switzerland. Similar deals are said to be pending.

Bright prospects for UA in the 1952 foreign market were predicted by Picker, who recently returned from a three-week tour of the company's London and Paris offices. On the strength of his European o.e. and info sifted from cabled advices from other branches, he asserted that operations in the coming months would result in a general increase in total revenue. This, it was pointed out, would shift the distrib's overseas bias from a losing proposition to a profitable one for the first time in several years.

Indications that support Picker's optimistic forecast are seen in several large circuit deals the company recently concluded. These include product bookings with African Consolidated Theatres in South Africa, Amalgamated Theatres in New Zealand, Glucksmann Circuit in Uruguay, the Ernesto Ruffino chain in the Philippines, Continental Amus. Corp. in Hong-kong and a Peruvian loop.

In reporting to UA prexy Arthur B. Krim and the company board, Picker based his optimism upon four new policies. These embrace the flow of better-quality pictures, improved sales manpower, the volume of new sales pacts already inked, plus other important circuit deals now underway.

### Representations

Whether United Artists will maintain its own office at various points abroad or will be repped by a franchise-holder, declared Picker, will be dictated by individual circumstances prevailing in each country. Meantime, the company has dropped its own offices in Mexico, Egypt and India. However, a branch will be opened in Japan as of Jan. 1.

Picker revealed that distribution will be stepped up in Britain next year to a target of 30 pictures, about 12 to 15 more than the firm's 1951 total. Business in that territory, he said, is definitely on the upswing following a successful four-month sales drive. Italian market is also opening up for UA product, with the first group of pix due to move into release in January. About 20 films are expected to hit Italo screens throughout 1952.

Picker also realigned UA's continental sales operations via transferring the firm's administrative offices from London to Paris. Said to be more efficient, the new setup took effect Saturday (1). Walter Gray, assisted by Henry deMarco, will head the Paris administrative machinery under Continental manager Louis Lober and European sales manager Charles Smadja.

Visiting Paris, Picker huddled with Lober, Smadja, Georges Rouvier, France general manager; Fred Strengtholt, director of UA's French, Swiss and Belgian companies; and UA distrib in Holland; Preben Philipsen and Walfrid Barthel, respectively prez and general manager of Constantin Films, UA distrib in Germany and Austria; and Ever Hagglag, of D.A.I., Italian affiliate.

### Schlesinger Deal

Product deal with African Consolidated marks the first time that United Artists pictures have played the Schlesinger loop since 1938 with one or two exceptions. Transaction involves 20 to 24 films to be screened throughout 1952. Arrangement was negotiated by Picker at a London huddle with M. A. Schlesinger and John Schlesinger, repping African Consolidated, along with UA South African managing director Gerry Taylor. Pix will all be first-run by AC other than where UA has previous commitments.

Company's revitalized foreign distribution network has undergone a number of personnel changes. Picker disclosed that Herbert Horn, formerly RKO manager in Germany, has been named special rep in that country, succeeding John Swanink. Horn, who'll headquarter

in Frankfurt, will serve as home-office liaison with the franchise-holder, Constantin Films.

Keith Goldsmith, who's been surveying UA's Far East operations for the past three months, becomes Far Eastern supervisor. Company will also open a new office in Formosa. George Kallman, roving special Far East rep for the past few months, has returned to the U. S. to recuperate from a leg amputation. He'll receive a new assignment after the first of the year.

Meanwhile, Picker is mapping an extensive survey of the world market during upcoming months. Shortly before Christmas he'll tour the Caribbean zone and in January goes to Brazil, where UA is setting a convention. From there the foreign chief will visit Uruguay, Argentina, Chile and Peru. He'll head for Europe next spring and completes the global junket with a Far Eastern trip sometime late next summer.

## 'Vadis' on B'way

Continued from page 1

seven weeks out of Col's "10 Tall Men." Stanley Kramer's "Death of a Salesman" preems at the house next Monday (10). Also on the agenda for the Astor and Vic are Kramer's "Fourposter," "My Six Convicts" and "Member of the Wedding," plus the new Rita Hayworth-starrer about to go into production.

CI is not in such a fortunate spot with its art-policy Bijou, which adjoins the other two houses. It closes "Tales of Hoffmann" today (Wed.) and will shutter until Christmas, when it will play a re-release of "Henry V." Next new pic will probably be Sig Alexander Korda's "Cry, the Beloved Country."

Maurer offered Paramount a \$250,000 guarantee for an unlimited run of Cecil B. DeMille's "Greatest Show On Earth" at the Bijou, but the distrib nixed it. Pic goes into the Music Hall, N. Y., Jan. 10.

## RKO Logjam

Continued from page 1

It on a normal basis, which would permit maintenance of a profitable distribution setup and regular repayment of bank loans. As a result, Hughes has been subject to a veritable barrage of reasoning, pleading and cajoling.

He started to relent last spring, which resulted in considerably better earnings for the company. After suffering a loss of \$5,800,000 in 1950 and of \$1,086,000 in the first quarter of this year, the company earned \$350,000 during the second three months (although part of that was on a technicality resulting from a change in amortization tables) and netted \$569,000 in the third quarter. Fourth quarter has been going comparatively well and may be enough to overcome the \$146,000 loss of the first nine months and result in a profit for the year.

If RKO releases all 21 of the "A" pix it has announced for the first six months of 1952—and in the past it has not always actually released all it has scheduled—next year should be fairly profitable for the company. Only about 11 "A's" were released during each of the six-month periods of 1951.

Further aiding the profit picture may be another change in amortization tables. Hughes is reported to feel that lengthening of the time over which the cost of a pic is charged off on the company's books is justified by slow payoffs recently experienced. Depinet, treasurer William Clark and controller Garrett Van Wagner are understood to have agreed.

Depinet made the announcement of the 21 releases at a two-day meeting of homeoffice sales execs, and district and division managers in Chicago last week. RKO prexy put the combined cost of the pix at \$25,000,000.

### MacKENNA'S N. Y. VISIT

Kenneth MacKenna, Metro story head, due in N. Y. from the Coast Dec. 17 on his semi-annual visit. He will be in Gotham two weeks, then back to Culver City.

## U's 3 New Rank Pix

Universal will handle American distribution of three recently-completed J. Arthur Rank productions.

Pix are "The Man in the White Suit" starring Alec Guinness, Joan Greenwood and Cecil Parker and produced by Michael Balcon; "Appointment with Venus," starring David Niven and Glynis Johns and produced by Betty E. Box; and "White Corridors," starring Google Withers, James Donald, Godfrey Tearle and Petula Clark, and produced by Joseph Janni and John Croydon.

## Chances More Likely for Joint District 65 Talks

Further indication that pix companies whose pub-ad staffers are affiliated with District 65, Distributive, Processing and Office Workers of America, may seek joint talks was noted this week when a 20th-Fox exec hinted as much at the close of a negotiating session. Last week a Columbia official was said to have made a similar intimation.

Since no formal request had been made by 20th-Fox or Columbia and the other companies involved—Warner Bros., Universal, and United Artists—union officials are continuing the bargaining confabs on an individual basis. Although three meetings have been held at Columbia, two each at 20th-Fox and Warner, and one at Universal, union reps reported that they hadn't gotten down to brass tacks yet. UA unit, which entered the District 65 fold last week, is setting up a date for its first gabfest with management this week.

Talks at 20th, Columbia, U and Warner were described by participants as exploratory, with neither side taking a definite point of view. Union's demands reportedly are being examined point by point, with the companies neither accepting nor rejecting any proposals.

Main demands of the unionites are an 18% increase on present salaries and minimums, a guaranteed basic crew during the duration of the contract and a union security plan.

Meanwhile, RKO Theatres pub-ad staffers are skedded to choose their union affiliation in an National Labor Relations Board election today (Wed.). Running unopposed on the ballot is Local 230, Sign, Pictorial and Display Union, AFL, which already has negotiated a new pact for RKO Pictures staffers.

## H-63 Gains

Continued from page 1

Processing and Office Workers of America. H-63 also represents Paramount publicists and is now in the process of preparing proposals for presentation to management.

White collarites at National Screen Service were the first group to turn down H-63 affiliation. With only H-63 on the ballot, National's office help voted last week to remain without union representation.

Russell Moss, H-63's exec v.p., estimates that \$800,000 to \$900,000 in yearly wages will be secured if the present pattern of increases continues in the pacts yet to be negotiated. Union officials feel that this year will mark the end to individual company bargaining and that a pattern of industry-wide talks will be set up for the future.

In addition, union is contemplating the standardization of classifications throughout the industry so that industry-wide confabs will be simplified.

With the takeover of former District 65 members, union's membership reportedly has increased to 3,000 and laborites are contemplating organizational drives in television and music publishing. Three music pubs already have agreements with H-63.

## Amusement Stock Quotations

For the Week ending Tuesday (4)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC	73	11 3/4	11	11 1/4	+ 3/4
CBS, "A"	189	32 1/4	29 3/4	31 1/4	+ 2 1/4
CBS, "B"	140	32 1/4	29 3/4	31 1/4	+ 1 3/4
Col. Pic.	10	12 1/4	12 1/4	12 1/4	+ 3/4
Decca	21	9 1/4	9 1/4	9 1/4	— 3/4
Loew's	126	18 1/4	18	18 1/4	+ 3/4
Paramount	70	27 1/4	26	27 1/4	+ 3/4
RCA	708	23 1/4	22 1/4	23 1/4	+ 1 1/4
RKO Pictures	179	4	3 3/4	3 3/4	— 1/4
RKO Theatres	134	4 1/4	4 1/4	4 1/4	+ 1/4
Republic	66	4 1/4	4 1/4	4 1/4	— 3/4
Rep., pfd	3	10 1/4	10 1/4	10 1/4	— 1/4
20th-Fox	79	21 1/4	20 1/4	20 1/4	— 1/4
Un. Par. Th.	108	20 1/4	20 1/4	20 1/4	— 1/4
Univ.	11	12 1/4	12 1/4	12 1/4	— 1/4
Univ., pfd	1	61 1/4	60	60	— 1/4
Warner Bros.	205	15 1/4	14 1/4	14 1/4	+ 1/4
<b>N. Y. Curb Exchange</b>					
Monogram	71	3 1/4	3 1/4	3 1/4	+ 1/4
Technicolor	33	23	22 1/4	22 1/4	+ 1/4
<b>Over-the-Counter Securities</b>					
Cinecolor			2 1/4	3 1/4	
Pathe			2 1/4	3 1/4	— 1/4
UA Theatres			6 1/4	7 1/4	
Walt Disney			9	9	

(Quotations furnished by Dreyfus & Co.)

## Booth Unions in Truce

Continued from page 1

the union hassle, had weighed legal action and both union groups agree theatregoers would have succeeded in obtaining restraining injunctions. Opinion, they said, was based on a recent legal decision involving similar labor disputes.

### Long Smoldering

Battle between the rival labor unions has long been in smoldering stage and has on occasion broken out into a fullscale eruption. Independent union, according to Axelrod, was organized to counteract closed-door policy of Local 306, where, he charged, admission could be gained only if a projectionist were "a son, brother, friend, or relative of an IA member." Herman Geiber, Local 306 prexy, termed the charge a "half truth." He admitted that the IA local was selective and explained that this policy was necessary to protect the jobs of the union's present members. He acknowledged that with the theatre situation tightening, his union, which has an overall membership of about 2,000, had 300 unemployed on its rolls. "Unlike the musicians union," Geiber pointed out, "we do not let everybody in and then tell them to get their own jobs."

### Lower Wage Scales

Geiber charged that the Independent group was soliciting independent exhibs by offering lower wage scales. Axelrod admitted that this was one of his union's selling points, but pointed out that the Independents, who claim a membership of 163, went after indies only when theatres changed hands or when a new one was built. His outfit, he said, stayed away from the chains, long in the IA domain. He explained further that many small indies couldn't operate profitably under an IA pact and that is where his union enters the picture. His union, Axelrod said, also actively went after the completely unorganized indie theatres. His union, he asserted, was open to anyone who has a city-authorized license to run motion picture projection machines.

Incorporation of the Independent union, which received a state charter last year, also has the IA group burning. Geiber scored this action as an attempt "to put a halo on their organization." IA prexy charged that in letters soliciting the business of indie exhibs, Independents were prominently displaying the phrase "Chartered by the State of New York."

"This is an attempt," Geiber declared, "to indicate that they have been officially sanctioned by the state. All they have, however, is an incorporation charter just like any business organization, and no business group specifically calls to the attention of its customers that it has been chartered."

Local 230, as a result, is appealing to the State Attorney General for revocation of the Independent charter on the ground that the group is misusing it.

Jurisdictional hassle between IA and Independents over University Theatre, a Bronx nabe, continues.

Theatre, now being operated by Independents, is being picketed by Local 230. Independents took over, according to Axelrod, when theatre changed ownership. Geiber, however, termed the new exhibit "a stooge," and claimed it was still being operated by the same landlord.

IA crews reportedly operate more than 400 theatres in N. Y. area, while indie group claims about 70.

## Metro Mgr.

Continued from page 1

a number of percentage pictures through false reporting of grosses and of under-reporting of grosses on flat pictures, for which adjustments were sought and received, may not greatly prejudice the plaintiff's case, if at all.

In comments accompanying his ruling on the plaintiff's objections to such testimony as irrelevant and immaterial, Judge G. H. Nordbye, trying the case, stated such evidence would be considered only in connection with the matter of the credibility of witness Martin Lebedoff, who has testified he never knowingly had under-reported any grosses.

Judge Nordbye ruled that the alleged under-reporting that has occurred since 1935 could be introduced and he'd give it "such consideration as it may deserve later." At the same time, the court expressed the view that while such evidence may have an impeachment purpose, it did not, for the most part, reveal the Lebedoffs gained anything financially because in many instances they paid as much rental as if the grosses had been reported correctly, and also that the under-reporting might have been through errors instead of having been willful. The judge also mentioned that some of the discrepancies were small.

The plaintiff is alleging the damage was sustained in consequence of the Homewood's 49-day run, the first-run for the area, being taken away from it and given to a competing theatre, the Paradise, owned by the late W. A. Steffes, who was president of the independent exhibitors' organization and, in such capacity, fighting the film companies. Another cause of the damage, it's claimed, was clearance discrimination in the Paramount circuit theatres' favor and against the Homewood. Martin and S. G. Lebedoff, son and father, are contending, too, the existence among the defendants of a conspiracy to injure the Homewood and help the Paradise and, furthermore, the conditioning of runs on admission prices in violation of the antitrust law and the New York court's consent decree decision.

After last Friday's session, the trial was recessed until Dec. 17 to permit Judge Nordbye to take over the Federal Court calendar in Duluth.



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## See Other Cities Having Little to Fear In Wake of Threatened N.Y. B.O. Tax

While New York City exhibits are plenty concerned over a threatened municipal admissions tax, which would require approval of the state legislature, theatremen around the rest of the country have little to fear in the way of any new levy.

John G. Bryson, legislative rep for the Motion Picture Assn. of America, says that none of the 12 state legislatures which convene next month has any bill upcoming which proposes a new tax, and none is anticipated.

Only tax activity Bryson is aware of, he relates, is in Kentucky where the Fourth Ave. Amus. Co., theatre chain, has filed an action to kill the present 3% state tax.

MPAA rep feels it's doubtful that any city or state considering new sources of revenue would hit the state because of the present 20% Federal levy. He believes the public would balk at any additions to this, that the 20% is generally considered burdensome enough.

Gael Sullivan, exec director of the Theatre Owners of America, stated he's had reports from City Hall that Mayor Impellitteri has in mind to put the bite on N. Y. C. admissions. In line with this, Sullivan and TOA exec committee chairman Si Fabian are hopeful of getting upstate exhibits organized with the view of moving collectively to block the N. Y. C. bid to the state legislature in Albany.

### Chain Reaction Feared

An enabling act permitting N. Y. to impose a tax on admissions probably would set off a chain reaction across the country in the future, Sullivan believes. He said that if the big town is successful in pushing a bill through the legislature, and the tax works out well for the city treasury, cities in other states, similarly faced with big budgets, would have a precedent for taking the same action.

Sullivan and Fabian will conduct meetings with theatremen in Albany on Dec. 17, and in Utica and Watertown the following day. Aim is to reactivate the upstate TOA unit which ceased to function some time ago.

At work upstate on reviving the unit are Harry Lamont, former head of the group, and attorney Louis Sumburg. Organization would be important to the entire state in that it could maintain a constant guard against taxation or any other adverse legislation.

Sullivan figures other outfits, such as the Metropolitan Motion Picture Theatres Assn., the Independent Theatres Assn. and the MPAA, probably will join in the fight against the threatened N. Y. tax.

## 15-Year-Old Sea Yarn Subject of N.Y. Suit On Ownership By Scribe

Whether writer Richard Carroll or Producers Laboratories own rights to "I Conquer the Sea," a 15-year-old film, appears to be the key to a suit Carroll has filed in N. Y. Federal Court against Favorite Films Corp., Nu-Art Films, and Joan of Arch Pictures. Action asks an injunction to restrain the three defendants from continuing to distribute the picture.

Carroll charges that he wrote the story for "Sea" in 1935, based upon his yarn, "Storm in Their Hearts." It was produced and distributed by Academy Pictures in 1936 with Steffi Duna and Stanley Morner (Dennis Morgan) in top roles. Through an agreement with Academy, the writer asserts, all rights to the film reverted to him 10 years later.

Producers Laboratories, named a party defendant to the suit last week, claims ownership of "Sea" since it holds a lien on the film after advancing production costs to Academy. Moreover, the lab maintains, it has no knowledge of any deal between Academy and Carroll in which he was to receive distribution rights.

Favorite allegedly has been handling worldwide 35m release to "Sea," Nu-Art 16m and TV while Joan of Arch had the 16m middle-east territory. Carroll, who states the film is also known as "The Sea Bandit," also seeks an accounting of profits and damages.

## 2 Wks. More for Schine In Divorce Compliance

Washington, Dec. 4.

Another two-week extension has been given to Schine Theatres to comply with the second year's section of theatre divestiture provided under the Schine anti-trust decree. Extension expires Dec. 17.

Schine was supposed to have unloaded certain theatres by the beginning of July, 1951. However, it has obtained several extensions since then to get rid of a group of seven houses.

## Treasury Defends Pix Vs. Sen. Douglas Blast On 'Jim Thorpe' Tie-In

Washington, Dec. 4.

The film companies have made contributions to the U. S. Treasury bond drives far in excess of any personal benefits which the companies themselves might derive from cooperating, according to a Treasury spokesman.

Kudo for the industry came after a blast from Senator Paul Douglas (D., Ill.), who asserted that he was "deeply shocked" to find that "The Treasury has used public funds to advertise a Warner Bros. movie." He referred to the fact that the Treasury sent out posters for "Jim Thorpe-All American," in franked Government envelopes, to about 25,000 junior and senior high schools and suggested that they be placed on the school bulletin boards. The posters also contained a message plugging the sale of savings bonds and stamps. In the co-op promotion deal, the poster was paid for by Warners, with the Treasury doing the mailing.

The Treasury spokesman figured that the amount involved in the franking came to \$1,000, plus the cost of addressing the envelopes. But, he added, Warners and 20th-Fox had recently furnished actors, director and writers free and made a Technicolor short called "Main Street Defends America" for the Savings Bond campaign.

"On a dollar basis," the spokesman pointed out, "there is no comparison between our cost for mailing the posters from which we derived considerable benefit, and what the film companies gave us free. It would have cost a great deal more, if we had had to pay for the picture."

"It should also be pointed out that Warners has given the Treasury a lot more without charge. It gave us the film, 'America the Beautiful,' which has been our principal standby in bond drives for the past few years, and also the picture, 'Power Behind the Nation,' to help sell bonds."

"Treasury Savings Bond Division has no big promotional fund. It gets various types of promotions by working with many industries and getting them to contribute posters, magazine and newspaper advertising space, motion pictures, radio and TV time, etc. In exchange the industries and companies—ranging from railroads to magazines—grab off commercial tie-ins on the bond messages they finance."

## Arts, Sciences Group Asks RKO Nix of 'Twist'

Characterizing the showing of "Oliver Twist" in New York City as a "serious mistake," the New York Council of the Arts, Sciences and Professions has urged RKO Theatres to refuse to book the picture.

In an open letter to RKO, the Council asks RKO to consider the feelings of 3,000,000 Jews in New York City "whose confidence in American democracy and fair play is bound to be shaken by the showing of this film." Letter stresses that portrayal of Fagin advances idea that his characteristics are those of the Jewish people.

"Circulating a film which perpetuates the vicious un-American stereotype of a whole people," the letter says, "only encourages racist elements in American who undermine our democracy."

## Meggers Nominate 4

Hollywood, Dec. 4.

Four films have been nominated as finalists in the voting for best directorial achievement during the third quarter of 1951 by members of the Screen Directors Guild.

Entries are: George Stevens' "A Place in the Sun"; Ella Kazan's "A Streetcar Named Desire"; William Wyler's "Detective Story" and Henry King's "David and Bathsheba."

## Await Madrid OK On U.S. Requests To Clarify Accord

Word is being awaited from Madrid on guarantees being sought by American distributors before they'll accept the proposed agreement with the Spanish government. Request to Madrid to yield on questionable points was sent by John G. McCarthy, director of the International division of the Motion Picture Assn. of America, following debate by the MPAA board on the Spanish deal last Thursday and Friday (29-30).

MPAA wants assurances that import permits already paid for, or partly paid for, will be held valid and not be counted against licenses to be granted under the new pact. These guarantees are desired prior to the effective date of the proposed new deal.

Twentieth-Fox was the leading objector to acceptance of the agreement without acknowledgement from Madrid of validity of present unused permits. Several other companies which have outstanding licenses, although fewer than held by 20th, took the same stand. It is understood 15 or 20 pix are involved in all.

There was no particular enthusiasm among any of the MPAA member firms for the new pact, aside from the acknowledged fact that it is an improvement on present "intolerable" conditions. Import permits are now acquired in a sort of gray market for prices up to 1,000,000 pesetas (\$13,000). New deal would provide for their sale by the government at about half that figure.

Two-day session in New York last week served to resolve the differences among the American companies regarding the Spanish deal. Twentieth up to that point had been pretty much against the deal altogether, preferring the status quo under which it had managed to snare 23 of 28 permits issued last year.

## Raft Starrer 1st Film Under Lippert-FA Deal On Indie Package Setup

Hollywood, Dec. 4.

"Loan Shark," George Raft starrer rolling in January, is first film under new deal between Robert Lippert and Famous Artists under which latter packages talent and production deals for independently made features for Lippert release. Agency will line up story, script, stars, director and producer.

Instead of immediate payment for services, several or all of creative personnel will secure perpetual interest in the production. Charles Feldman inked a deal with Lippert after extensive study of revenue potential of Lippert set-up through recent grosses of several other package deals negotiating; there is no ban on clients of other agencies.

Lippert pointed out benefits to high-income personnel since fees can be stretched over a period of years. Explaining plan, Lippert said he wants to make available an outlet for saleable production packages and is willing to give away up to 75% of revenue for talent participation, thus giving an opportunity to obtain double production values through stronger stories, direction and cast.

He has other indie deals set up for 1952, and disclosed he will make no further pix on his own, nor will he handle any low-budget "B" production for distribution, feeling there is "no more market for the 'B' picture, that theatres have priced themselves out of the market."

## 'Who's Finnegan?' Majors Ask

Continued from page 3

close connections with one of the biggest producers." If true, the reference was taken to be to Spyros Skouras.

Spyros Skouras said in New York that he had never been consulted by Finnegan. Koegel echoed the statement that no one from 20th had been spoken to by the former tax man.

Depinet declared: "As far as we are concerned, we didn't know the man was alive. I never heard of Finnegan until I read about him in the New York papers. We furnished films to help with the test and see how it worked."

### Top Execs Subpoenaed

Top execs of major companies have been subpoenaed by the Federal grand jury in St. Louis, which is investigating Finnegan's activities, to appear before it this week to tell what they know of his influence in getting the 90 pix used in the test.

Those who have been summoned from New York to appear today (Wed.) are Ned E. Depinet, pres of RKO; Paul Raliborn, v.p. of Paramount; J. Robert Rubin, v.p. of Metro; and Otto Koegel, counsel for 20th-Fox. Koegel is sick and a sub will probably appear for him.

Grand jurors are apparently destined to learn very little from the film men, judging from their surprise at the McDonald statement. They all declared privately that there wasn't the slightest pressure on them from Finnegan or any other Bureau of Internal Revenue exec.

Pressure by the Government was admittedly felt by the companies last December before they decided to make their films available. However, the nudging came from the Dept. of Justice rather than from Finnegan. D. of J. suggested at that time that failure to permit the Zenith experiment might be construed as conspiracy or monopoly.

As far as insiders can figure, if Finnegan did anything for the \$50,000 he got from McDonald, it was possibly getting the word through to the Justice Dept. via his close associations at the White House. Finnegan has since resigned under fire as revenue collector in St. Louis and is now under indictment on charges of bribery and misconduct. Trial is set for March 3.

McDonald's attorney was Burton K. Wheeler, former senator and "father" of the Federal Communications Act. The Zenith prez did considerable boasting at the time that Wheeler could swing the deal to get the pix.

Dept. of Justice said in Washington that it had never heard of Finnegan. Spokesman said the Department got its first complaint regarding major companies' refusal to provide films back in May, 1950, and that it addressed its first letter to them on June 1. It had been assumed that Wheeler had spurred the D. of J. action.

Actually, film men think Finnegan likely had nothing to do with the D. of J. action. Pixies, who've never been fond of McDonald because of his threats and heated rhetoric in public statements, were particularly burned this week at the innuendos in his Sunday release. They held it unfair of the Zenith prexy to make it appear that they were involved in some sort of conspiracy with the tax collector.

"Masterpiece of Innuendo" McDonald is throwing the mud off of himself by dousing it on other people," one company topper declared Monday (3). "His statement is a masterpiece of innuendo."

Particularly resented was McDonald's remark that after Finnegan's services were retained, Zenith not only got the pix, but "without rental charges." Since the films were purely for experimental purposes, with only 300 families involved, pix men said the question of rentals never came up. They pointed out, however, that McDonald made prints of all the films he used, which cost him \$15,000 to \$18,000. That was more than he took in at the \$1 per showing charge made on each family.

Payments to Finnegan of \$6,250 a month, beginning Nov. 1, 1950—the 90-day Phonovision tests started Jan. 1, 1951—were confirmed by Irving Herriott, general counsel for Zenith. Fees were entered on the books as for "legal services."

Federal prosecutors are said to be investigating "what, if any, services" Finnegan performed for

the coin. McDonald said that he was one of several attorneys and individuals who had approached Zenith with offers of help on getting films for the trial-run.

In September, 1950, McDonald declared, Phonovision was all set for the test—except for films. "Moreover," he added, "statements had appeared in the press that films would not be made available to us by the major producers."

"After several visits paid to us in September and October, 1950, we agreed to retain Finnegan as our attorney because we believed that he would be able to help us get the films in time for our test."

"He told us he intended to resign from his position with the Government and enlarge his law office in St. Louis, whether or not we retained him."

Within a few weeks after Finnegan was retained, Zenith received assurances from several major producers they would make films available, McDonald said.

"I don't know what, if anything, Mr. Finnegan did in connection with persuading the producers to make their films available to us, but I do know that shortly after we retained him we began to receive assurance from some producers their films would be made available for the test, and incidentally, without rental charges," the statement said.

McDonald denied the fee had any connection with any tax case or any matter the company had pending before any Government agency. He insisted Finnegan was employed for the sole purpose of getting films for the Phonovision test.

## COMPO Meet

Continued from page 3

of officers, including a successor to himself.

Action is taking place on all three items. Tentative program was presented to the publicity-advertising managers of the major companies by Mayer at a meeting yesterday (Tues.) for their suggestions. When they have it in final form, it will be presented to the company prexies, who will have to provide the initial financing, and then to the COMPO board.

On financing of COMPO—as distinct from special projects, such as "Movietime U.S.A.," which it undertakes—Mayer is planning a meeting of the sales managers of the majors. He is seeking their support in getting salesmen to make a pitch to their theatre customers to send in dues. The film peddlers proved highly effective in enlisting exhibs in the Texas "Movietime" drive recently, and Mayer wants to put them to work on a national basis for the benefit of the COMPO treasury.

Committee headed by Jack Allcoate is now working on the officer slate. It is believed that RKO topper Ned E. Depinet will be convinced to continue as prez. Mayer, determined to resign, said he will remain, however, until the board meeting is held at which his successor is named.

Allcoate committee has been talking with numerous industry execs, hoping it can possibly set up a system whereby they'd take leaves of absence of a year from their regular jobs to rotate in handling the COMPO exec v.p. post.

## 'Bargain Basement'

Continued from page 3

few people away from their television sets. Of course the more people we have the more popcorn and candy we sell, so I guess you could say we are making money."

Another Detroit outfit—Kilbride-Hillier Theatres, which operates five second-runs—has instituted a card system in which the filmgoer attends the theatre four times, gets a card stamped and then turns it in for a free admission. Lou Mitchell, general manager of the chain, says the card trick is merely an attention-getter and hasn't done a thing to increase attendance. He notes, however, that the regulars are making good use of the cards. Same chain also reduces 50c admish to 30c on Tuesdays, but this is being scrapped because it has failed to increase biz.



# TEN TALL engage MENts

*in*  
 ✓ NEW YORK  
 ✓ PHILADELPHIA  
 ✓ SPRINGFIELD  
 ✓ BALTIMORE  
 ✓ BUFFALO  
 ✓ MILWAUKEE  
 ✓ HARTFORD  
 ✓ NEW HAVEN  
 ✓ ASBURY PARK  
 ✓ NEWARK



...for the biggest business  
 since "Born Yesterday" they  
 gave thanks Thanksgiving  
 week to

*Columbia!*

Columbia Pictures presents **BURT LANCASTER in TEN TALL MEN** in Color by TECHNICOLOR  
 with JODY LAWRENCE • Gilbert Roland • Kieron Moore • George Tobias • Screen Play by ROLAND KIDDEE and FRANK DAVIS  
 Produced by HAROLD HECHT • A NORMA PRODUCTION • Directed by WILLIS GOLDBECK

## Film Reviews

Continued from page 5

### Deux Sous de Violettes

(father's working buddy, this last being a shocking affair).  
The plot outline has Therese coming out of a depression caused by an unintentional abortion to pledge vows with a poor but hard-working and faithful Eddie Bracken type. At the end, she moves with a skipping stride for she has arrived at maturity.

Anouilh has managed to sustain the bittersweet mood through the many unusual sequences.

In addition to Dany Robin, Jane Marken, as her practical aunt, turns in a cracking performance. Michel Bouquet, as the brother, has a splendid scene defending his being a parasite. The photography of Maurice Barry catches the bright moments as well as the poignant scenes. **Wait.**

### Verklungenes Wien

(Vienna, As It Was)

(AUSTRIAN—SONGS)

Vienna, Nov. 27.

Sachs Film Co. release of Brno production. Stars Paul Hübner; features Marianne Schenauer. Wolf Albach-Retty. Fritz Imhoff and Annie Rosar. Directed and scripted by Ernst Marischka, music by Ralph Benatzky. Camera, Hans Schreber and Rupp Kottler. At Apollo, Vienna. Running time, 95 MINS.

Ernst Marischka's newest film operetta provides enough action to satisfy most audiences. Story tells how a rich father teaches his son, unwilling to work, a lesson. It employs the old trick of going bankrupt in a new version: he sells out, seemingly at a loss, and buys back at a profit. Bankrollers for this may have trouble, too, getting all their coin back.

Best performance is turned in by Paul Hübner. Marianne Schenauer does only moderately well. Wolf Albach-Retty is as charming as almost all Austrian officers were prior to World War I. Credit for comic situations goes mainly to Fritz Imhoff.

Film is loaded with good music. However, there are too many Heurigen winchouse scenes. Marischka's direction is easygoing.

**Mass.**

### Une Histoire D'Amour

(A Love Story)

(FRENCH)

Paris, Nov. 20.

Victory release of Cite Films production. Stars Louis Jouvet, Dany Robin, Daniel Gelin. Directed by Guy Lefranc. Screenplay, Michel Audiard. Camera, Louis Vuy. Editor, Maurice Kyrle. At Cite and Berlitz, Paris. Running time, 95 MINS.

Planche Catherine Jean Daniel Gelin Marcel Georges Champard Marnet Marcel Hervieu

The late Louis Jouvet's last film is a tender love story that spins a tale of misunderstanding and parental ignorance and guilt in a restrained intelligent manner. Film looks like a good bet here but is too slow-paced and fragile for substantial art house patronage. On theme and Jouvet name this has okay potentialities for special slotting. Word-of-mouth may get it over.

Jouvet plays Greek chorus to the unravelling of the tragic suicide of two young lovers. As the cynical, kind police inspector he untangles the mystery of why two charming young people are found poisoned in a deserted bus. There is little suspense involved in spite of the flashback technique. It is the tale of parental stupidity and blindness plus a naive romanticism on the part of the love-ravaged adolescents that bring the tragedy.

Guy Lefranc has reigned over the proceedings with an unobtrusive hand that leads to a general slowness and slackness in the film's dramatic impetus. However, due to sensitive portrayals by Dany Robin and Daniel Gelin their love is poignant and touching. Jouvet is excellent as he posthumously unravels the deaths. Lefranc is above par and editing keeps the flashbacks well in hand. Lesser roles are topped by the sterling work of Georges Champard and Marcel Herrand as the unknown parents. **Mask.**

### Suendige Grenze

(I'eral Border)

(GERMAN)

Berlin, Nov. 20.

Prima release of Arthur Brauner's Cine production. Stars Dieter Borchmeyer and Wolfgang Janzen. Directed by R. A. Stemmler. Screenplay, R. A. Stemmler. At Cine, Braunerhaus, Berlin. Running time, 89 MINS.

There has been talk here in recent weeks that Arthur Brauner would come out with a film comparable to an Italian postwar production which would finally put the German film industry on the

road towards old prewar prestige. "Suendige Grenze" has the kids and the realistic problem that a couple of notable Italian productions had, but all similarity stops there.

In this film, the juveniles are involved in smuggling. Within the first five minutes there is a mass exodus across the German-Belgian border in which the customs police give chase and the kids pull all sorts of tricks including jumping under moving trains, running under policemen's legs and risking their lives over a couple of spilled coffee beans. What was supposed to be a realistic escapade becomes a semi-slapstick mob scene.

Brauner had the right idea when he asked Robert Stemmle to come up with a strong story based on the smuggling problem. There is certainly plenty of material to draw from as smuggling has been carried on for generations in this area near Aachen. To assure complete realism, Stemmle even cast some previously convicted kids in their own roles. Unfortunately, the potency of the story is lost by injecting too much "Our Gang" angles into the picture and also crediting 10-year-old moppets with too much confidence in their gangster profession.

Film will have trouble in the U. S. because of its implication that the Catholic church is very indifferent when it comes to gangsters. There are too many scenes where the kids "pull a job" and then go to church. It is difficult to see just how the religious angle can be minimized without leaving much of the film on the cutting room floor. **Bill.**

### Signori in Carrozze

(Rome-Paris-Rome)

(FRANCO-ITALIAN)

Genoa, Nov. 20.

Lux Film release of a Forpex Duvernati-Lux France production. Stars Aldo Fabrizi, Peppino De Filippo, Sophie Desmarets, Julien Carette. Directed by Luigi Zampa. Screenplay, Ago, Scarpelli, Macari, Zampa. Music and Lyrics from story by Ago and Scarpelli; camera, Carlo Montuori; music, Renzo Rossellini; editor, Brando Da Roma; At Moderne, Genoa. Running time, 102 MINS.

Vincenzo Nardi Aldo Fabrizi Peppino De Filippo Sophie Desmarets Julien Carette  
This pleasant comedy should gross favorably on Franco-Italian dates for which it was primarily intended. Elsewhere, it will be shooting for par, though Italian language spots and Aldo Fabrizi fans should go for the pic.

From a co-production point of view, the story concerning adventures of a Pullman porter with a wife and family in Rome and a girl friend in Paris, is a natural. And the cast is balanced accordingly. Interfering with the porter's double life is a noisy brother-in-law who follows him to Paris and resorts to mild blackmail. Wife eventually turns up in Paris herself and wins back her husband.

Tale is amusingly told, though Fabrizi as the porter is often insufficiently checked by direction and resorts to mugging. Despite this, he pleases, even holding interest for a serious interlude near the end. Peppino De Filippo does well as the intruder. Sophie Desmarets pleases as Fabrizi's French friend. Julien Carette and Noel Roquevert, among other French cast members, are wasted in nominal roles.

A light touch is evident in Luigi Zampa's direction. Physically, the film is well outfitted, with Carlo Montuori handling location shooting in Paris and Rome. **Hack.**

### Le Voyage En Amerique

(The Voyage To America)

(FRENCH)

Paris, Nov. 27.

SRO release of Le Monde En Images production. Stars Pierre Fresnay, Yvonne Printemps. Screenplay, Yvonne Printemps. Directed by Roland Lodenbach. Camera, Henri Alekan; editor, Andre Felix. Previewed in Paris. Running time, 95 MINS.

Fresnay Yvonne Printemps Francois Claude Laydu Meyer Jean Bruchard Pierre Olivier Humeau

An attempt at charm and simplicity does not quite come off in this film, slow pace leading to loss of interest. A good idea of the proposed trip of a satisfied Gallic bourgeois to America and its effects upon him and his wife, is not explored or developed. Fragility of theme and the attempt at sophisticated whimsy may give this possibility for U. S. arty spots on exploitable name of Pierre Fresnay.

Otherwise, it has very limited American appeal.

Early part of film deals with the self-satisfied, ritualistic life of a small town banker. His wife wants to go to America to visit their daughter. After some shenanigans they finally decide on their trip. Film generates charm in some fragmentary bits. The husband's determined effort to get an old friend, now in the ministry, to help him get a boat passage ends with a perennial fall of the cabinet. His trying to sleep in a noisy, flashy Paris hotel room also comes off. Pic's main difficulty is its episodic quality and its ill defined secondary characters.

Pierre Fresnay is fine as the satisfied banker who finally gets the feel of the new world. He is shown as being all for progress but in his own back yard. Yvonne Printemps does not have much to do as the wife but gets to sing a few tunes. Direction is slow and editing does not help much. Lending is fine. **Mask.**

### Senza Bandiera

(Without A Flag)

(ITALIAN)

Genoa, Nov. 27.

K.N.C. release of an Elio Film (Luigi Fredini) production. Features Vivi Gini, Massimo Sestini, Umberto Spadaro, Paolo Stoppa, Walter Rilla, Heinz Moog, Carlo Ninchi, Sidney Gordon and Michael Thor. Directed by Lionello De Felice. Screenplay, Bruno Zevi, Lionello De Felice, Jaco Comini. Camera, Giorgio Prosperi; camera, Mario Craveri; music, Renzo Rossellini; editor, Mario Serandrelli. Olympia, Genoa. Running time, 101 MINS.

An above-average balance of artistic, commercial and technical values makes this one of the better recent Italian productions. Combo of good acting and an interesting story blending intrigue, humor and suspense give it good value for the Italian market. Abroad, however, its period settings and slowish pace point to only average possibilities. Pruned and dubbed, it might rate minor bookings in the U. S.

Based on actual World War I events, plot concerns the uncovering of an Austrian sabotage ring operating in Italy. An Italian naval intelligence team locates the ring's headquarters in Zurich and succeeds in cracking a safe there containing spy lists and other information. This leads to the collapse of enemy operations. Several non-Italian cast names, among them Walter Rilla, Heinz Moog, Sidney Gordon, and Michael Thor, competently give the film its international flavor. Massimo Sestini and Vivi Gini provide an across-the-board romance while Umberto Spadaro and Paolo Stoppa, as the safecrackers recruited from jail for the Zurich job, stand out in giving the picture its humorous touches.

Direction and editing maintain interest despite lengthy running time. Renzo Rossellini's music properly underscores the action. **Hack.**

### SEXED-UP ADS HELP

### MINNEAPOLIS SELL PIX

Minneapolis, Dec. 4.

Exhibition here is finding that its best bet still is sexed-up ads and that such sort of advertising seldom fails to bring home the bacon.

Most recent case in point is "Detective Story" (Par). In its first week at Radio City the picture did light business. The Minnesota Amus. Co., however, because of the film's merits, decided to move it over to another loop house, the Century, for a second week. The circuit also decided to sex up the picture's ads, and on its opening day at the Century it ran large newspaper ads that stressed the sex angles.

Public response was immediate. "Detective Story" opened big at the Century, a 1,600-seater, and its first week there grossed almost as much as it did its first seven days in the 4,000-seat Radio City. In its third week at the Century it's still pulling big business.

It's felt here that the sexed-up advertising has been a considerable factor, too, in the current highly successful four-week run of "Streeter Named Desire" at the RKO-Par.

Feeling here is that even with the industry's own censorship, the screen still can give the public sex in story and situation to a much higher degree than TV dares to provide, and that this commodity, which apparently hasn't shrunk any in public interest, is one asset which still gives it a decided advantage over the home-consumption entertainment. Also, it's pointed out, the theatres are able to sell sex more openly and daringly than TV.

### 'Mary's' Too Little

Continued from page 3

a lightweight farce, made palatable primarily by the dynamic comedy performance of American-born actress Yvonne Donlan, plus the fact that the impetus-providing male lead, played on Broadway by relatively inexperienced Ronald Howard, was portrayed here by the popular and long-experienced legit-film actor, Alastair Sim. The point is that although the show is more than a year old and still running here, it was from the first tabbed as a second-rate piece saved by exceptional performances and a low operating budget.

The critical reaction to "Mary Had a Little" here obviously wasn't a reaction to any supposed Broadway estimate of the show, although a few reviewers, apparently swallowing the hallyhoo about its U. S. success, mentioned its alleged New York origin. Also, the first-night galleryites, rarely aware of such matters as alleged American audience rating, booed the play, yelled, "Shoot the authors" and "money back." Show, presented by Jack Waller, opened at the Strand last Tuesday (27).

The reviews of the production were unanimously contemptuous. Cecil Wilson, of the Daily Mail, called it "witless, worthless, tasteless and endless" and also "half-baked, hard-boiled, juvenile and all too little grown-up." The Evening News termed the show "one of those bleak occasions when bad taste, innuendo and witless dialog are paraded in such unrelieved profusion that the playgoer can only regard it with blank amazement."

The Star quoted one of the producers as claiming that the first-night reaction involved "organized conspiracy" and "sabotage." But its critic snorted, "A more foolish, tedious and vulgar piece than this American farce has not been seen for many years. The whole is stubbornly unfunny."

The Times called it "tasteless and humorless" and the News Chronicle's verdict was "an orgy of witless comicism." John Barber in the Daily Express rated it "beneath notice." W. A. Darlington, of the Telegraph, remarking erroneously that the opus "succeeded in New York," reasoned that some of the lines "would have punch and point for an American audience, but they were in an idiom not understood here" and concluded with the suggestion that the farce was even worse than "Stork's Don't Talk," which he had formerly regarded as the "stupidest and most vulgar he had ever sat through."

While theatrical circles are echoing to the blasts at "Mary" and buzzing about Broadway's quick turnaround of "Dorothy," there has been a renewal of comment about the negative West End reaction to "South Pacific" and the previous mix of "Mister Roberts." In both the latter cases, the shows were acknowledged smashes on Broadway. However, insiders here reason that the Rodgers-Hammerstein musical suffered from an impossibly exaggerated advance buildup, plus the fact that the racial intolerance theme of the story was somewhat beyond the ken of British audiences.

As for "Roberts," those who saw both the New York and London productions say that the overseas latter was palpably less effective than the Broadway original. In this instance, it's claimed the seemingly rebellious attitude of the Yank sailors toward their officers, presumably incomprehensible to tradition-conscious Britishers, may have been another negative factor.

### Exhib-Prod. Meet

Continued from page 3

industry with problems of the other. Participants said similar meetings would take place from time to time, but this never got beyond the talk stage.

Skouras' intention of setting up a conference on his own, outside the COMPO fold, is seen in some quarters as possible cause for new skirmishing with Allied States Assn. There's some thought that the idea of sitting exhibits and producers across the same conference table originated with COMPO and should remain an all-industry project. Allied, which in past has been at odds with TOA on COMPO affairs, might rebel at the Skouras-TOA plan, it's envisioned.

### UA, Romulus in Joint Financing of 2 Prods.

### By Huston in Europe

Pair of films John Huston will deliver to United Artists will be jointly financed by the distrib and Romulus Films of Britain, the writer-producer-director disclosed in New York last week prior to planning to London Monday (3). UA will arrange backing to cover cost of stars, script and director, he said, while Romulus will defray production expenses.

Both ventures will be made in Europe under the banner of Huston Productions. First to roll will be a film version of the Pierre La Mure bestseller, "Moulin Rouge." It's to go before the cameras next month in Paris with Jose Ferrer as Toulouse-Lautrec, the French painter. Other project may be based on the James Heivick novel, "Beat the Devil," to which Humphrey Bogart owns the film rights.

Deal calls for UA to receive Western Hemisphere distribution rights to the duo while Romulus gets the Eastern Hemisphere rights. Meantime, Huston's on leave from Metro, where he's a contractee for another 14 months. If M-G comes up with a story for him he may do it after the first projected UA pic. He recently completed "The African Queen" for Horizon Pictures, in which he's partnered with Sam Spiegel.

First print of the Technicolor "Queen" is expected to arrive in the U. S. from Britain Dec. 10. UA has set a pre-release preem of the Bogart-Katharine Hepburn starrer on Dec. 22 at the Fox Wilshire, Los Angeles, in order that the film might qualify for an Academy Award. General release is scheduled for Easter week of 1952.

While abroad Huston will arrange pre-production details for "Moulin Rouge" as well as map plans for the second UA film. No time limit is specified in which either of the pics is to be delivered to the distrib. Miss Hepburn, said Huston, will undoubtedly appear in one of the ventures on the basis of an "understanding" between them. Ferrer, meanwhile, is holding in abeyance legit plans for "Rouge," which he's scheduled to produce and direct on Broadway, with someone else in the star role.

### 'B' STANDS FOR BOREDOM AND ALSO 'B' FILMS

Editor, VARIETY:

Toronto.

Naturally, you may ask, if "B" pictures are boring, why see them? I always time my arrival at the theatre to coincide with the start of the feature film, but there are times when an unexpected early arrival means seeing the last half of the "B" picture. On some occasions I deliberately sit through "B" films in the hope of seeing some improvement in their quality. So far my time has been wasted.

I dislike "B" pictures because of the harm they do to the reputation of the film industry as a whole and the deplorable effect they have on the standard of film appreciation among the public. With very few exceptions the "B" is an insult to the intelligence of the moviegoer.

The majority of moviegoers, whose knowledge of these films is limited, are conscious only of the fact that they are getting three hours for 35 cents. And so, week after week, they waste half the time they spend at the show and over the years become drugged by mediocrity. Their sense of appreciation becomes dulled and the youngsters grow up on a diet of second-rate films.

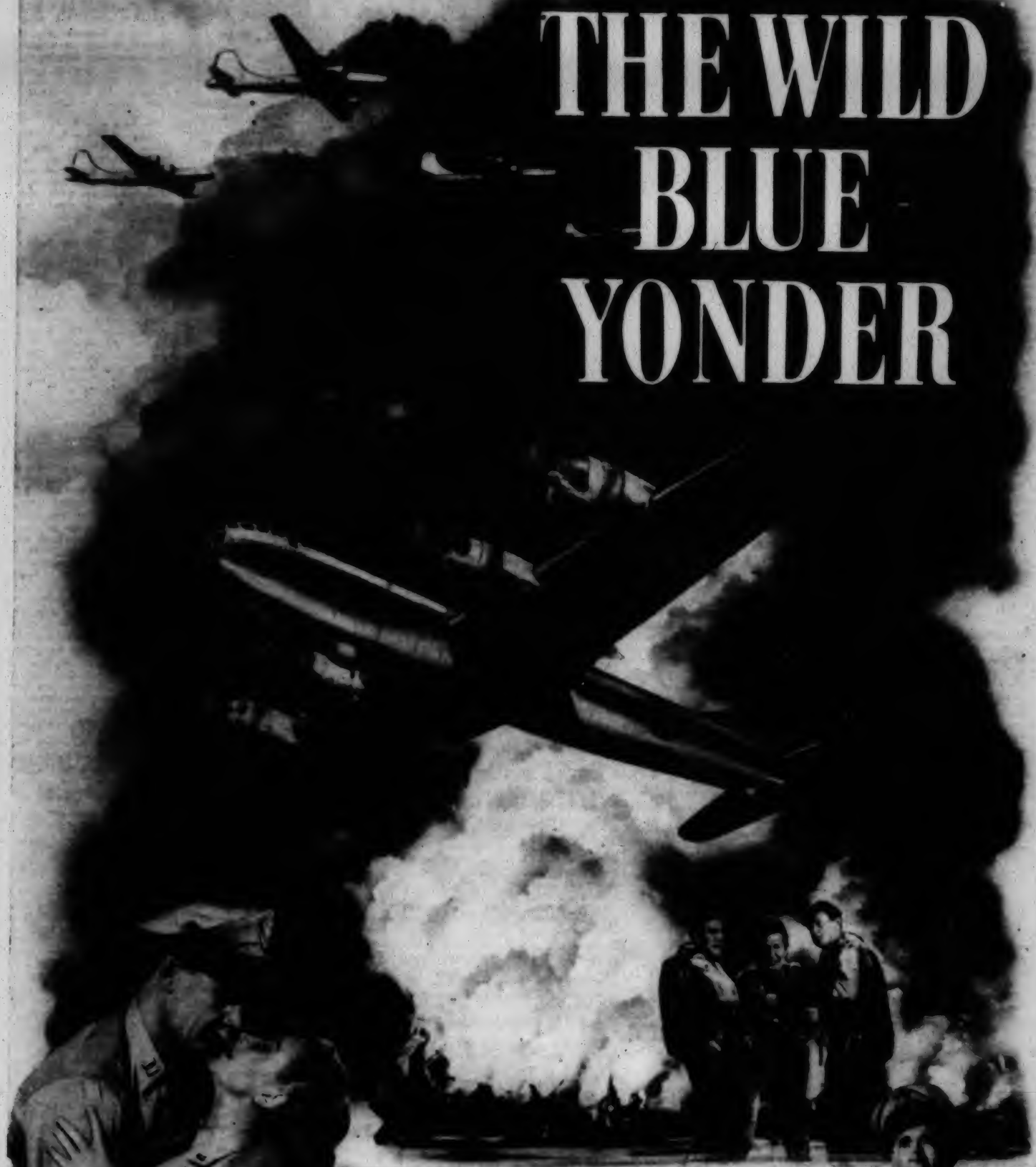
What is called for in these days of declining profits is a little more intelligence by those who plan film programs. There are far too many good films around these days, which are never shown to the public—and too many bad ones which are!

However, although I have no wish to see television ever replace the motion picture, I do sincerely hope that TV will take unto itself the exclusive showing of "B" pictures or kill their existence entirely. Theatres will be well rid of them. In the film industry of today, with its need to appeal to a steady and intelligent audience, there is no longer a place for the "B."

Gerald Pratley,  
Canadian Broadcasting Corp. Film Commentator.



# HELL-RIDERS OF THE HEAVENS WHO ROAR INTO THE WILD BLUE YONDER



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## "THE WILD BLUE YONDER"

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with **WALTER BRENNAN • WILLIAM CHING • RUTH DONNELLY • HARRY CAREY, JR. • PENNY EDWARDS**

Screen Play by **RICHARD TREGASKIS** • Story by **ANDREW GEER** and **CHARLES GRAYSON** • Directed by **ALLAN DWAN**

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## Admish Abuses on Screenings At H.O.'s Cues Move for Uniform Invites

Move for the establishment of an accreditation system for admission to homeoffice screenings is seen as the result of a recent upsurge of requests from offbeat publications to attend these showings. There are other longtime abuses of the screening privilege. Johnston office, it is suggested, would serve as the clearing house, as it does on the Coast.

Plan, as outlined by one publicity exec, would call for setting up a committee of distrib. producers and Motion Picture Assn. of America officials who would work out a series of rules and regulations governing screenings. The group, he explains, would examine all the publications in the field and determine which ones deserve accreditation, similar to the system set up on the Coast by the Motion Picture Producers Assn.

While the selections need not be binding on each company, the exec points out, it at least establishes an operating basis. Each company can continue to invite whomever it wants, but if the time arrives when a turnout appears necessary, the cause can be attributed to an industry-wide policy.

While publicity execs concede that recent offbeat requests might be a sign of renewed interest in films, they question the value of admitting the added starters to already overcrowded homeoffice screenings. Good percentage of the publications requesting admish for reviewers are decidedly amateur outfits representing clubs, fraternal organizations and local schools. Even some of the legit requests are from such offbeat and limited circulation mags and newspapers that film execs are in somewhat of a quandary on just what stand to take.

This problem, coupled with other annoying abuses, has elicited from some quarters the call for establishment of a "screening code of ethics."

Among abuses mentioned were requests from columnists and mags for private screenings, the sending of complete office forces when only one person is invited, and the infiltration of some freeloaders who somehow find out about the event. Latter is controlled to some extent by sending out invitations or asking guests to sign in.

Problem rarely arises during the afternoon general and trade press and magazine screenings where a publicity rep is on hand and knows the authorized reviewer or observer. Abuses are most flagrant during the evening sessions, especially when a company is showcasing one of its top pix. Although company reps are on the scene they're reluctant to stop unknowns, fearing they might antagonize a guest of an invitee. Code under the supervision of Johnston Office, many believe, would help curtail many of these practices.

Rules set up by the committee and Johnston Office, it is suggested, would bring about basic operating procedure. It would name groups for whom screenings may be held, such as one for magazines, one for columnists, one for radio and TV people, etc.; would limit number of invitees, and set a starting time. It is pointed out, however, that companies would have the right, if they wished, to run screenings as they wanted, but at least, it's felt, one overall method would be on the books that could benefit all.

One film exec says he sees no reason why there shouldn't be some control over the number of people who attend. He points out that legit opening and second nights allow only one pair of guests to a guest while a screening guest might show up with a half dozen friends. His company, he notes, just doesn't have the facilities for an open-door policy and if additional screenings are skedded to accommodate everyone it can become extremely costly.

### Prep Cartoonists Vote

Hollywood, Dec. 4. National Labor Relations Board will send out mail ballots Jan. 10 to decide on a bargaining representative for screen cartoonists. Contest is between IATSE and the Screen Cartoonists Guild.

Votes will be cast by pen-and-inkers working for Disney, Metro, Warners, Lantz and United Productions.

### 'Jazz Singer' Tees Off

#### WB 4-Year Thomas Deal

Hollywood, Dec. 4.

Deal for Danny Thomas to star in remake of "Jazz Singer" at Warners has been expanded into a four-year deal for Thomas, one film annually, starting with "Singer."

Pact permits other film activity and continuation of his radio and video work.

### Supreme Court Asked

#### To Review Circuit Ct. On M'w'kee Towne Verdict

Washington, Dec. 4.

The defendant majors have joined the Milwaukee Towne Corp. in asking the U. S. Supreme Court to review the decision of the 7th Circuit Court of Appeals in granting Towne \$441,574 in treble damages and \$75,000 in lawyers' fees.

The majors filed their petition with the High Court over the past weekend, just a week after Milwaukee Towne took the step in the antitrust damage suit. The majors contend the amount of damages should be sharply reduced. Milwaukee Towne, which operates the Towne Theatre, objects to the Circuit Court reducing the award from \$1,295,878 and the legal fees from the \$225,000 awarded by the trial court.

The defendant companies include Loew's, RKO, Columbia, Paramount, 20th-Fox and Warners. They assert that the Towne Theatre was far too high in its claims of profits lost because it could not obtain topgrade first-run product; the trial court accepted these claims as the basis of its damages award.

Instead, say the defendants, the trial court should have considered the yardstick of what the Towne Theatre has actually made since it has been getting a full share of major product, rather than merely a "speculative" figure.

The trial judge accepted a figure which claimed the Towne Theatre would have earned \$347,000 more, if it had been able to obtain major studio product earlier. But, claim the defendants, on the basis of the more recent earnings of the theatre, the figure should have been only \$17,000.

#### Ask WB Theatre Rehearing

The Supreme Court also was asked last week to rehear the case of Sutphen Estates, which has been seeking to intervene in the Warner antitrust judgment. Supreme Court heard argument in the action and, on Nov. 5, denied Sutphen's request.

Sutphen Estates owns the real estate of Warner Bros.' New York Warner Theatre. It claims that the security behind the longterm lease it has given to Warner was weakened when it was decided to divorce the WB theatre interests from the production company. However, the Supreme Court rarely orders a rehearing.

### Add Douglas-Sterling

#### To Johnson's 'Married'

Hollywood, Dec. 4.

Paul Douglas and Jan Sterling will star in one sequence of "We're Not Married." Nunnally Johnson production at 20th. Walter Brennan, now in studio's "Cry of Swamp," will also swing over for a sequence with Hope Emerson.

Fred Allen is due on the Coast Dec. 12th for another with Ginger Rogers and Victor Moore.

### U-I Lensing Six

Hollywood, Dec. 4.

Start of "The Soundbuds" made a total of six pictures in work at Universal-International, the highest number on that lot since last May. Others before the cameras are "Red Ball Express," "Claim Jumpers," "Scarlet Angel," "Untamed" and "Francis Goes to West Point."

Tentatively lined up as January starters are "Against All Flags," "Sally and St. Ann," "It Grows on Trees" and "Just Across the Street."

### 150 Day-Daters UA Aim

#### On Davis-Merrill Pic

United Artists is aiming for 150 day-and-date engagements to tee off its first biggie for 1952. Pic is "Another Man's Poison," Bette Davis-Gary Merrill starrer produced by Douglas Fairbanks, Jr.

Premiere date is Jan. 16. First week's selling by v.p. William J. Heineman's staff produced 30 dates.

## Pix at a Price Defined by Pine As H'wood Need

Modestly budgeted pix of the type which some studios are dropping from skeds because of the discouraging b.o. payoff still can be successful if "they can be made at a price," in the opinion of William Pine of the Pine-Thomas production combo at Paramount. Trick is to bring them in at a cost in tune with the dwindling market return, he explains.

Pine agrees that the b.o. has dropped off for the lesser product but P-T hasn't altered plans to continue with its specialized adventure and action output. He figures there might be a big change in the theatre market in a year or two, as television reaches full public penetration, "and then we'll know more exactly where we're going." But, meanwhile, he added, he and Thomas are sticking to their same unelaborate production course.

Pine arrived in N. Y. last Thursday (29) with his wife and A. C. Lyles, P-T press rep, from Honduras, where the film-maker scouted locations for "Gentlemen of the Jungle." Title probably will be changed for the pic, which will have a banana plantation background.

Prior to this, Pine said the team will do "Caribbean Gold" in Hollywood. They'll start casting shortly. Pine returned to the Coast over the weekend to get started on the production.

### Cinerama Slated For

#### March B'way Unveiling

#### In 17 Houses Year Later

Michael Todd expects to unveil the Cinerama project, three-dimensional-effect film projection on which he and Lowell Thomas have been working for 14 months, in a Broadway theatre in mid-March and in 17 theatres throughout the country within a year following the New York opening.

First product of Thomas-Todd Productions, which has been shot in color in the new "special" technique, is 80% finished, and final processing is now underway in New York. Todd terms the film a "demonstration film" which he says will create a new show business medium.

Cinerama-pic, which gives audience a sense of participation, requires a large arc screen the length and width of the theatre. Three projectors, operating simultaneously, beam the film to different sections of the screen.

First film, as yet untitled, will be distributed on a roadshow basis. Todd is now busy lining up theatres in the U. S. and leaves this week for Europe to conclude a deal for showing the film on the Continent.

Although he does not believe that Cinerama films will replace ordinary pix, Todd feels that in the future indie producers and the major film companies will be turning out a quota of Cinerama product. Within five years, Todd envisions one Cinerama theatre in every key city in the U. S. and in many foreign countries. He notes that he and his associates will operate the houses in partnership with local exhibs, or will lease them outright. Since the Cinerama pic requires special equipment, long-term arrangements apparently will have to be made.

Todd says that many indie producers have shown interest in the new technique and that he has received a serious proposal from one major company. Although the initial project is in the form of a documentary, Todd says the company's second effort will have a story line.

## Picture Grosses

### DENVER

(Continued from page 8)

"Golden Girl" (20th) and "Crazy Over Horses" (Mono), \$30,000.  
 "Starlift" (WB) and "Northwest Territory" (Mono), also Denver. Nice \$3,500. Last week, "Golden Girl" (20th) and "Crazy Over Horses" (Mono), \$4,500.  
 "Orpheum" (RKO) (2,800; 40-80)—"Blue Veil" (RKO) and "Whip Hand" (RKO) (2d wk). Good \$14,000. Holding again. Last week, \$16,500.  
 "Paramount" (Fox) (2,200; 40-80)—"Harlem Globetrotters" (Col) and "Lady and Bandit" (Col). Poor \$6,500. Last week, "No Highway in Sky" (20th) and "Thunderhead" (20th), \$7,000.  
 "Tabor" (Fox) (1,967; 40-80)—"Highwayman" (Mono) and "Longhorn" (Mono), also Aladdin. Webber. Fair \$6,000. Last week, "Lady from Texas" (U) and "Reunion in Reno" (U), \$7,000.  
 "Vogue" (Pike) (800; 50-80)—"Shadow of Doubt" (Indie). Good \$2,000. Last week, "Face to Wind" (Indie), fair \$1,900.  
 "Webber" (Fox) (750; 40-80)—"Highwayman" (Mono) and "Longhorn" (Mono), also Aladdin. Tabor. Modest \$3,000. Last week, "Lady from Texas" (U) and "Reunion in Reno" (U), \$3,500.

### 'Silver City' Dim \$6,500.

#### Seattle; 'Veil' Big 12G

Seattle, Dec. 4.

First-run big is hitting bottom here this week, with plethora of holdovers hurting. Despite downturn "American in Paris" shapes great at Music Hall in second round. "Silver City" shapes very dull at Paramount. However, "Blue Veil" looks fine at Fifth Ave.

**Estimates for This Week**  
 "Blue Moon" (Hamrick) (800; 65-90)—"Streetcar" (WB) (4th wk). Good \$4,000 in 6 days after \$6,300 last week.

"Colliseum" (Evergreen) (1,829; 65-90)—"Mob" (Col) and "Criminal Lawyer" (Col) (2d wk). Okay \$6,500 in 5 days. Last week, great \$12,700.

"Fifth Avenue" (Evergreen) (2,366; 65-90)—"Blue Veil" (RKO) and "Love Nest" (20th). Big \$12,000. Last week, "Golden Girl" (20th) and "Never Trust a Gambler" (Col), \$9,000 in 10 days.

"Liberty" (Hamrick) (1,800; 65-90)—"Racket" (RKO) and "Lilli Marlene" (Rep) (2d wk). Off to \$5,000 after dandy \$11,300 opener.

"Music Box" (Hamrick) (850; 65-90)—"Magic Face" (Col). Big \$6,000. Last week, "Alice in Wonderland" (Indie), drab \$1,800.

"Music Hall" (Hamrick) (2,282; 65-90)—"American in Paris" (M-G). (2d wk). Great \$14,500 after \$21,800 last week.

"Orpheum" (Hamrick) (2,569; 65-90)—"Starlift" (WB). Blah \$5,500. Last week, \$10,200.

"Palomar" (Sterling) (1,350; 40-70)—"Crosswinds" (Par) and "Pickup" (Col) (2d runs). Okay \$3,500. Last week, "Desert Fox" (20th) and "Cave of Outlaws" (U), (2d runs), \$3,900.

"Paramount" (Evergreen) (3,048; 65-90)—"Silver City" (Par) and "Whistle Eaton Falls" (Col). Dim \$6,500. Last week, "Worlds Collide" (Par) and "Lady and Bandit" (Col) (2d wk-6 days), \$6,300.

### 'Earth' Solid \$18,000.

#### Mont'l; Imperium' 14G

Montreal, Dec. 4.

With two holdovers and three new entries, returns are levelling off this week at deluxers. "Day Earth Stood Still" is sock newcomer at Capitol. "Imperium" looks good at Palace.

**Estimates for This Week**  
 "Palace" (C.T.) (2,626; 34-60)—"Imperium" (M-G). Good \$14,000. Last week, "Thunder on Hill" (U), same.

"Capitol" (C.T.) (2,412; 34-60)—"Day Earth Stood Still" (20th). Sock \$18,000. Last week, "People vs. O'Hara" (M-G), \$16,000.

"Princess" (C.T.) (2,131; 34-60)—"Man with Cloak" (M-G). Trim \$10,000. Last week, "Crosswinds" (Par) (2d wk), \$6,000.

"Loew's" (C.T.) (2,855; 40-65)—"Texas Carnival" (M-G) (2d wk). Fancy \$18,000 following great \$22,000 opener.

"Imperial" (C.T.) (1,839; 34-60)—"Jungle Manhunt" (Col) and "Criminal Lawyer" (Col). Big \$10,000. Last week, "Capt. Fabian" (Rep) and "Miss Polly" (Rep), \$9,000.

"Orpheum" (C.T.) (1,048; 75-81.13)—"Streetcar" (WB) (3d wk). Down to \$11,000 after a good \$15,000 second week.

### 'VEIL' SMOOTH \$9,000, K.C.; 'LEGAL' NSG 13G

Kansas City, Dec. 4.

Modest money is about all the town can expect this week. "Blue Veil" at the Missouri is out in front with good total. "Let's Make It Legal," in four Fox Midwest houses, looks average. "Lavender Hill Mob" in third week is giving the Vogue a nice total.

**Estimates for This Week**  
 "Kline" (Dickinson) (504; 75-99)—"Oliver Twist" (UA) (4th wk). Okay \$2,000, and may go a fifth week. Last week, \$2,500.

"Midland" (Loew's) (3,500; 50-69)—"Light Touch" (M-G) and "Unknown Man" (M-G). Moderate \$10,000. Last week, "Sirocco" (Col) and "Sunny Side Street" (Col), \$9,000.

"Missouri" (RKO) (2,650; 50-75)—"Blue Veil" (RKO) and "China Corsair" (Col). Pleasing \$9,000. Last week, "Two Tickets Broadway" (RKO) and "Basketball Fix" (Indie), \$11,000.

"Paramount" (Tri-States) (1,900; 50-69)—"Submarine Command" (Par) and "Darling, How Could You?" (Par). So-so \$7,500. Last week, "Detective Story" (Par), \$14,000 in 10 days.

"Tower" (Fox Midwest) (2,100; 50-75)—House closed until Christmas while new marquee is installed. Last week, "Anne of Indies" (20th) and "House Telegraph Hill" (20th), oke \$9,000.

"Uptown, Revere, Fairway, Granada" (Fox Midwest) (2,043; 820; 700; 1,217; 50-75)—"Let's Make It Legal" (20th). Mild \$13,000. Last week, "Raging Tide" (U), \$9,000 in 5 days.

"Vogue" (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (3d wk). Holding steady at \$2,200. Likely to go fourth week. Last week, sturdy \$2,750.

### 'Tickets' Terrif \$18,000,

#### Toronto; 'Bayonets' 12G

Toronto, Dec. 4.

"Two Tickets to Broadway" is smash leader here this week in session that boasts few strong entries. "Fixed Bayonets" is just okay. Of the holdovers, "Lavender Hill Mob" is staunch in fourth week.

**Estimates for This Week**  
 "Crest, Downtown, Glendale, Mayfair, Seaboard, State" (Taylor) (863; 1,059; 935; 470; 698; 694; 35-60)—"Cave of Outlaws" (U) and "As You Were" (Indie). Light \$13,500. Last week, "Raging Tide" (U) and "Man With My Face" (UA), \$15,500.

"Eglington, Shea's" (FP) (1,080; 2,398; 40-80)—"Detective Story" (Par) (4th wk). Oke \$11,000. Last week, \$13,500.

"Hyland" (Rank) (1,500; 50-70)—"Lavender Hill Mob" (U) (4th wk). Staunch \$6,000. Last week, \$7,500.

"Imperial" (FP) (3,373; 50-80)—"Two Tickets Broadway" (RKO). Terrific \$18,000. Last week, "Come Fill Cup" (WB), \$12,500.

"Loew's" (Loew) (2,743; 55-80)—"American in Paris" (M-G) (4th wk). Tapering to fair \$8,500. Last week, \$11,000.

"Northrup, University" (FP) (959; 1,558; 40-80)—"Blue Veil" (RKO) (4th wk). Oke \$8,500. Last week, \$11,000.

"Odessa" (Rank) (2,390; 50-80)—"Fixed Bayonets" (20th). Satisfactory \$12,000. Last week, "Valley of Eagles" (Rank), \$10,000.

"Uptown" (Loew) (2,743; 40-80)—"Red Badge Courage" (M-G). Light \$5,500. Last week, "Man With Cloak" (M-G), \$5,000.

"Victoria" (FP) (1,140; 40-75)—"Girl from Marshes" (Indie). Good \$7,500. Last week, "Streetcar Named Desire" (WB) (6th wk), \$6,500.

### Team Bob Taylor, Granger

Hollywood, Dec. 4.

Metro assigned Robert Taylor and Stewart Granger as costars in "All the Brothers Were Valiant," based on a novel by Ben Ames Williams.

Actors will play brothers in the seafaring yarn, to be produced by Pandro S. Berman next spring.

### PCC's Chest Donation

Hollywood, Dec. 4.

Permanent Charities Committee of the motion picture industry allocated \$611,197 to the Community Chest of Los Angeles as its first 1952 donation.

Dore Schary, PCC campaign chairman, announced that a total of \$1,004,348 had been pledged by film industry workers to date. Goal is \$1,350,000.



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## Clips From Film Row

### NEW YORK

Herbert Brill, formerly an artist with Eagle Lion, named art director for Realett Pictures and Jack Broder Productions, also will handle publicity assignments.

Constantine J. Basil, head of the upstate Basil circuit, sailed on the Queen Elizabeth last week for a four-month European vacation. He was accompanied by his wife.

Walt Disney's "Snow White and Seven Dwarfs," first released in 1937 and re-issued in 1944, will be sent out on its third theatre tour early next year by RKO.

Jeraldine Cooper, RKO h.o. flack, is currently on the Coast coordinating east-west publicity and looking at pix for potential merchandising tips.

Warner Bros. has reopened its homeoffice employees recreation room. Bulletin to staff says the room will be available during the lunch hour and warns, "No card playing or other games are to be indulged in." Room reportedly was shuttered last spring because of card playing, also for economy reasons.

Oscar Morgan, Paramount shorts manager, named to Commission on Mass Communications of National Conference of Christians and Jews.

Expanding on its policy of assigning special promotion units to films some months in advance of their release and through to initial openings, 20th-Fox has named

Bake McVeigh, former head of a special publicity bureau at the Paramount studio, to head the campaign for "Kangaroo." He'll tour the country shortly in behalf of the pic and will follow this with "Pride of St. Louis." Ben Washer, indie publicist who worked on "Broken Arrow" for 20th, will be assigned to another film shortly.

Charles Simonelli, Universal's eastern pub-ad chief, and Philip Gerard, eastern publicity manager, leave New York for the Coast today (Wed.). Homeoffice flack execs will huddle with David A. Lipton, overall pub-ad topper, prior to the start of confabs of production, distribution and promotion execs which get underway at the U studio Monday (10).

### TORONTO

Ten first-run houses in a one-mile stretch along Yonge St., main stem here, are affected in a newly-passed civic edict which will compel the removal of all overhanging signs by Dec. 31. This includes the recent \$40,000 spectacular erected by Loew's; the 60-foot perpendicular standard which has been a landmark for over 20 years at the Imperial, largest theatre in Canada and flagship of Famous Players (Canadian); the new standard of the Downtown, showcase of 20th Century Theatres; plus others, including Loew's Uptown. With a civic election scheduled for Dec. 3, Motion Picture Theatre Assn. of Ontario, covering 354 owner-operators, is quietly lobbying new City Council candidates in hope that bylaw rammed through at final meeting of present Council will be rescinded by incoming aldermanic board.

Simultaneously with its N. Y. Radio City Music Hall preem in January, "Greatest Show on Earth" (Par) will have a one-night showing on same date at the Imperial here as highlight of the Tent 28 benefit of the Variety Club, with seats at \$10 and \$5. Betty Hutton will head big accompanying stage show here, with Jack Arthur, as producer.

### CHICAGO

Negotiations now on for sale of the Cine, a Balaban & Katz house. Bernard Kranze, UA sales topper, in last week to try and settle backlog of unreleased films in the Loop.

Jack Broder took over the Rialto for three weeks for Barbara Peyton-Tom Neal pic, "Bride of Gorilla." House reverts back to burlesque after Dec. 27.

RKO district managers here for two day sales meeting.

Chester Amberg, manager of McVickers Theatre, celebrated his 40th year in show biz last 30 with Jones, Linnick and Schaefer, operators of house.

Balaban & Katz giving the managers and assistant managers a split on sale of Xmas gift books.

Morton Lang, Carnegie manager, leaving film business, and Jim Gorman, assistant manager of the Telenecks, takes over his position.

Chicago and Oriental, both vaude houses, cut their matinee prices from 60c to 35c.

Drake and Admirak, northside

nabe B&K houses, last week sold to lawyer Louis Sherman, heading a syndicate, who said that theatres would not be used for pictures.

Saul Cohen, after 15 years with Al Duzell organization, joined the Realett group.

B&K short subject manager Harry Sears switched to assistant manager of the State-Lake, with the three regular bookers taking over the shorts bookings.

Harold Zeltner leaves Chicago office of Metro for N. Y. branch.

National Assn. of Popcorn Manufacturers will hold national convention here Dec. 4-6. Van Myers, of Wometco Theatres, will head the theatre section.

Tom Gilliam, 20th-Fox division manager, up to Mayo's for check-up.

Abe Blum succeeds Ray Carsky as head of concessions for Balaban & Katz circuit.

Allied Booking now setting films for Melrose and Liberty.

### ST. LOUIS

The LaMar, Arthur, Ill., operated by William F. Hoffman, relighted after facelifting.

Net proceeds of a recent benefit motion picture program at the Rodgers Anna, Ill., totaled \$400. Money went to the Women's Auxiliary of the Union County City hospital there.

Grove Brinkman, owner-manager of the Main, Okaville, Ill., penned his second short story, "Gallop Celluloid." It gives a closeup of intricate operations in pic projection booth.

Frank Glenn, operator of ozeoners near Mr. Vernon and Tamaras, Ill., and the Egyptian Theatre Corp., joined to build a new owner near DeSoto, Ill.

### KANSAS CITY

Big screen television is having tough sledding here. First offering of a Big Ten football game two weeks ago drew only 300 persons for inauguration at Ashland Theatre. Second attempt last week with Colorado-Nebraska game drew about same although admission was free because contest also was available at home. Part of difficulty is attributed to out-of-the-way location of house.

Harold Lyon, manager of Paramount, created added interest in showing of "Detective Story" with stunt of serving 100 local personalities with a "summons" to attend opening of picture last Wednesday. About half took advantage of offer to attend the theatre.

Annual one-day fall meeting of Allied Independent Theatre Owners of Kansas and Missouri last week adopted a resolution to ask a readjustment of insurance rates in the two states. Prexy Jay Wooten said the danger of fire is materially reduced now that film used is non-inflammable type, but nothing has been done about reducing rates.

### DENVER

Ellsworth Hayes, 20th-Fox booker, resigned, succeeded by Joe Forrester, assistant shipper.

Allied Rocky Mountain Independent Theatres directors annual meeting set for Jan. 13 at Denver headquarters.

Harry Ashton, Spokane, moves to Golden, Colo., as manager of the Golden, succeeding John Krause, who was promoted to management of the Santa Fe here. Both are Atlas Theatre houses.

"Elopement" to world preem at the Denver Theatre Dec. 10 as part of fund-raising campaign by Loretto Heights college.

James Mooney resigned as Paramount salesman and Howard Metzgar quit sales job at Lippert's.

Frank Sheffield left RKO, with the salesman job going to George (Scotty) Allan, formerly with National Screen Service.

### PITTSBURGH

James Hendel, former Eagle Lion manager here and later western sales head for ELC, joining Souvaine Selective Pictures as a division boss. More recently, he was assistant to president of Sterling Theatres in Seattle.

John W. Robinson, associated with Bedford Theatres for 10 years, resigned duties with Mrs. H. R. Cromwell, widow of the exhibitor, and has gone with Jacob Silverman as manager of the Blair in Hollidaysburg.

Mark Goldman, one-time Monogram head here and before that with Gaumont, has gone with Universal in Detroit as a salesman.

Harold Ironfield is new 20th-Fox booker, replacing Jack Ellstrom, who left to become a sales-

man for Republic. Formerly of Omaha, Ironfield came here from company's contact department in New York.

Marvin M. Wear, former manager in this area for Warners and Penstate Amusements in Uniontown, appointed manager of Astor, Syracuse, N. Y., which is now operated by three local men, Bert Stearn, Tony Rippepi and Joe Volpe.

Max Bloomberg, Portage exhib, reappointed chairman of the state American Legion civil defense committee.

### DALLAS

Republic moved into quarters formerly occupied here by Paramount. Jack Houlihan, Republic manager, said this will give the exchange more than double the floor space of its former quarters.

Lou Walters named director of repair department of National Theatre Supply Co. here. For the last 10 years he was manager of the Cleveland branch.

J. L. Compere, manager of Royal Drive-In, Marlin, Tex., says the owner will be kept open this winter because of requests from local patrons.

Heywood Simmons, who left Paramount as branch manager after nearly five years, plans to open buying-bookings agency here.

Palace Theatre here currently is being given a facelift.

Robert C. Boucher named manager of Onage Drive-In, Corpus Christi.

Joseph T. Davidson, known in the southwest for his theatre construction, is giving up this work to become operator of new Twin Peaks Drive-In he recently built at Alpine.

Uptown Theatre in San Antonio closed for remodeling and conversion into an art house by Southern Theatres Co., which operates it. Spot will reopen in about a month as the Art Theatre, using foreign films as well as some U. S. product.

Matinee for San Antonio kids was held in nine houses by women of Laurel Heights Methodist Church to raise money for the expansion program of the children's ward at Robert B. Green hospital.

### MINNEAPOLIS

Joe Rosen, Paramount booker, father of a nine-pound boy, the Rosens' second child, other being a girl.

On opening days of "Submarine Command," Minneapolis State and St. Paul Rivers gave pair of passes to all who donated to blood bank.

Two days after he was employed, the assistant manager of the Northtown, indie neighborhood house, disappeared. So did \$900 from the safe.

Frank Wiggins, manager of the Uptown, ace nabe, a grandfather, his married daughter giving birth to a girl.

Territory's theatres again to participate in audience collections for the Northwest Variety club's heart hospital fund.

Because federal admission taxes now are based on amount actually paid, Minnesota Amus. Co. has reduced teenagers admissions for youths between 12 and 18.

St. Paul Mohawk has abandoned foreign and arty film policy after a year's tryout.

Sid Blackmore, pioneer Duluth exhibitor, selling his Granada theatre longterm lease to Roy McKinn and Clarence Kaake, circuit owners, for reported \$100,000.

Louis Milgram again has St. Paul De Luxe, nabe house. He sold it in 1950 to Joe Johnson who, in turn, sold to McAvoy, Buckwood and Kaestner. Later trio put it into receivership with the result that it reverted to Milgram.

### DETROIT

Nell Talling, manager of the art house Cinema for some years, leaves for St. Petersburg, Fla., to become supervisor of a new Florida theatre chain. New group will operate theatres in St. Pete, Tampa and Sarasota. Talling is being succeeded at the Cinema by C. R. Weaver, his assistant for several years.

First reported theatres admission cut in the face of continuing decline in nabe biz occurred last week. Joe Adelman, manager of second-run nabe Hollywood, cut its old 70c rate to 60c for one adult admish or \$1 for two.

### INDIANAPOLIS

Dal Schuder, formerly manager at Keith's, switched to Lyric in Greater Indianapolis changes, succeeding Weldon Parsons. Latter is managing Broadway-Capitol at Detroit. Jess Castinus, formerly assistant manager of Circle, succeeds Schuder at Keith's.

Herman Black elected president Indianapolis Colosseum of picture salesmen.

Dick Frank, area chairman for

Will Rogers Memorial Fund drive, told salesmen to contact all theatre owners on project before Dec. 20.

Dorothy Robison resigned as office manager at Republic to switch to Paramount.

Trueman Rembusch, head of state and national allied, vacationing at Miami Beach.

Allied Theatre Owners of Indiana directors will meet at the Indianapolis Athletic Club Dec. 11.

Mallers circuit giving facelift to Wayne in Fort Wayne, Ind.

### ALBANY

Dan Houlihan took over as branch manager for Paramount, vice-Ed Maloney, resigned. Houlihan had been with 20th-Fox here for 18 years, the last four of them as manager, before resigning in August, Maloney, a 20-year man with Paramount, joined recently organized Julius Perlmutter Theatre Booking Service.

James Moore resigned as Paramount salesman to become a buyer and booker for the Perlmutter Company, whose head operates theatres in Watervliet and Lake George.

Leo Greenfield is new Universal manager here, having been promoted from salesman in New York City, succeeds Eugene Vogel, who resigned to become update rep for sports apparel company.

### LOS ANGELES

Harold Wirthwein, western sales manager for Monogram, on two-week tour of midwest to tell branch managers about sales plans for "Aladdin and His Lamp."

Arthur Loew, Loew's International prexy, off for Australia and Far East to discuss distribution of "Quo Vadis" with exchange managers in Honolulu, Manila, Tokyo, Sydney, Wellington and Auckland.

### N.Y. Film Museum,

### Eastman House In

### Old-Pix Co-op Deal

Preservation of many more old pix for study and for public showing will be made possible under a co-op deal about to be inked by the Museum of Modern Art Film Library, N. Y., and George Eastman House, Rochester. They will share the pix of historic value which each owns and make some of their facilities mutually available.

Museum library, supported by public funds and endowments from the Rockefellers, John Hay (Jock) Whitney and others, is custodian of about 14,000,000 feet of film tracing the development of motion pictures throughout the world. Eastman House, which was set up about a year ago with funds provided by the Eastman family, has just started similarly to accumulate historic and present-day films of note.

Under the new deal between them, all of the Museum's 35m films will be stored in vaults provided by Eastman in Rochester. That will save the New York institution about \$10,000 yearly in storage fees. In return, Eastman House will have access to the film for its own use and thus automatically acquires a vast library.

Coin saved by the Museum will be used for additional purchases of films to keep the collection up to date. All the companies except Warner Bros. make their product available for free, but the Museum pays for the prints.

In addition, since prints deteriorate with age, Library must keep duplicating them. Arrangement is expected to be worked out with Eastman House for some sharing in this expense.

Gradually, it is hoped, the Rochester setup will take over most of the research and cataloging for historical purposes and the Museum will concentrate more on direct public service. Eastman will not circulate any of the old prints it owns, while the Museum will continue, in that field.

Museum, under an agreement with the majors that have provided historic films, makes them available to educational institutions and societies. They can charge admission, but not on a single basis. They must be organizations that collect their fees yearly.

Richard Griffith, curator of the Film Library, incidentally, has begun a 15-minute once-weekly radio show on WABF, N. Y., on "The Art of the Film." Income from sponsorship goes to the Library.

## Par Points Up How 'Spy' Preem in Home Propelled Bally, in Reply to Exhibs

Paramount has staunchly defended exploitation gimmick of holding the world preem of Bob Hope's "My Favorite Spy" in a housewife's living room in answer to beef of North Central Allied exhibs. Par spokesman said exhibs had missed the point, and the idea, rather than taking patrons away from theatres, had done an outstanding job pre-selling the picture.

Exhibs had protested setup on the ground that it imbued theatre-goers with a home-sweet-home philosophy while theatres were in the midst of a campaign to empty living rooms and fill theatres. An ordinary theatre preem, Par spokesman points out, would not have gained press or radio attention caused by the "home" opening. Event, spokesman notes, made front pages of every Ohio newspaper from Bellaire to Cincinnati, and as far north as Cleveland.

Preem was held in the living room of a Bellaire, O., housewife who won letter-writing contest on why she would like to see the film in her home. Hope attended preem, and with his radio troupe and femme stars of "My Favorite Spy" made a personal appearance in Bellaire. "Only a handful of people saw the picture," Park spokesman reports, "while about 20,000 people saw Hope when he appeared at the local stadium. As a result, a great pre-conditioning job was done. Most of these people formed a personal relationship with Hope, and when "My Favorite Spy" plays Bellaire and the surrounding area, a large pre-sold audience will be on hand to see the picture."

In addition to the numerous front-page breaks, Par preem points out that the title was pre-sold for many weeks on Hope's radio stanza when the details of the contest were plugged. Other plugs included stories on the AP and UP wires, AP and Acme photo coverage, five-minute shot on the Louella Parsons show, tape recording of the event over 443 stations of the Liberty network, Hope's own show originating from Bellaire, announcement by Bill Stern between halves of Kentucky-Tennessee football game, and many others.

In the Ohio area alone, Par exec claims, the premiere aroused interest of some 3,500,000 people. "We gave the preem the angle that demanded coverage," he says. "We took it out of the ordinary to call national attention to the attraction, thus making it easier to sell."

### Score 4 Kramer Pix

Hollywood, Dec. 4.

Stanley Kramer will keep Columbia's scoring stage busy for the next eight weeks, turning out background music for four pictures, starting with "Death of a Salesman," which will be hustled along as a possible candidate for the Oscar Derby.

Others in the scoring process will be "The Sniper," "The Four-Poster" and "My Six Convicts."

### Hear 'Ronde' Appeal

Albany, Dec. 4.

The Appellate Court is scheduled to hear arguments at the January term on the appeal by Commercial Pictures Corp., California concern holding the American rights to "La Ronde," for an order directing the Board of Regents to license the French film.

It was thumbed down twice by the Motion Picture Division, State Education Department, in April, and was disapproved by the Regents in June.

### Eady Fund Coin for Kid Pix

London, Nov. 27.

The new Children's Film Foundation, set up earlier in the year on coin earmarked from the Eady fund, starts production of its first subject shortly. The organization, headed by Mary Field, is readying scripts which will provide a continuous flow of films.

The foundation came into being with a grant of \$168,000 from the first year of the Eady fund. The industry has now voted a further \$280,000 out of current income from the pool.



# VIDPIX RE-RUNS BOOST PROFITS

## Chi Video Market for Re-Run Pix Expanding; 75 Films Used Weekly

Chicago, Dec. 4.

With the four Chicago tele stations grinding out feature films at the average rate of 75 each week, it's indicated that the video market for used motion pictures is expanding rather than contracting, as some predicted. Using the average per-pic tab of \$500, which reflects the consensus of calculation of the intricate finances by station's film buyers, this figures out to \$1,950,000 on a year's basis.

Celuloid consumption is nearly double that of a year ago and so are the rentals being paid. The top figure had hovered at the \$2,000 mark for exclusive "first-runs" most of the current fall season, but the lid was pushed even higher when auto merchant Paul (Bud) Hauser shelled out \$3,100 recently for a year's rights to the Edward Small-Sol Lesser bundle of 30 features.

Reason stations and bankrollers are continuing to pay higher and higher prices, is that the Hollywood cullings remain the strongest audience pullers at local fare. Regularly skedded evening film showpieces draw ratings consistently close to the 20 mark. Although most of the nighttime pix are beamed later than the network shows, those, especially on weekends, frequently outrate the web productions.

New trend has been the purchase of rights by the bankrollers themselves. WNBQ, for example, carries some 18 features weekly, with all but its afternoon matinee and "Cactus Jim" strips made up of sponsor-leased pix. Biggest film user is WGN-TV, which eats up an average of 30 features weekly, bulk of which the station controls itself. WGN-TV recently bought the Republic package of 174 films and now has some 500 titles in its library. Jim Moran, who vies with Hauser as the biggest local film spender, picked up a bundle of 10 first-runs at \$2,000 each for slotting on his WGN-TV "Courtesy Theatre."

WBKB uses up 14 films weekly and WENR-TV consumes 13.

## 4 TECHNIS TO HEAD RENOWN'S '52 SKED

Renown Pictures' 1952-53 production program will be headed by four Technicolor features, according to Richard Gordon, pres. of Renown Pictures of America, who returned to New York last week after a month's visit to the company's London studios. First tinter is slated to roll next April while the entire quartet is to be delivered by September, 1953.

Sterling budget together with dollars provided by an undisclosed American syndicate reportedly will involve a total investment of between \$3,500,000 and \$4,000,000 for the color pix. Western hemisphere distribution, it's claimed, will be grooved through a major company. However, arrangements call for Renown of England, headed by George Minter, to "retain a substantial interest" in American profits.

Yarns for the Technicolor projects won't be revealed until the U. S. syndicate formally approves them. But Gordon revealed he brought back four completed scripts with him. Three are based upon "world famous" classics. Casting requires at least one American star in each film. Aside from the tinters, Renown will turn out several other pix. "Vampire Over London," with Bela Lugosi, is already completed, and two other mellers are to roll next year plus a satire on science-fictioners.

## NEW INDIES 'TRAIL'

Hollywood, Dec. 4.

Warwick Films, new indie production outfit formed by Irving Allen and Cubby Broccoli, will tee off with "Wyoming Trail," based on a story by Leo Lieberman.

Shooting will start in Wyoming and Anish at Motion Picture Center.

## Zenith Comm'l Petition Prepared for FCC

Hollywood, Dec. 4.

It will be mid-1952 before the Federal Communications Commission gets around to boxoffice video, but Zenith's petition for commercial licensing is being prepared for submission within a few months, Henry C. Bonfig, Zenith veepee, reveals. Licensing of 1,500 new ultra-high frequency stations, after the freeze ends in February and hearings for theatre tele must precede the subscription device. He says the established telephone lines are merely "short cuts," but not indispensable.

Franchises won't be limited to one station in each market.

## WCBS-TV Hypos Vidpic Schedule

In another move underscoring its emphasis on film programming, WCBS-TV, key outlet of the CBS video web in N. Y., last week added a second feature film to its late evening programming seven nights a week, which gives the station a nightly double bill. At the same time, the station replaced "Hoofbeats," half-hour western pix in the 5:30 to 6 p.m. cross-the-board period with "Komedey Korner," a series of old two-reel comedies turned out by various producers.

WCBS-TV, in addition to running an early-evening feature Mondays through Fridays, had also programmed a second feature under the title of the "Late Show" following its 11 p.m. nightly newscast and, on Saturday and Sunday nights, had run a second feature under the title of "Late Late Show." Addition of the second late-evening feature five nights a week, means the station is now using 19 separate feature oldies each week—and that doesn't include the westerns it runs in the kid time periods.

As with its previous film shows, WCBS-TV will sell participating spots in the new features. Decision to add to its film schedule points up the success the station had had in selling the participations, which brings the station considerable revenue at comparatively little program cost. In emphasizing the feature film oldies, however, WCBS-TV has virtually de-emphasized regular live programming, with the Margaret Arlen cross-the-board morning show the only studio program left on the station's log.

Two-reelers being used for the "Komedey Korner" series have been pitched to various TV outlets in N. Y. for some time but, because their 20-minute running time was n.g. for TV, they had been bypassed by most. WCBS-TV is trimming each one to a 15-minute length and will run two of them in each half-hour period.

## Roach Jr. Forms New Feature, Vidpic Indie

Hollywood, Dec. 4.

Hal Roach, Jr., has formed his own independent production company which will make both theatrical and television films. He continues to function as veepee and exec producer of Hal Roach Studios.

Roach formed the new outfit as part of the expansion program growing out of a recent tie with Official Films, which will bankroll certain vidfilm properties. Theatrical pix—two of which are slated to roll soon—will be released by Lippert. N. Gayle Gitterman has been signed as story supervisor.

## HELP SPONSORS BUILD RESERVE

By DAVE KAUFMAN

Hollywood, Dec. 4.

Advertisers using telepix as their media are faced with a phenomenal situation where, in some instances, they not only can get their original investment back, but can build up a reserve to pay for advertising in perpetuity.

While this show biz phenomenon has no precedent, it applies only to top product.

An example of the unique situation is Procter & Gamble's "Fire-side Theatre" series, produced by Frank Wisbar. P&G shells out about \$17,000 per telepic for 43 in this season's lineup, for a total outlay of about \$735,000. Soap firm has already gotten an offer of \$10,000 per vidpic for re-runs, it's understood, and in addition would get a cut of 40% the distributor raking in the rest.

On the basis of cash payment alone, P&G would get back \$430,000 of its original investment. If the deal is finalized, it would cut P&G's net per show to \$7,000. In addition there are further reruns and residual rights, so that P&G eventually could accumulate enough coin to put its advertising program on a self-sustaining basis.

Bing Crosby Enterprises angled the "Fire-side" series last year, and sold 44 telepix to P&G for about \$350,000. Crosby's original investment was \$750,000, so that was cut to \$400,000 with the one sale. However, Crosby retained residual rights and is releasing the same telepix this year under tag of "Royal Playhouse." It's understood, after seven months of distribution, that BCE has cut the original outlay to about \$200,000, and there are still future runs, plus fact that opening of channels later will present completely new markets for the product.

Several distributors have expressed interest in the current "Fire-side" product, and are negotiating with P&G. It seems a safe prediction at this point that the sponsor will come out of the deal in healthy b.o. shape.

Situation basically is created by fact that the sponsor acquires a valuable, saleable piece of merchandise. (Continued on page 28)

## U Gets Invaluable Free Ballyhoo for Future Pix Via Bulova TV Tie-ins

Universal is obtaining invaluable free video advertising for upcoming pix as a result of a tie-in with Bulova watches. Watch company uses four of U's top femme contractees in its 30-second spot announcements. Spots, in addition to calling attention to Bulova products, displays notice of femme star's current Universal film.

Station break plugs are being seen throughout the country since Bulova buys network as well as local time spots. Although it's hard to estimate exact amount of free advertising U is garnering, it's way more than the film company could ever dream of spending on an ad campaign.

Currently set for the spot campaign are Ann Blyth for "Golden Horde" and "Bright Victory," re-Victoria, Piper Laurie for "Son of Ali Baba," and Joyce Holden for "You Never Can Tell."

Although Bulova has used many film personalities before, this is the first time that a film company has allowed the use of contract players. According to a Bulova spokesman, other film companies have shown interest in the fleup but haven't capitulated. Stumbling block reportedly is the fear of arousing exhib ire by using name contract players. Bulova would like to line up several more film companies, but hasn't been pursuing the project aggressively.

United World Films, U subsidiary, has been making the teevee spots, with Bulova footing the bill.

## Banks See More Coin in Reissues Than in TV for Foreclosed Films

## Salzburg Acquires Pictorial Films Co.

Pictorial Films, Inc., Pathe Industries subsidiary since 1945, has been acquired by Milton J. Salzburg, owner of Cornell Film Co., and Frank Soule, Pictorial pres. Company is one of the largest and oldest firms in the 16mm production and distribution field.

Involved in the purchase are the name, assets and all rights to about 375 features and 250 short subjects controlled by Pictorial. One of the original founders of the outfit, Salzburg headed the company from 1935 to 1947, when he left to form Cornell.

Immediately following the buy, Salzburg was elected Pictorial proxy, while Soule became board chairman. Previously Soule had been a longtime industry exec and was associated with such firms as Republic, Eagle Lion and Pathe.

## Army Tele Debut Due Via Vidpic

Washington, Dec. 4.

The Army makes its TV debut within the next few weeks in "The Big Picture," a 16m, half-hour film show produced jointly by the radio-TV branch of the Army's Public Information Branch and the Signal Corps Center at Astoria, L. I. Billed as a "report from your army," the initial ailer on the series of 13 weekly programs, shows the war in Korea somewhat along the lines of March of Time's "Crusade in Pacific," with the accent on the enlisted men of the ground forces.

Series, currently being offered to the country's TV stations, with over two dozen takers to date, is on a no-cost basis, except for mailing. Local sponsorship is allowed, providing it is made clear the film itself is the production of the Army.

Footage was shot by Signal Corps combat cameramen, with narration consisting largely of interviews with Korean vets, and scoring added at the Astoria studios. Distribution is in charge of Col. E. M. Kirby, head of the Army's Radiowave Public Information Branch at the Pentagon. Capt. Carl Zimmerman, ex-radio scripter from Milwaukee, is the writer and narrator for the series, carrying the ball for the interviews. William Brown and Lt. Carl Flint, both with the Signal Corps Photographic Center, are handling directing and producing chores respectively.

Program debuted here over WTOP-CBS as a local project several months ago. When it clicked, the national pattern was undertaken. Second series is now in the works, with a field camera crew of four shooting footage in Europe. Present plan is to set up TV crews in different areas throughout the world to bring the story of the Army's activities to the country's video receivers.

## Flaherty Collection Goes To N. Y. Film Museum

Memorabilia of the late Robert Flaherty were presented by the producer's widow on Monday (3) to the Museum of Modern Art Film Library, N. Y. Gift will be known as the Robert Flaherty Collection.

It consists of a number of his films, more than 10,000 stills photographed by the Flahertys during filming in the far north, Samoa, Tahiti and elsewhere, plus scripts, diaries and other documents. Award was formally accepted by John Hay Whitney, Museum board of trustees chairman and prez of the Film Library, at a private reception held at the institution.

The 28 pix recently taken over by banks for non-payment of loans are unlikely to go to television for some time yet. Bankers feel that for the time being theatre reissues offer the best opportunity to recoup some of their coin.

Money men are certain that tele will get the product eventually, but they think the time is not yet ripe to depend on that source completely. They hope to make package deals by which theatres will be milked first and then tele will be tapped.

The 28 films represent total production costs of about \$33,000,000. They include eight made by the Charles Enfield-David Loew Enterprise unit at an aggregate budget of approximately \$14,000,000.

Enterprise pix, almost all with top marquee names, will probably be the last to find their way to TV. Others, which flopped because they couldn't find a market the first time in release, are even more unlikely to be attractive to exhibitors in re-issue, so probably are not long for the theatrical world.

Bank of America, which has been the heaviest moneylender to indie producers, has been the hardest hit. It has foreclosed on 20 films. Silent partner with it in some of the loans has been Guaranty Trust Co., N. Y., which, as the result of its bad experiences, has been ducking the indie producers completely for the past three years.

Second biggest batch of films has been recaptured by Security-First National Bank, Los Angeles. Bankers Trust, N. Y., was its silent partner in loans on four of the pix—"Abie's Irish Rose," "Montana Mike," "Four on a Weekend" and "The Long Night."

Irving Trust, N. Y., and Bank of the Manhattan Co. were partners with Security in the other four—"Carnegie Hall," "New Orleans," "Atlantis" and "On Our Merry Way." All of the eight pix were released by UA, except "The Long Night," which went through RKO.

Foreclosures by the banks result from the fact that the pix have been unable to earn back their production loans, which generally amounted to 50% or 60% of the budget. Practice is for the distributing companies to take out their fees prior to the banks and for prints and advertising also to be paid first.

## TV NETWORKS WARNED ON 'ECSTASY' LAW SNARL

DuMont and other television networks were notified this week that the Hedy Lamarr starrer, "Ecstasy," is involved in litigation, and until a final court decision is made as to the film's ownership, they're leaving themselves open to possible damage suits through screening the picture.

Warning was issued by Henry Pearlman, attorney for Gustav Machaty, "Ecstasy" author and producer, after he discovered DuMont had leased the picture from Quality Films. The Czech-made oldie was one of a block of 26 pix that the net took from Quality for \$1,800,000.

Quality presumably picked up "Ecstasy" from Martin Licht's Astra Pictures, which was adjudged owner of the film after a trial in N. Y. Federal Court last April. Judge Charles Dewey held that plaintiff Machaty was guilty of "laches" (delay in asserting his rights) and thus had no claim to the film.

Following the ruling, Pearlman took the case to the U. S. Circuit Court of Appeals. Tribunal reportedly will consider it sometime next month. In the event of a reversal of Judge Dewey's decision DuMont, of course, would be liable for copyright infringement if it had screened the pic.

# Mrs. Goldwyn Snaffles 'Raffles' For Mono Vidpix In Rights Tiff

Hollywood, Dec. 4. Legal reps for Mrs. Samuel Goldwyn snafued plans for Interstate Television, a Monogram subd., to make a "Raffles" vidpic series. Advising the firm "we would take whatever steps are necessary to protect our rights," Goldwyn produced the film, "Raffles," in 1940, and contends he owns the rights. Mrs. Goldwyn acquired certain rights from him. Vidpic series, scheduled to roll last week, has been postponed.

Goldwyn rep indicated an injunction or legal suit if Interstate proceeds with the series, since Mrs. Goldwyn "doesn't want infringement" on any rights she holds. Interstate prexy G. Ralph Branton called off the vidpic series pending straightening out of the hassle, then notified Mrs. Rosalie Menchen, who owns other "Raffles" rights for which Mono has been negotiating, that the series is suspended. Mrs. Menchen owns rights her husband acquired from Ernest W. Hornung, author of "Raffles."

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## 'Nutcracker' Picture For Pahlen-Balanchine; May Prod. in Europe

Indie producer Victor Pahlen is considering a film version of the classic ballet, "The Nutcracker," with shooting likely to start next fall. Project stems from confabs the film-maker has had with George Balanchine, who's already written the script in collaboration with Nicolas Nabokov.

Venture would be directed by Balanchine and he would also supervise the overall production. Reportedly a Technicolor commitment has been secured. Shooting site, however, has not been determined as yet. It may be in Mexico, where Pahlen is associated with a financial syndicate, or in Europe.

Balanchine, artistic director of the N. Y. City Ballet Co., will accompany the troupe on a European tour scheduled to start next April through August. It's possible he'll remain there to launch the pic at a French or Italian studio. Musical score, of course, would be by Tchaikovsky.

Now in Europe, Pahlen visited the U. S. last month to set a distribution deal for his recently completed Dane Clark starrer, "Time Running Out," which was made at a Paris studio with English dialog and Simone Signoret as costar.

## Asks 232G for Breach Of Clock Sales Contract

Gabriel Barnett Film Service was named defendant in a \$232,121 damage suit brought in N. Y. Federal Court Monday (3) by Carl Rhodes. He claims the Barnett firm breached a March 1, 1950, agreement which gave him exclusive sales rights in the N. Y., Philadelphia and Connecticut territories for a 10-year period.

Company sells advertising clocks designed for theatre installation.

## Re-Run Profits

Continued from page 27

chandise in the negative, for it's something he can sell at home and abroad for years to come. As new TV stations are opened, advertising becomes grails, the telepix paying for themselves in the long run.

A major sponsor investing in top telepix today, one who has the coin to finance the program alone, can in the course of two to three years accumulate enough coin from re-runs and other residuals to preclude any further outlay.

It's obvious that this doesn't hold true of any telepix venture. Most important is the content of the product, and its quality must make for marketability. In the case of the "Fireside" series, Wisbar has long led the telepix field, and is director as well as producer of his shows. It's the feeling in TV circles that shows which are not particularly outstanding may as well be produced live and forgotten, for they'll never bring much in the way of returns.

Proponents of telepix point out that today top New York shows such as Milton Berle's, with heavy budgets, are seen live in the east; kines are viewed in other sections such as the Coast, and that's the end of the advertiser's huge investment. The sentiment is expressed that this is one of the important reasons that the television advertiser will turn more and more to TV film as a means of recouping his nut.

## RKO Theatre Mgrs.

Continued from page 3

trict and division chiefs, into the fray, Greene spokesman charged. Both sides have also had professional proxy solicitors calling on stockholders.

### Delay Results of Voting

Results of the voting actually won't be known for several weeks. It reportedly will take that much time to examine the validity of the proxies before they are voted. Each proxy must be checked for its date, since a stockholder may have changed his mind several times and it is the one with the latest date that counts. Likewise the signatures on them must be checked and whether or not the signer is still a stockholder.

This will all be done in Dover in the presence of reps of both sides. Greene had suggested that for convenience in this long operation the meeting site be switched to New York, but the management nixed the proposal. Greene contingent has taken over part of a motel in Dover (which is 50 miles from Wilmington) to house its people.

Management has proposed that the board be enlarged to six members from the present five. Whether or not the opposition will go for the proposal will undoubtedly hinge on how many proxies it gets.

That results from the fact that RKO uses a "cumulative" voting system. Under that method, the proxy-holders may concentrate their votes on one or more candidates, or may spread them over all, as they choose. Each share of stock entitles the holder to as many votes as there are directors to be elected.

The proxies are first validated and counted before a decision is made on how they are to be cast. When the two sides find out how many votes they have, they will know how they want to spread them.

Since there are about 4,000,000 shares outstanding and approximately 75% of them are expected to be voted, there will be 3,000,000 involved. If six directors are to be elected, one-sixth of 3,000,000, or 500,000, will elect a director.

Thus, when the Greene group learns how many directors it can elect, it will know whether it wants to support or oppose the board enlargement. If it can elect four, it will make little difference to it whether there are five or six, since Greene's men will have a majority. Although they couldn't be forced to enlarge the board under such circumstances, since they'd obviously be in control, they might accept the expansion idea, a spokesman said.

Whether or not the stockholders, as represented by the proxies, want the board expansion must be determined, of course, before the voting on directors.

# NW Variety Club Pledges Annual 25G To Heart Hospital; Other Briefs

Minneapolis. Northwest Variety club at its annual election pledged itself to contribute \$25,000 annually to its heart hospital on University of Minnesota campus to pay for care and treatment of child patients from needy families. Chosen as 1952 directors are Bennie Berger, Tom Burke, Maitland Frosch, George Granstrom, Clem Jaunich, Lowell Kaplan, Gilbert Nathanson, Eddie Ruben, LeRoy J. Miller, Sim Heiler and Charlie Rubenstein. They will serve along with past chief barker, including retiring head Art Anderson, who was drafted to continue as permanent heart hospital committee chairman and Bill Elson, who was elected as delegate to the Variety Clubs International convention.

Bennie Berger is Northwest Variety Club's 1952 Chief Barker. Directors elected him to succeed Art Anderson, who served four terms and was not refused a reelection.

Other officers chosen were LeRoy J. Miller, first assistant; George Granstrom, second assistant; Sim Heiler, treasurer; and Tom Burke, secretary.

### London's New Crew

London. New crew for a London Variety Club, tent 36, selected at the annual election dinner last Wednesday (28), was as follows: D. J. Goodlatte, Tom O'Brien, M. P. James E. Perkins, David E. Griffiths, Charles Tucker, Max Thorpe, Dickie Pearl, Nat Cohen, Harry Green, Norman Harrington and E. J. Hinge. Marc Wolf, International Chief Barker, inducted the new crew. The new panel will meet within the next fortnight to elect its officers.

Regular fortnightly lunch, to be held Dec. 13, will have Lord Louis Mountbatten as guest of honor.

### Omaha Tent Fetes Rostermundt

Omaha. Variety Club honored Ed Rostermundt, veteran United Artists salesman for 21 consecutive years, Saturday at Blackstone Hotel. Rostermundt, now 67, has been ill four months. He covered the western Nebraska and South Dakota territories for UA and before that was with Fox Film. Variety presented Rostermundt with fine gifts in appreciation of the goodwill he has spread in this territory. Rostermundt, whose retirement has been made official by the medicos, was known in this territory as "the Yucatan Kid."

### Metro's Adams Heads D. C. Tent

Washington. Jerry Adams, manager of D. C. area Metro exchange, elected Chief Barker of Tent 11, Variety Clubs, recently, succeeding Morton Gerber. Others elected were Victor J. Orsinger, manager of Loper Theatres here, first assistant Chief Barker; Gerald Price, second assistant Chief Barker; Jack Fruchman, Property Master, and Sam Galanty, Doughguy.

Board of Governors named for 1952 was Fred S. Kogod, Alvin Q. Ehrlich, J. E. Fontane, Rudolph Berger, Sidney Lust and George Crouch. Delegates to the 1952 Variety International Convention will be Nathan D. Golden and Jake Flax. International Canvasman for next year is retiring Chief Barker Gerber.

### Dolsen New Dallas Barker

Dallas. At annual election of officers for Variety Clubs of Texas, Tent 17, C. A. Dolsen was named Chief Barker, succeeding John Rowley. Other officers elected include Al Reynolds, first assistant chief barker; L. M. Rice, second assistant chief barker; Meyer Rachofsky, re-elected doughguy, and Harold Schwartz, property manager. New members elected to directorate are Sam Landrum, Matt Dowling, Joseph Caffo, and Phil Isley, with Kendall Way and C. A. Darden re-elected for second term. Dolsen and Don Douglas are delegates to annual convention.

### Elliano New Haven's Barker

New Haven. Annual election of Variety Club of Connecticut, Tent 31, named the following: Robert Elliano, Chief Barker; John Pavone, first assistant chief barker; Morris Jacobson, second assistant chief barker; George Weber, property master; Sam Germaine, doughguy. Directors picked are Ben Simon, George Milvain, I. H. Levine, Sam Wasserman, Joseph Di Francesco, Henry Smith, George H. Wilkinson, Jr., Ray Wy-

lie, Lou Brown, Barney Pitkin and Herman M. Levy.

### Nate Wing Albany Barker

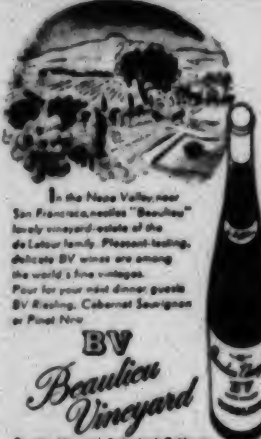
Albany. Variety Club here elected these new officers: Nate Wing, Chief Barker; Nate Dickman, first assistant chief barker; Arthur J. Newman, second assistant chief barker; Sidney Urbach, chief doughguy; George Schenck, property master. Wing, long active in Tent 9 here, is the first non-theatre man to become its chief barker. He is an insurance broker.

### So. Calif. Voting Stalled

Los Angeles. Tent 25, Southern California Variety Club, is having a tough time electing a new set of officers. Difficulty is because of resignation of Howard Stubbins and Mort Scott, two members of the 11-man crew. The tent can't hold an election until the crew quota is full. Until that time the incumbents will remain in office.

### 2 St. Louis Houses Held Up

St. Louis, Dec. 4. A short time after he had robbed cashiers of Ambassador and Loew's Orpheum, downtown film houses, of about \$95, cops traced a taxi rider and nailed the bandit, Calvin Simonin, in a tavern near his home. Simonin first appeared at the Ambassador and demanded the boxoffice money at point of pistol. The bandit fled and a short while later appeared at the Orpheum, where he obtained \$40.



In the Napa Valley, near San Francisco, nestles "Beauvion," a lovely vineyard estate of the de Labor family. Pleasant-tasting, delicate BV wines are among the world's fine vineyards. Pour for your next dinner guests BV Riesling, Cabernet Sauvignon or Pinot Noir.

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Doris Day • Danny Thomas

"I'LL SEE YOU IN MY DREAMS"

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# NBC WOWS 'EM AT BOCA SHOW

## How NBC Went Broke at Boca

Boca Raton, Fla., Dec. 4.

NBC execs started reappraising their convention expenses when Dean Martin and Jerry Lewis, whose services were recruited by the network to top the talent roster for the Boca Raton convention festivities, flew in from the Coast—and brought 17 people with them.

From their arrival Wednesday afternoon to their departure on Saturday, the NBC convention delegates were engaged in a guessing game, trying to determine the identity of the M & L party that came on at NBC's expense.

A few of them were accounted for, such as Dick Stabile, the Mayo Bros., Helen O'Connell and a couple of writers, who were part of the M & L entertainment package. There was an uncle, too, doubling as a dancer. Also "Killer" Gray, George Raft's ex-boyfriend, who is now promoting Dean Martin's recordings. But by checkout time on Saturday the NBC brass was still scratching their heads in bewilderment, wondering how the others got into the act.

## NBC Talks Itself Out of 20%

### Boca Amusement, Gambling Raps

Boca Raton, Fla., Dec. 4.

NBC came near winding up with a couple of state and federal raps in its desire to put its best foot forward on behalf of the affiliates. The network's convention wasn't a day old before an internal revenue agent stepped in and threatened to pin a 20% amusement tax on the Boca Raton shindig.

It all started when, in a last-minute gesture to start the convention socializing rolling, the NBC arrangements committee hired an outside orchestra for dancing at the first night dinner, giving the swank hotel's ballroom the status of a place of amusement. NBC's legal aides on the scene managed to square the thing away with the revenue boy.

State authorities moved in when, strictly as a laugh come-on for the affiliates, NBC planted some slot machines in the lobby, with the lemons being replaced for names of the rival networks. The constabulary didn't object to NBC ribbing its rivals, but ordered the machines out unless slugs were used.

The machines were back the next day, with thousands of slugs distributed among the conventioners.

## Morning TV Strip Stirrs Affiliates

Boca Raton, Fla., Dec. 4.

NBC-TV's new morning program lineup, starting with the 7 to 9 a.m. cross-the-board "Today" show with Dave Garroway and carrying right through into the afternoon, with only 9 a.m.-10 a.m. preempted for station time, created a considerable flurry of interest among the affiliate members.

As projected by Fred Wile, Jr. veepee in charge of television production, in his bid to the affiliates to hop aboard the elaborate morning spread, it shapes up as follows: 7 a.m. The two-hour "Today" show.

10 a.m. The Mel Martin Show, from WLW-T, Cincinnati.

10:30 to 11:30. Film drama, featuring romance, adventure and intrigue, with "a new male personality" cast as host.

11:30 to noon. Dave Willock and Cliff Arquette, from Hollywood.

11:45 (split network). Richard Harkness and the news, from Washington.

Noon to 12:30. Ruth Lyons, from WLW-T, Cincinnati.

12:30 to 1 p.m. Ralph Edwards, from Hollywood.

Schedule teas off week of Jan. 7.

## OG Trimming Amateurs

Effective with the new NBC-TV rate cut which is scheduled to go into effect next month, Old Gold plans to cut its Tuesday night "Original Amateur Hour" video showcase from an hour to 45 minutes.

This gives the TV version the same 45-minute status as the Thursday night radio version on ABC.

## RATE BEEFS ONLY MAJOR PROBLEM

By GEORGE ROSEN

Boca Raton, Fla., Dec. 4.

NBC put on its top show of the year at the Boca Raton Hotel last week—for the edification of 475 affiliate and network representatives.

The three-day NBC convention, which precipitated one major note of dissension because of the network's reappraisal of its economic radio rate structure and consequent reappraisal of individual station status, has significant overtones that will probably long be remembered.

For "Boca Raton-1951" will go down as the pace-setter in establishing brand new formulas for the radio of the future; for exploring television's new vistas as a billion dollar revenue consumer by 1955, and for revealing NBC's undisputed leadership in video's sphere of influence.

And it marked the emergence of Joseph H. McConnell as an aggressive network president who, perhaps more than any single individual at the convention, sparked the tempo and, through a realistic, down-to-earth approach and appraisal of AM and TV, won the plaudits of even the recalcitrant faction among the affiliate membership.

NBC brought to the convention a brand of showmanship perhaps never before witnessed in or out of show business, the presentations designed for dramatic impact in steering the future course for radio and television. Specially-prepared films pointed the way to TV's unlimited scope in the realm of public enlightenment and entertainment; a specially-constructed UHF transmitter and studio revealed the vistas opening for broadcasters in the post-freeze era. And even the speechifying of the NBC brass in both radio and television, paced by prexy McConnell's delineations, generated an enthusiasm which in itself won over the affiliate body.

(Resolution unanimously adopted by the affiliates at convention ended cited that because NBC has "demonstrated beyond peradventure of doubt their qualities of leadership and aggressiveness in the fields of radio and television... we reaffirm their faith and support in and of NBC and pledge joint efforts to that end that NBC will continue as the world's best radio and television networks.")

### Reject Rate Change

As was expected, there was dissension from affiliates on the rate structure change. By a vote of 72 to 22 (the remainder of the 170 affiliates abstaining) they protested the change in the rate formula and asked that it be held in abeyance.

Bob Hanna, of WGY, Schenectady; Clair McCullough, of WGAR, Lancaster, Pa.; Paul W. Morency, of WTIC, Hartford, Conn., and Vic Diehm, of WZL, Hazelton, Pa., voiced the sentiments of the dis-

(Continued on p. 37)

## NBC Into Merchandising Business, 500G Outlay for 'Folsom Technique'

Boca Raton, Fla., Dec. 4.

### —But No Bannister

Boca Raton, Fla., Dec. 4.

With virtually every affiliate represented in the biggest NBC convention turn out to date, the only major league operator whose absence was felt was Harry Bannister, of WWJ, Detroit. Year-in-year-out, Bannister has been one of the most outspoken among the nation's broadcasters, invariably playing a key role in formulating policy and setting convention tempo.

Bannister begged off this year because of his participation in the NARTB code meeting in Washington.

NBC is going into the merchandising business in gearing for the "sales battle of 1952." In terms of network radio, it's a significant and radical step, opening up whole new vistas in its approach to the advertising dollar, and representing an operation concept inspired by the merchandising values brought into the parent RCA company by its prexy, Frank Folsom.

For some time there's been a growing awareness on the part of such local stations as WLW, WNBC, etc., of the additional values accruing from merchandising as a supplementary operational facet, but this marks the first time that a network has embraced the idea.

Plans for the merchandising service were bared to affiliates by Fred N. Dodge, newly-appointed merchandising director of the network, who revealed that he and a staff of 12 trained and experienced merchandising and sales experts will operate throughout the country, helping network advertisers get retail cooperation and assist NBC affiliates with their merchandising problems. NBC has earmarked \$500,000 for the project.

Dodge said that the NBC reps will act as a merchandising consultant for the affiliated stations in coaching station personnel in techniques of merchandising, and will help organize a merchandising department for the stations.

In return, NBC wants the stations to provide manpower in wooing local merchants to cooperate in setting up displays on behalf of the national advertisers.

Overall feeling was that NBC had alerted itself to a vital operational sphere that would generate advertiser enthusiasm, and the affiliates by unanimous acclaim passed a resolution hailing the plan.

## Norton Reported Exiting NBC Fold

Boca Raton, Fla., Dec. 4.

Victor Norton, NBC veepee in charge of administration and one of the group of key men brought into the network under the Booz, Allen & Hamilton administrative revamp a couple years back, is reported exiting the network.

There was speculation at the Boca Raton convention concerning Norton's failure to put in an appearance, and it's understood his departure from the network is fairly imminent. Thus Norton is slated as the first major casualty among the web brass since the B-A-H overhaul.

Joseph McDonald's move-in from ABC as NBC treasurer, and taking over the labor negotiating operations, lends credence to the report of Norton's departure.

### Tale of Two Cities

Minneapolis, Dec. 4.

WTCN points out that the traditional hot breath between Minneapolis and St. Paul, still bitter rivals although or because they're Twin Cities, plays curious tricks with Twin Cities radio and television broadcasting.

St. Paul, which has an organization of business men with the sole purpose of making sure their town receives equal ether billing with Minneapolis, becomes quite indignant when a broadcaster, for simplicity, says, "We return to our studios in Minneapolis," etc., instead of "Minn. polis and St. Paul" or the "Twin Cities," according to WTCN officials.

Likewise, declare these officials, Minneapolisians become irked if their smaller brothers down the river get exclusive or bigger billing.

## Barring of Press At Boca Sessions Angers Affiliates

Boca Raton, Fla., Dec. 4.

Status of the trade press in relation to NBC and its affiliates almost became a cause celebre at the network's annual convention here. There was considerable rumblings from some station operators, who felt that the attitude of the network echelon in barring the press from all meetings, would only serve to hamper the press and frustrate the reporters seeking to factually record convention progress.

Particularly in view of the fact that this year's convention had such a vital bearing in formulating policy and resolving the economics attending network radio, it was felt that this was no time to allow conjecture or double-guessing to creep in.

Originally it was planned to permit the press to sit in on this year's session (excepting those involving network-affiliate bargaining and jockeying for position). But despite the pleas of the press department, which was backed by exec veepee Charles R. Denny, they were overruled, and for the fifth successive year the meeting doors were shut to the press.

It was pointed out that, in view of the dual affiliations of TV stations, actually many in attendance had a stake in CBS as well, and since these were permitted to sit in (under circumstances that could tip the rival web as to what's afoot at NBC), there was no reason to bar the press.

In his opening convention remarks, NBC prexy Joseph H. McConnell also took a swipe at affiliates who talk to the trade press on matters affecting network-station relations. His criticism was directed at stations who have opposed the new NBC basic economy study, and have expressed their views to the press without consulting NBC about it.

## Boca's 'Select Six'

Boca Raton, Fla., Dec. 4.

Some of the NBC brass did a burn when they discovered, upon arrival at the Boca Raton convention, that the management of the swank hotel and club had prepared a memorandum for hush-hush distribution among employees and staff personnel listing a "Select Six" among the NBC delegation.

The memo, which only by accident happened to fall into the hands of some key broadcasters, pointed out that these particular six over all others should be extended every possible courtesy.

Listed as the six were:

NBC board chairman Niles Trammell,

NBC president Joseph H. McConnell,

NBC exec veepee Charles H. Denny,

Frank Young (assistant to public relations veepee William Brooks),

Manie Sacks, RCA veepee and a key talent negotiator for the network, who set up the entertainment agenda for the network.

Robert Sarnoff, NBC-TV veepee and son of Gen. David Sarnoff, RCA board chairman.

A running gag of the convention were the affiliates' own "select six" listings.

# VIDEO 'BILLION DOLLAR BABY' BY '55, BUT CAN NETWORK TELEVISION PAY OFF?

Boca Raton, Fla., Dec. 4.

Figures calculated to stagger the imagination were kicked around at the NBC convention here, all designed to illustrate how TV will take its place as the No. 1 advertising medium. From NBC prexy Joseph H. McConnell and his staff of video masterminders came the revelation that by 1955 advertising in television on a time-and-talent basis will hit \$1,000,000,000—thus putting TV far into the forefront as the No. 1 choice of the advertiser.

Even on the basis of 1951, which finds NBC-TV "turning the corner" and hitting black ink for the first time, total revenues of the TV networks and national spot sales alone (exclusive of local station income) will hit \$325,000,000, edging closely to the \$350,000,000 figure representing radio national spots and radio network sales (again excluding local station revenues.)

## \$60,000 Shows

In a further projection of the TV economic horizons extending to 1955, Ed Madden, NBC-TV vicepre in charge of sales and operations, bared some awesome figures, designed to show that advertisers will be spending between \$2,500,000,000 and \$3,000,000,000 on all media (radio, television, newspapers, magazines), with TV getting practically a third of the total amount.

With the average half-hour TV show today costing a sponsor \$30,000 a week on a time and talent basis, Madden said that in '55 the figure will be doubled. Thus the present tab on the 90-minute Saturday night "Show of Shows," which cost its six sponsors a total of \$6,000,000 over a 39-week period, will translate itself into a \$13,000,000 proposition three or four years hence, when a half-hour of prime evening programming will cost a client \$60,000 gross a week for time and show. In the post-freeze era of (Continued on page 45)

## Young's Colgate 1-Shot

Hollywood, Dec. 4.

Alan Young, who telecasts exclusively for CBS, is set for the Dec. 16 Colgate Comedy Hour. His Columbia contract permits three outside guestings quarterly.

Others on the show will be Carmen Miranda, Roy Rogers, Dale Evans and Trigger.

## Affiliates Frown On 'Sight-&Sound' Edwards Formula

Boca Raton, Fla., Dec. 4.

With Campbell Soup cancelling out of the 2 to 2:30 p.m. cross-the-board sponsorship of "Double or Nothing" on NBC, Charles (Bud) Barry, the network's radio program vicepre, revealed to the affiliates NBC's plan to install Ralph Edwards in the time period through a revival of the web's discarded "sight-and-sound" formula. (Edwards recently signed a longterm contract with the network.)

"Sight-and-sound" is the system projected last year, and subsequently tossed out the window because of affiliate opposition, whereby the taped audio of TV shows would be played on radio as a means of trimming program-production expenses. It was originally planned to feature Martin & Lewis, Jimmy Durante and Eddie Cantor in such AM shows.

Revival of the plan, whereby Edwards' upcoming TV show would get a taped AM playback, once more occasioned some frowning on the part of affiliates in unofficial convention comment. They pointed out that, in contrast to the enthusiasm which keyed Barry's overall "stardust" concept on NBC programming, resorting to taped audio from TV shows represented a step backward, at a time when radio must put its best foot forward.

Although "Double or Nothing" folds in the afternoon, Campbell Soup continues with sponsorship of its morning cross-the-board segment of the show. Until now the soup company sponsored the show twice daily.

## Johnson's Wax Buys

### Ziv Show for Canada

Johnson's Wax has bought the Frederick W. Ziv transcriber, "Bright Star," for all of Canada.

Company, which for 16 years had backed "Fibber & Molly" in the Dominion, has inked the Irene Dunne-Fred MacMurray starrer for 52 weeks.



**HARRY SALTER**  
MUSICAL DIRECTOR  
Stop the Music—ABC

## Chi City Fathers Again Nix Council B'casts But NBC's Ray Keeps Trying

Chicago, Dec. 4.

Perennial skirmishing between Chicago radio-TV newsmen and the City Council broke out anew last week over the issue of opening the Council chambers to broadcast coverage. City fathers voted down a request Friday (30) from William Ray, Chi NBC news director, asking permission to tape record portions of the upcoming public debate on the 1952 city budget.

A similar request was filed two years ago, but was pigeonholed. This time, however, Ray is determined that the matter be kept alive. He has ordered his news staffers to give all possible play to the turnout on the regular WMAQ and WNBQ newscasts, with emphasis on the issues involved, including names of the aldermen who voted against the request.

Ray, incidentally, is chairman of the National Assn. of Radio News Directors' Freedom of Information committee, and has devoted considerable study to the overall problem of broadcast newsmen being denied microphone privileges within legislative chambers which are open to the press. He specifically recommended at the NARND convention here earlier this month that radio-TV newsmen use their own media in publicly airing any instances of this nature.

The Chi City Council, like most municipal bodies, has never allowed mike coverage of its sessions. For the latest nixing it was again argued that radio coverage would delay the hearing and "uninformed persons" might grab the mike for speechmaking.

## Eiges & Elephants Never Forget

Boca Raton, Fla., Dec. 4.

NBC mixed an appropriation of \$2,500 requested by the press department, to set up an elaborate lobby display at the convention designed to show the affiliates how effectively and efficiently the division operates. Veepee Syd Eiges, press department chief, had planned to install a replica of the Times Square newstand, complete with dailies highlighting NBC copy, plus a moving electronic ribbon of news, a la the N. Y. Times sign, headlining NBC convention news.

Nixed on the budgetary item, Eiges and his aide, Jo Dine, instead called up the Ringling Bros.' press boys at Sarasota, and obtained cuffs one of their biggest elephants, which was paraded around the Boca Raton grounds with a placard comparing the inches of hulk with the space garnered by NBC dailies. And so that the affiliates wouldn't forget, Marguerite Piazza, opera singer on the TV web's "Show of Shows," who was among the convention entertainers, rode the elephant in a one-piece bathing suit.

## 'Life of Soph Tucker' Set for 'Toast' Dec. 16

Sophie Tucker will be blogged on Ed Sullivan's "Toast of the Town" via CBS-TV Dec. 16 as the fourth in the vaudeo show's biographical presentations. Miss Tucker herself will star on the show, but no others have been cast. Sullivan previously presented the "lives" of Oscar Hammerstein 2d, Helen Hayes and Robert E. Sherwood.

Columnist-emcee has also booked Negro contralto Marian Anderson for her video debut on his show the following week (23). She'll sing "Ave Maria," in keeping with the Christmas season, plus a Negro spiritual.

## Everybody Getting Into ABC-UPT Act; Decision Year Off

Washington, Dec. 4.

United Paramount Theatres and ABC network are strongly resisting efforts of "outsiders" to intervene in the coming hearings before the FCC on the proposed AB-PT merger. Interveners could well drag out the proceedings, scheduled to begin Jan. 15, and AB-PT doesn't want to wait any longer than necessary for a final decision on the case. Even without delays, it's considered doubtful the proceedings will be disposed of within a year.

Last week AB-PT strenuously opposed a petition filed by Gordon Brown, owner of radio station WSAJ in Rochester, N. Y., to become a party to the merger proceedings. Brown, who has been conducting a one-man war against the networks before Congress and elsewhere, claimed he has been injured by alleged "monopolistic practices" of ABC. He once had an ABC affiliation but now operates as an indie. Four years ago he filed a private anti-trust suit against all four major webs but the case was never tried. His efforts to obtain an injunction against the nets, pending arguments on the case, likewise failed.

AB-PT pointed out that when the New York Court of Appeals denied Brown an injunction in 1948 (to restrain the nets from allegedly monopolizing national advertising on radio) it concluded that no evidence of conspiracy was produced. Supreme Court refused to consider an appeal.

It is apparent, said AB-PT, that Brown "already has had his day in court." However, they asserted, they have no desire to limit the Commission's consideration of the issues and don't object to Brown (Continued on page 49)

## 5,000,000 TV Set Output for 1951

Washington, Dec. 4.

A 5,000,000 television set output for 1951 is indicated in the latest report of the Radio-Television Manufacturers Assn. This would compare with last year's record production of 7,400,000 sets.

Report gave output during the first 10 months of the year at 4,382,724 sets. October production, the best month this year since April, totaled 411,867 sets. Manufacturing industry is currently operating at a rate of 100,000 sets a week.

Manufacturers were advised by the National Production Authority at a meeting last week that restrictions on materials would reduce output next year to around 3,500,000 sets. E. T. Morris, chief of the electronics division, told members of the radio-TV advisory committee that tightening of allocations on copper and other critical metals would begin to make itself felt early in 1952.

Morris said the impact of the lifting of the freeze on new station construction won't be reflected in demand for sets until 1953.

## Hub's WBZ-TV Nixes Film Stars on P.a.'s Unless for 'Causes'

Boston, Dec. 4.

WBZ-TV's action in clamping down on p.a.'s of touring motion picture personalities on station's local shows has caused a furore among Hub film flacks who have been, up to now, virtually certain that any Hollywood personality would be welcomed on station's interview and gab shows. Welcome mat was yanked last week, when station execs figured pic stars were getting too much free publicity through this department and issued a ukase that future appearances would be limited to those pitching for Red Cross, bond drives etc., and not here for the express purpose of tubthumping a coming release.

Spokesman for the station declared that they're in business to make money, implying that the ruling would be relaxed to those film companies who "cooperate," i.e. are in the habit of buying time from the station. However, the policy of greeting all Coastites with open arms is over, as far as WBZ-TV is concerned.

## Sarah Churchill Client In CBS to NBC Switch

NBC-TV pulled another sponsor and program away from its rival CBS video web this week, when Hallmark Greeting Cards decided to move its Sarah Churchill show over to NBC. Hallmark's switch follows by a week NBC's snaring of the Johnson's Wax video business, with that sponsor slated to take over the Robert Montgomery show alternate weeks with American Tobacco. Johnson's previously had bankrolled the Thursday night Garry Moore stanza on CBS.

Miss Churchill's show, an informal interview format, had been aired as a 15-minute package on CBS, but will be expanded to a half-hour when it moves to NBC after the first of the year. NBC will slot it Sunday afternoons, with the specific time period not yet determined.

## Kellogg Revamp To Ease Snarl

Kellogg is revamping its AM and TV lineup for the new year, dropping Victor Borge and "Mark Trail" on ABC, renewing "Tom Corbett, Space Cadet," on ABC-TV and adding a radio edition of "Corbett" on ABC, via Kenyon & Eckhardt. Move will end the Kellogg-vs-Kellogg competition between the cereal's "Trail" on ABC and its "Clyde Beatty" on Mutual.

"Corbett" will probably go into two half-hours weekly, Tuesday and Thursday, in late afternoon period. ABC is currently talking to Rock-hill Radio, packagers of "Trail," about possibility of sustaining that airer as a quarter-hour strip, as a lead-in to the new "Corbett" show. The science fiction series will also be beamed in Canada.

NBC-TV had made a strong pitch to woo "Corbett" from ABC, to slot the stanza in the 7:15 p.m. cutback of "Kukla, Fran & Ollie," just taken over by "Boy and Ray."

"Trail" has been aired three times weekly at 5 p.m., with Borge following at 5:25. Sponsor's "Clyde Beatty" is directly opposite on Mutual.

## PEARD VICE BURKE AS WBAL (&TV) G.M.

Baltimore, Dec. 4.

Leslie H. Peard, Jr., has been appointed manager of WBAL and WBAL-TV here in a realignment of Hearst broadcast operations. He replaces Harold C. Burke, who resigned last week.

Peard, who started with WFBR in 1933, joined the WBAL sales staff the following year. In 1940 he was upped to sales manager, holding the post until 1944, when he became sales manager for KTBS, Shreveport, La. In 1948 he returned here as assistant manager of WCAO, rejoining WBAL as assistant manager the following year.

## TV Drama Calendar

(Dec. 3-13)

Following is the lineup of hour-long dramatic shows on the four major networks during the next 10 days:

Dec. 5

Kraft TV Theatre (NBC—9 to 10 p.m.). "Loyalties," by John Galsworthy, adapted by Howard Lindsay. With Philip Friend, Lloyd Bochner, Toby Robins.

Dec. 7

Schilitz Playhouse of Stars (CBS—9 to 10 p.m.). "The Nymph and the Lamp," by Thomas H. Raddell. With Margaret Sullivan, Robert Preston.

Dec. 9

Goodyear TV Playhouse (NBC—9 to 10 p.m.). "Money to Burn," by Walter Black and William Mendrick. With Black, Jan Morgan.

Dec. 10

Somerset Maugham Theatre (NBC—9:30 to 10:30 p.m.). "Smith Serves," adapted by Russell Beggs. With Eddie Albert.

Studio One (CBS—10 to 11 p.m.). "Legend of Jenny Lind," With Thomas Mitchell, Priscilla Gillette.

Dec. 11

Cosmopolitan Theatre (DuMont—9 to 10 p.m.). "Mr. Whittle and the Morning Star," by Robert Nathan, adapted by Robert Anderson. With Brewster Fletcher, Peggy Conklin.

Dec. 12

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Golden State," by Samuel Sewack. With Dorothy Malone, Jane Rose, Pat O'Malley, Edgar Stehli.

Celanese Theatre (ABC—10 to 11 p.m.). "No Time for Comedy," by S. N. Behrman. With Jean Pierre Aumont, Sarah Churchill.

Dec. 14

Schilitz Playhouse of Stars (CBS—9 to 10 p.m.). "Exit," by David Shaw. With John Payne, Colleen Gray.

## Crosley, Speidel To Split Winchell Show

Crosley Corp. this week bought in as alternate-week sponsor on NBC-TV's Paul Winchell-Jerry Mahoney show, following the cancellation on those weeks by Speidel Watchbands, which previously had bankrolled the series weekly. Crosley picks up starting Jan. 7, with the show remaining in its present Monday night at 8 time slot.

Speidel, which has bankrolled the show for the last year-and-a-half, reportedly decided to give up the alternate weeks for budgetary reasons. Program is a Louis G. Cowan package.



# INDUSTRY EYES ON TVA MEET

## FCC Writes Fins to Richards News-Slant Case; Renews Licenses

Washington, Dec. 4. As anticipated at the time of the death of G. A. Richards, the FCC last week wrote fins to the three-year-old news-slanting proceedings involving stations WJR in Detroit, KMPC in Los Angeles, and WGAR in Cleveland. Although strong arguments had been made by FCC general counsel, Benedict P. Cottone, that the examiner on the case, James D. Cunningham, be required to write a decision based on the hearings, the agency seemed disposed to let Richards and his alleged misconduct in operating his stations rest in peace.

It's no secret that the case was a "hot potato" from the start and that Richards' death last May 27 made it pretty certain that, despite the determination of the agency to go through with the hearings in the face of every manner of procedural subterfuge which high-priced legal talent could dream up to delay or avoid the inquiry, the proceedings would be dismissed. Although Cottone pleaded eloquently that the issues involved transcended the personality of Richards and warranted, at least, some pronouncement of policy on news-slanting, the agency could not be convinced that Richards' death did not render the case "moot."

Only one commissioner, Paul Walker, went along with Cottone's contention that the examiner exceed his authority in issuing an initial decision, minus findings, recommending dismissal of the case because of Richards' demise. Walker put his dissent simply. "The public importance of the issues involved," he said, "and the time, effort and sacrifice expended in developing the record are too great to permit the waiving of findings of fact and conclusions of law. After such findings and conclusions, then the Commission can properly decide whether the death of Mr. Richards' warrants dismissal of the proceedings."

In voting 6-1 to renew the licenses of the stations (they had been on temporary status since 1948) and to approve transfer of the properties to Frances S. Richards, the widow and executrix of the estate, the majority stated:

"We are of the opinion that the

## WCPO Single Rate Stirs Cincy Radio

Cincinnati, Dec. 4. Mort Watters, topper of WCPO here, has stirred local radio circles by abolishing the rate differential between nighttime and daytime charges on the AM outlet.

WCPO made the move, which establishes one rate for day and evening, based on the local C. E. Hooper report, which shows total AM ratings of 6:10-30 p. m. falling below the daytime figure. Evening figure is 10.7, compared with 11.3 for the daytime listening.

New rate is retroactive to Dec. 1, with evening bankrollers to get billed at the single rate. Policy covers local and national spot biz and both programs and announcements. Watters said that due to the rating picture, as supplied by Hooper, he "saw no justification" for keeping the differential.

## Luckies Hit the Road

"Lucky Strike Hit Parade" will make its first extended tour when the Guy Lombardo orch hits the road, starting in Philly on Feb. 14. Music Corp. of America is handling the Lombardo trek, which will last 12-14 weeks, covering the eastern half of the U. S. as far south as Texas.

In the past "Hit Parade" has made one-time stands outside of New York, but this will be the first real tour. Agency is BBD&O.

**Frank Scully**  
has an amazing piece on  
**Pioneering in TV  
Reception**  
...  
one of the many interesting byline  
features in the  
**46th Anniversary Number**  
of  
**VARIETY**

## Employees Demand Protection When Station Is Sold

Washington, Dec. 4. A court test to determine whether employees can be protected against dismissal in the event of sale of a radio station looms as a likely possibility as the result of the recent approval by the FCC of the transfer of WINX in Washington, D. C. to United Broadcasting Co., headed by Richard Eaton. Employees of WINX were displaced largely by those of WOOK in nearby Silver Springs, Md. Eaton moved WOOK to Rockville, Md., when he bought WINX.

In a petition filed last week with FCC by the International Brotherhood of Electrical Workers, which represented the technicians at WINX, it was contended that the Commission has full legal power to rescind its transfer of WINX even though IBEW is neither a broadcast licensee nor an applicant. The union insisted that broad "public interest" powers given to the agency in granting licenses includes protection of the rights of employees of licensed stations.

Through its general counsel, Louis Sherman, IBEW told the Commission that a similar issue arose before the Interstate Commerce Commission as a result of consolidation and abandonment of railroads and that the Supreme Court held that ICC had legal power to protect the railroad employees affected. This ruling, the union contended, "has made it entirely clear that the FCC has ample legal power to protect the interests of the employees in the

(Continued on page 49)

## ILGWU'S 350G RAP ON L.A.'S FM VENTURE

Washington, Dec. 4. International Ladies Garment Workers Union took a \$350,000 beating on its FM venture in Los Angeles, it was disclosed in the application filed with the FCC last week for transfer of the station (KFMV) to Harry Mairish and David G. Baird for approximately \$67,000.

A balance sheet of the Union Broadcasting Co. of California, which operated the station for ILGWU, showed a deficit of \$351,680 since Jan. 1, 1950, and continuing through the first eight months of 1951.

Sale of the station was effected early in September. The purchasers are owners of AM station KFWB in L.A., formerly owned by Warner Bros.

ILGWU now has only one FM station (WFDR in New York) left of its original three. It turned in the license some time ago of its FM station in Chattanooga.

## AFRA MERGER CRUCIAL TEST

Television Authority's first national convention, to be held in New York this weekend (7-9), will be a fateful confab which may influence the course of all performer unions. Central questions to be decided is TVA's future, with the possibility of TVA's merging with one or more branches of the Associated Actors & Artists of America. Stand of the delegates on this issue can either strengthen the 4A's or further weaken the organization.

The crucial test will be action on the American Federation of Radio Artists invitation for a TVA-AFRA merger. Last weekend, Actors Equity and Chorus Equity, holding their first joint membership meeting, took a swing at the proposed TVA-AFRA wedding. The Equity associations passed a resolution approving their council's stand favoring a five-branch merger among the eastern 4A branches.

Significantly, the Equity membership position was narrower than the Equity council viewpoint, which was to sit down and consider merger with any-sized group, preferably all 4A branches (including the Screen Actors and Screen Extras guilds), and failing that, it would favor a five-branch merger or a stronger federation of the 4A's branches than now exists. The narrower membership declaration is thus a strong slap at a bi-partite TVA-AFRA blending. While not binding on delegates, many of the N. Y. contingent were present and could be influenced by the Equity stand.

Delegates to the TVA confab were elected not from the unions as such but according to craft: singers, actors, specialty acts, etc. Included among them are several persons who have been identified with the Artists Committee, which has been active in AFRA politics, and which is now said to favor an AFRA-TVA get-together despite opposition from other union sources, particularly the Equities and American Guild of Variety Artists.

**Alternative Courses**  
When TVA was set up two years ago, it was decided that its future status should be determined by this week's convention. It was also set that all members of the participating 4A branches would automatically be members of TVA, without paying initiation fees, and that a voting membership would be established from among those who have appeared in TV at least once for pay. Further, it was decided that whatever the TVA convention chose to do, it would have to have approval of the 4A's international board. The alternative courses envisaged at that time were: (1) TVA affiliation with one or more 4A branches; (2) establishing a separate branch for TV; or changing the number of members to which each branch is entitled on the TVA board (at present each branch has an equal number).

Thus, should TVA vote to merge with AFRA, that action would need the okay of the 4A's board. A struggle on this issue might split the 4A's board, if all parties keep their present adamant stands.

Likely possibility is for TVA  
(Continued on page 40)

## New TV-Films Dept.

Starting this week a new VARIETY department devoted to TV-Films will bridge the makeup between the regular Films and Radio-TV sections.

Vidpix news will fall into the new TV-Films pages but vidpix reviews will be contained under the regular Television Reviews heading.

## TV Code OK Due at NARTB Bd. Meet; Freeze Lift, Libel Case Pose Problems

**Ted Mack**  
details his "Amateur Hour's" New  
Show Biz Pattern with  
**100 %  
Charity Junkets**  
...  
one of the many byline pieces in  
the upcoming  
**46th Anniversary Number**  
of  
**VARIETY**

## CBS, Hummerts Negotiate Deal; Sauter Sells Out

CBS Radio this week acquired the complete block of stock held by James Sauter in Air Features, indie packaging outfit, with Sauter exiting as proxy of the company to enter the radio production business. Deal gives CBS first crack at all future programs lined up by Frank and Anne Hummert under the AF banner but is non-exclusive, meaning the Hummert packages now on rival networks will remain.

CBS' buy-in on the Hummert operation has been in the works for some time. Possibility exists that CBS, as its part of the deal, will package shows which will be turned over to AF for possible sale even to competing nets. Hummerts will continue to mastermind the creative work for the new setup, with Maurice Scopp remaining as operating head of AF.

Sauter plans to concentrate on building packages in the public service field, but will make them available to agencies and clients on a commercial basis.

## LEVER BROS. OPTIONS LEVENSON TV SHOW

Sam Levenson may wind up with his own show again on CBS-TV after the first of the year, with Lever Bros. having taken an option on the comedian this week. Whether the deal goes through will depend on whether CBS comes up with a Levenson package suitable to one of Lever's products and the number of stations it can clear.

Levenson has been under exclusive contract to CBS and reportedly is drawing \$3,500 per week, but the web has confined his work so far this season to serving as a panel member on "This Is Show Business." Web hasn't been able to build a show around him this year because of the lack of a suitable time slot. With several cream periods having opened up recently, however, much interest has reportedly been evidenced in the comic by several potential clients, leading to the Lever Bros. option.

## Tex & Jinx Expand

Tex and Jinx (Falkenberg) McCrary are consolidating and expanding their radio, tele and columnizing activities, with a syndicated half-hour newsreel feature in the offing. Husband-wife team have wound up their deal with Ted Ashley's office, with Schuyler (Nick) Chapin, who was with NBC-TV spot sales until he joined the McCrarys in August, having taken over as general manager.

Chapin is wrapping up a deal for the couple to narrate a weekly feature summarizing and reviewing the news.

Washington, Dec. 4. Ratification of the TV code, largely in the form adopted by telecasters six weeks ago in Chicago, is expected to result from a three-day meeting here this week of board members of National Assn. of Radio-Television Broadcasters. The TV board meets tomorrow (Wed.) and Thursday, with the code as No. 1 item on the agenda.

Promulgation of the document, designed to clean up TV through industry self-regulation, seemed to be merely a formality, in view of the unanimity of action taken by 62 NARTB members who were present in Chicago. They comprised all but 10 of the association's TV membership. It's noted also that five of the 11 members of the TV board were members of the program standards committee which drafted the code.

While telecasters appear to be agreed on its adoption, there's some disposition to delay the effective date to allow ample time for necessary adjustments and orientation. This includes acquainting staffs and advertisers with the document, dispensing with the program commitments which might violate standards, setting up administration procedures, etc.

Aside from the code, the TV board is expected to devote considerable attention to the impending lifting of the TV freeze and its impact on the broadcasting industry coincident with its meeting. Members of the FCC will hold two days of conferences to review comments filed on the proposed allocation plan and to discuss policy on handling applications for VHF and UHF stations.

Other subjects to be taken up by the board include effect of excess profits taxes on TV broadcasters.  
(Continued on page 42)

## Liberty Penetrates Gotham Via WMGM

WMGM, Loew's Inc. indie in New York, has affiliated with the Liberty Broadcasting System, ending the new network's long search for a Gotham key. Deal, which was inked yesterday, follows signing of a letter of agreement between WMGM and the N. Y. local of American Federation of Musicians.

Deal gives LBS its fourth 50 kw outlet, others being WCFL, Chi.; WDGY, Minneapolis, and KMPC, L. A.

Affiliation pact had been stalled a couple of months back when LBS proxy Gordon McLendon's appearance before the local's executive board failed to reverse a decision that WMGM would lose its "Class B" union status if it joined Liberty. That would have meant payment of higher scales to the windjammers.

Later, signed by Bert Lebbiar, Jr., WMGM director, and Charles R. Iucci, union secretary, states that WMGM will not be regarded as a network station except when it feeds musical airers to LBS. At those times, WMGM staff toolers will be paid the difference between their regular hourly rate and the Class A single engagement rate, which will also apply to rehearsals. Additionally, when WMGM picks up a musical show from Liberty with orchs of more than three men, the WMGM house orch will be on tap as standbys.

Liberty, which is primarily a sports network, is interested in WMGM's heavy sports coverage, which includes the Brooklyn Dodgers baseball games in the summer and other football, basketball and hockey games in fall and winter.

Affiliation wouldn't affect the deal made by MGM Radio Attractions, another Loew's subsidiary, to provide the Mutual net with six hours of programming weekly.

## FC&B's Davis Sounds Off on Sights To Chi Originations; NBC Blamed

Chicago, Dec. 4.

More fuel to the New York vs. Chicago flames was added last week. This time it was J. Hugh E. Davis, Foote, Cone & Belding exec veepee, who unburdened himself of several hundred well-chosen words on the state of Windy City network radio and TV. And the villain of the piece was NBC-TV.

Davis spoke before a record attendance at a joint meeting of the Television Council and Radio Management Club. It was a hard-hitting speech, naming names and spelling out specifics. Whether it will clear the air, or merely add to the semi-hysteria over the so-called Gotham "conspiracy" to deprive Chicago of a role in the tele era, remains to be seen.

Why have those New York "pro-

### DuMont's Chi Accent

Chicago, Dec. 4.

In answer to criticism that video networks are bypassing Chicago in favor of New York originations, DuMont director Chris J. Witting revealed last week his web is setting up a central division "to take advantage of the television ability and talent made available to us in Chicago through WGN-TV."

Witting stated it's DuMont's policy to allocate 25% of its programming to the Windy City. WGN-TV, its Chi affiliate, is currently feeding seven and one-half hours weekly to the network.

"Whenever New York desires an equitable number of good television programs from Chicago, this city can provide them. Through our association with DuMont, I think we are beginning to prove this," Frank P. Schreiber, WGN-TV manager, said.

duction giants" given Chi the run-around? The ad exec answered his own question by venturing "that the production bosses in New York either wanted all the credit for themselves or by reason of self-mesmerization believe their production genius to be better than Chicago's, even though certain shows might have been, and still can be, produced cheaper and as well in Chicago."

### Laboring the Point

Then Davis excused CBS, DuMont and ABC from the broad charge, on the grounds they either lacked Chi production facilities or a big enough bankroll. This, of course, leaves NBC-TV. He cited FC&B's experience last summer with NBC-TV while trying to slot the Dave Garraway show on the web for Armour. "The only time

(Continued on page 47)

## Cavalier Cigs In Heavy TV Splurge

Cavalier cigarettes, following its buy last week of "My Friend Irma" on CBS-TV, has purchased the Wednesday night 10:30 to 11 p.m. slot on NBC-TV. Ciggle outfit is huddling with NBC execs this week to determine what show it will put in the period. Time has been occupied heretofore by Hazel Bishop Lipstick with the Freddy Martin show, which is being dropped.

"Irma," meanwhile, is slated to take over the Tuesday night at 10:30 period on CBS, starting Jan. 8. Cy Howard, who originated the package and produces the AM version, will not produce the video stanza. CBS has not determined yet who will produce and direct. Show will originate live in Hollywood, with Marie Wilson starred.

### Arden's TV 'Brooks'

Hollywood, Dec. 4.

Eve Arden will retain lead in the TV version of CBS' "Our Miss Brooks," with pilot pic sketched to roll after the first of the year, according to Harry Ackerman, CBS-TVeepee.

Exec said Colgate, which sponsors AM series, had shown interest in TV project of the series.

Scriptor

Jerry D. Lewis

has a humorous place on the  
Barrio of the Balgo titled

Full-Scale War

a bright byline feature in the  
46th Anniversary Number

VARIETY

## CBS-TV Airings Of UN Cost 75G

CBS-TV's current exclusive pickups of the United Nations sessions from Paris will cost close to \$75,000 for the complete 13-week cycle and, without a sponsor, the web has been forced to chalk it up to public service programming. But CBS believes that both the promotion and goodwill being engendered by the shows make the investment more than worthwhile.

Also on the plus side, of course, is the fact that CBS gets six half-hours of programming per week from the pickups. In addition to airing a daily coverage service Monday through Friday, the web has a half-hour each Sunday afternoon, in which the events of the preceding week are reviewed. If the web didn't have the UN pickups, it would naturally have to fill that time with some other type of programming.

Most of the cost is for CBS' rental of Paramount's instantaneous kinescoping equipment, which makes possible the daily coverage within 24 hours after the close of each session, and transportation, since the kines are flown daily from Paris to N. Y. Web is writing off the cost of its staff, including the producer, director and commentator Walter Cronkheit, against its standard staff budget, so that their salaries are not included in the \$75,000 budget.

## 'Congressional Medal' TV Package Rights Stir Hassle Among H'woodites

Hollywood, Dec. 4.

Hollywood is the battleground for a bitter fight for television rights to the "Congressional Medal of Honor," telepic package based on life stories of winners of nation's top award.

Originally agents Al Manuel and Bill White announced package they were whipping up, planning institutional sponsorship, and an hour-long series.

Peter Whitehead immediately counter-attacked, claiming he owns 75% of such a package. NBC the rest, adding he's negotiating with Bob Hope Foundation and Bing Crosby Enterprises for production, that Jerry Giesler reps him in the deal.

Manuel asserts the name is public domain, so it can't be the sole property of Whitehead. He also denies Whitehead's contention that he had acknowledged Whitehead had such rights.

NBC-TV exec Norman Blackburn says he never heard of Whitehead or the property until approached by Whitehead recently, although the packer says he wrote such a series for NBC radio.

As for Giesler, he says he does not rep Whitehead in the dispute. The way the fight stands now in the haze and smog of Hollywood, Manuel and White plan to go ahead with their telepic package, regardless of the claims by Whitehead.

Columbus—Allen Kunez, Delaware, is latest addition to the announcing staff of WLW-C, Crosley TV outlet here. He formerly was an announcer at WMRN, Marion, O.

## Stokely-Van Camp Buys ABC Strip; May Use Conte

Stokely-Van Camp, which had backed John Conte two quarter hours weekly on NBC-TV, has picked up the 8:55-9 a.m. strip on ABC radio. On Jan. 2 the food outfit is taking over the time which Hazel Bishop lipstick had bought for a 13-week cycle. Agency is Calkins & Holden, Carlock, McClellan & Smith.

Program hasn't been set, but it's figured likely the bankroller will again use Conte. Full network is being used.

## WLS Stymied By Upbeat in Chi ABC Daytime

Chicago, Dec. 4.

Upbeat of ABC's daytime commercial situation is posing something of a problem for WLS, its Chicago sunlight affiliate. With more and more ABC daytimers now boosting bankrollers, and all of them insisting upon a Windy City outlet, the Prairie Farmer station is finding it difficult to carry the web shows and at the same time keep busy its big stable of studio talent.

For instance, program director Harold Safford this week was forced to drop the daily afternoon Bob Atcher show, which heretofore was used to showcase the station's own talent, to make room for Lever's "Joyce Jordan" and Philip Morris' "Evelyn Winters," on ABC. While the Atcher show is being replaced by "Stumpus," another live local airer, latter show was dislodged from its previous morning slot now filled by a news show dislodged by ABC's Victor Lind-lahr.

The WLS talent group, by far the largest in town, is also utilized on the station's Saturday night "National Barn Dance" and the Artist Bureau personal appearance booking adjunct. Because of this, Safford figures he can keep the staff pacesetters busy despite the encroachment of web time. No staff axings are contemplated at this time, but the problem of what to do with the talent during the week, should ABC demand another sizable chunk of time, is causing some concern.

## Sic Transit Radio

Washington, Dec. 4.

No interveners are needed in the suit to eliminate transit radio from Washington's trolleys and buses. Franklin S. Pollak and Guy Martin told the Supreme Court last week. They are seeking to prevent amicus curiae briefs from Radio Cincinnati, KXOK, Inc., and the KCMO Broadcasting Co.

Pollak and Martin, as transit riders, won their suit in the D. C. Circuit Court of Appeals and it has been brought to the Supreme Court by the Capital Transit Co. and station WMDC which supplies the FM broadcasts to the trolleys and buses.

The case, first of its kind, is a precedent setter which could wipe out transit radio in the dozen other cities where it is also established and prevent it from entering new cities.

The three stations seeking to file briefs are affected by the decision. Radio Cincinnati handles transit radio in that city, KXOK broadcasts to the St. Louis traction rolling stock and KCMO broadcasts transit radio in Kansas City.

## Inhale-Exhale

Kaywoodie Pipes this week emerged as the quickest in-and-out sponsor in television. Outfit had packed two weeks ago for a special one-shot variety stanza Sunday (9), on CBS-TV to push its products for the Christmas trade, but advised CBS this week that it's cancelling out on the deal.

Reason is reportedly Kaywoodie's decision that it cannot afford the cost of such a show on TV. CBS had been lining up a number of its top Hollywood stars for the program, with Lucille Ball and Desi Arnaz and George Burns and Gracie Allen, having already been set.

## Radio Mfrs. Pledge Their Cooperation Toward Giving FM Much-Needed Lift

Washington, Dec. 4.

Manufacturers are showing they really mean business in working with broadcasters to give FM its greatly-needed shot in the arm. At a meeting here last week to plan for the first test campaign, radio leaders were impressed by the interest shown by representatives of the manufacturing industry, which included leading companies.

Harold Fellows, presy of the National Assn. of Radio and TV Broadcasters, who has been giving much attention to FM since taking over at NARTB, said he was very encouraged by the meeting with a committee representing the Radio-Television Manufacturers Assn. "This is it," Fellows remarked after the conference. "The machinery is rolling." Other reps from the broadcasting industry were equally impressed.

The manufacturers gave assurance there will be adequate distribution of FM sets in the areas chosen for the first promotion campaign—North Carolina, Wisconsin and the District of Columbia. The North Carolina drive will begin Jan. 21, the Wisconsin promotion Feb. 4, and the D. C. rush about March 1. The campaigns were originally scheduled to begin earlier, but more time was required to prepare promotional material.

Prior to the campaigns in each area, meetings will be held between distributors and broadcasters to arrange details of promotion. The North Carolina meeting will be held Dec. 27 in Charlotte. The Wisconsin meeting will take place Jan. 10 in Milwaukee. The D. C. meeting is tentatively scheduled for Feb. 15.

Under the chairmanship of Dave Grigsby of Philco, the RTMA committee is preparing a brochure for

(Continued on page 49)

## NBC Gains Ground In Monroe Switch

NBC got back at recent CBS program raids this week, when Camel cigarettes decided to move the Saturday night Vaughn Monroe show over to its network. Where the show had been aired from 7:30 to 8 p. m. Saturdays on CBS, it will move into the 10 to 10:30 Saturday night slot on NBC.

Switch in networks was reportedly dictated by the ciggie outfit's desire to take advantage of the time discount on contiguous programming available to it on NBC. Camels has "Grand Ole Opry" on NBC Saturdays from 9:30 to 10, so putting the Monroe show in at the following half-hour will give it a full hour's block. Agency is Esty.

CBS had teed off the new raiding maneuvers several weeks ago when Lever Bros. decided to move the AM version of "Big Town" from NBC to CBS, to join the video version of the show. Deal that was in the works for Philip Morris to move its "PM Playhouse" from NBC to CBS, to replace the cancelled Horace Heidt on the latter web has fallen through.

## RICHFIELD CHECKING OFF 2 CBS N/W'S SHOWS

Year-end budget-setting of national advertisers caught up with CBS Radio again this week, when Richfield Oil decided to check off its two weekend news programs on the web end of this month.

Caught in the move are the Larry LeSeur show, aired Saturday nights from 6:45 to 7, and the Charles Collingwood show, Sundays from 12:45 to 1 p. m. LeSeur winds Dec. 29, with Collingwood exiting from the Richfield banner after the Dec. 30 broadcast.

CBS, meanwhile, picked up a new sponsor this week, when Kellogg's bought the 3:45 to 3:50 p. m. period cross-the-board for a new hillbilly strip featuring singer Carl Smith, who records for the Columbia label. Show starts Jan. 1. At the same time, General Foods dropped its regional sponsorship of "Country Store," 15-minute show aired once-weekly on some 60 CBS midwestern stations.

Frank Ferrin

sings

They Laughed When  
They Called Me  
'Wrong Way Ferrin'

an amusing byline piece in the  
46th Anniversary Number

VARIETY

## 20 New Affiliates Inked For Mutual

In the past month the Mutual network has inked 20 new affiliates, according to station relations veepee Pete Johnson. The addition of more outlets is significant in view of NBC's recently-launched drive to add stations and ABC's pitch for new markets, both meaning an attempt to lure present stations out of the MBS fold.

Among the stations Mutual has signed are WIST, Charlotte, N. C.; WKHM, Jackson, Mich.; KSOX, Hartington, Tex.; KMON, Great Falls, Mont.; and KOPR, Butte, Mont., all in medium or fair-sized markets. Stations are paid-for, rather than bonus operations, although some of the newly-acquired kilowattage are in the bonus category. So far, it's reported, only one MBS bonus operation has switched to NBC as a "premium" station.

One of the reasons why MBS has been able to hold its bonus outlets, despite the pitches from other chains, is the web's strong co-op setup. Particularly in the south and west, where Mutual airs its "Game of the Day" in the summer months, the baseball co-op has been a lure to bonus operations, as a means of securing both local and national spot biz. The new deal by which MGM Radio Attractions is supplying 10 programs weekly to Mutual, with half of the shows being co-op, also gives the MBS affiliates a chance to sign prestige bankrollers.

Web has been plugging away at the value of the smaller station in "grass roots coverage" for five years, which also sits well with the smaller stations usually operating on a bonus status.

## 'Songs For Sale' Loses Clients; CBS-TV Faced With Saturday Poser

CBS-TV's anticipated move into more ambitious Saturday night programming is expected to be speeded up, following the decision this week by both sponsors on "Songs For Sale" to check off the program following the Dec. 29 broadcast. Cancellation follows American Safety Razor's bow-out on "Show Goes On," which leaves CBS with only the Faye Emerson-Pepsi Cola show on a sponsored basis Saturday nights after 9 o'clock.

Web's program execs are still maintaining complete silence about their plans for revising the Saturday night lineup, but plan to keep both "Songs" and "Show Goes On" in their present periods temporarily on a sustaining basis. Program veepee Hubbell Robinson, Jr., admitted the "possibility" that the web is planning some super-spectacle to compete on a more even footing Saturday nights with NBC's high-rated "Your Show of Shows," but declined to comment further, presumably through fear of tipping the opposition.

Carter Products has been bankrolling the first quarter-hour of "Songs," while Sterling Drugs had the final half-hour. Second quarter-hour has been sustaining. Show has been getting ratings of about 11 and 12, as compared with the 45's and 50's going to "Show of Shows."



## Credo for Newscasters

CBS commentator Edward R. Murrow, on the first sponsored stanza of "See It Now" Sunday (2), took the occasion to recite the credo of both the program and the bankroller, Aluminum Corp. of America—and his statement could well be adopted as a credo for all news and political panel shows on the air. Show itself, the third in the series, was sock from start to finish, but it was Murrow's statement, which filled the spot usually devoted to the middle commercial, which should be remembered longest.

Speaking for himself, co-producer Fred Friendly and the rest of the production crew, Murrow underlined the fact that the mechanics of TV, which make it possible to present words and pictures simultaneously and instantaneously, "don't confer great wisdom on those using it." He promised to identify his source at all times and said that "we'll try never to get too big for our britches." Commentator also quoted verbatim from his CBS contract on the duties of a newscaster, declaring that he "must refrain, particularly with respect to all social, political and economic questions, from trying to make up the listener's mind for him." In bypassing the Alcoa commercial, Murrow said the sponsor henceforth will try to make all plugs "brief, interesting and informative."

Since Sunday marked the 10th anni of "Pearl Harbor Sunday," Murrow took his cameras out to a Detroit tank plant and the Republic aircraft plant on Long Island to point up the nation's new preparedness program. There was also a touching film coverage of the Navy's tribute to the Pearl Harbor dead, plus "on-the-scene" telephone-film interviews with Veep Alben W. Barkley from Korea and Gen. Omar N. Bradley from Rome. But the boff part of the show came in the final quarter-hour, when Murrow told the story, via an excellently-produced series of films, of exactly what happens to a pint of blood donated by the average citizen. Lenses caught a wounded soldier being landed via helicopter at a Korean base hospital and undergoing surgery, which necessitated nine pints of blood. It was a starkly moving and realistic sequence and Murrow himself was visibly touched at the denouement.

### PET SHOP

With Gail and Gay Compton, guests

Producer: Compton  
Director: Barry McKelvey  
30 Mins.; Sat., 6:30 p.m.  
Sustaining

DeMont, from Chicago

If this keeps up viewers along the co-ax may begin to wonder if most all Chicago video talent don't wear either feathers or fur. There's "Zoo Parade," NBC-TV's Sunday bellringer headlined by the Lincoln Park Zoo critters and of course there's Oliver J. Dragon and Fletcher Rabbit, the two furred gallants of the same web's "Kukla, Fran and Ollie." Now DeMont, via WGN-TV comes along with another offering in the menagerie idiom.

This entry, "Pet Shop," was assembled by the Louis G. Cowan outfit and has been beamed locally for several months. On the basis of its initial network appearance (1) it shapes up as still a good local show.

The affair is laid out in a mock pet shop operated by Gail Compton with the help of his small daughter. They make a fine team with their easy, relaxed manner. Other regulars in the cast are Charlie, their pet monkey, a parrot and what was apparently a cage full of puppies. Charlie pretty much stole the show but even his hectic scrambling about the set failed to add up to much as network entertainment.

The rest of the stanza literally went to the dogs. Brought on by their respective trainers, nine canines displayed their tricks at various times during the session. There were four Great Pyrenees who contributed nothing but cold stares; a pooch of unannounced ancestry who demonstrated his olfactory powers and a cute brace of miniature schnauzers. Sandwiched between the mutts were a bird and its mistress. It was described as a troupe and was something of a feathered Houdini with its cage fleeing "act."

What happened to the last turn shouldn't happen to a dog—but it did. Final pooch was supposed to demonstrate his ability to spot famous comic strip characters. Pressure of the network debut was too great; he fluffed the bit badly. Dave.

### GUY CHERNEY'S WISHING WELL

With Cherney, Dick Foy Trio  
Producer: Charlotte Morris  
Director: DeForest Fisher  
15 mins., Mon., 10:15 p.m.  
CABURRY-PRY CHOCOLATES  
KPIX, San Francisco

This is easy, pleasant listening. Easy on the ears and nerves, pleasant in its presentation of tunes well sung. Guy Cherney has a smooth voice, which makes the most of the sentimental items and clicks with the lighter pops. Presentation is unaffected and unstilted, with enough mixing to toss up a fast-moving songfest.

Pleasant chatter interlards the songs. Set, which includes a prop wishing-well, ties in neatly with the song content, as does sparky music by the Dick Foy contingent. Cherney moves in and out of the set to give alive shots to advantage. Production could be upped for still more variegated impact, and lighting could stand dramatizing for accentuated contrast.

Commercials by agency gabber are less than effective in an all-thumbs portrayal. Ted.

### STARRING THE EDITORS

With Erwin D. Canham, moderator;  
August Heckscher, Lowell Limpus, Thomas Schroth, guests;  
Arthur Van Horn, announcer  
Producer: Richard M. Mason  
Director: Jack Wilsher  
30 Mins.; Wed., 9:30 p.m.  
GRAND UNION CO.  
WABD, N. Y.

(Badger, Brown & Hersey)

"Starring the Editors" adds no new angle to panel programs. It's common garden variety, whose pitch that it's unrehearsed and spontaneous begs for reverse treatment. Viewers would seem entitled to a good rehearsed show than a bad unrehearsed one. And if the absence of pre-program exercises extends also to the cameras, the brains behind this one should correct the situation immediately. If some big production entries can have competent lensing, there's no reason why this routine roundtable can't match.

This local show recruits editors from metropolitan dailies as guest pundits, with editor Erwin D. Canham of the Christian Science Monitor as permanent ringmaster. Canham has a tendency toward excessiveness in the gab department. He's witty in a look-what-I-just-said sort of way, and pontifical at times.

The trio of guests at preem block (28) consisted of August Heckscher, N. Y. Herald Tribune; Lowell Limpus, N. Y. Daily News; and Thomas Schroth, Brooklyn Eagle assistant m.e. As far as this frame was concerned, no one added anything much to what already was known from a routine o.o. of the day's news. Analysis and interpretation were man-in-streetish, although each panelist tried in his own way to supply inside angles.

Three or four sales pitches for products handled by the Grand Union stores (in association with food packers) succeeded in breaking up the continuity. There's such a thing as too much selling for the product's own good. That business about "this gay red and green label" on the instant coffee should await color TV.

Subjects tackled were that day's "phony" cease-fire, the N. Y. air raid drill, Anthony Eden's announcement of no British participation in the NATO military setup, corruption in U. S. government, and the '52 Presidential campaign. Best lines were Heckscher's pronouncement that the discussion program itself symbolized western democracy in action, followed by Limpus' barb that, however, we should "get on" with the solution of problems under treatment. No one would be tricked into making predictions about Presidential nominees. Canham's statement that he turned in his prophet's license back in '48 was good self-effacement.

As the program was about to start (after the opening commercial), Canham turned it back for a dull quickie by Grand Union's prexy on the company's expanded operations. The camera was seconds behind on closeups of the quartet after the announcer cued their names. That "Starring the Editors" is a public service program didn't jibe with the success of product plugs. Public service for whom?

Show is a 13-week deal. Trau.

### DINAH SHORE SHOW

Writer-director-producer: Alan Handley  
15 Mins.; Tues. and Thurs., 7:30 p.m.

### CHEVROLET DEALERS

NBC-TV, from Hollywood  
(Campbell-Ewald)

This is one of the neatest stanzas on TV. It's a simple, smooth, fast-stepping segment that packs more entertainment into its 15 minutes than most of the longer, more elaborate shows currently on the videolanes.

The idea to build a show strictly around Dinah Shore has been perfectly executed by Alan Handley, who takes all the production and scripting credits. Handley's best idea, in fact, was to give Miss Shore full rein, with a minimum of distracting background "business." Miss Shore carries off the assignment with a charm and ease that establishes her right off as one of video's standout personalities.

The preem show (27) was a sock sendoff to this twice-a-week series, with Miss Shore soloing a brace of numbers, including "It's De-Lovely," "I Didn't Know What Time It Was" and "Getting to Know You" in a simple framework. Highlight of the preem was a clever rib of video's "production complex," via a contrast of how radio and TV would handle Miss Shore warbling "Shrimp Boats." The video version, of course, was replete with lush settings; ballet dancers, etc.

The second show (29) maintained the pace within a similar format. Once again, Miss Shore delivered three or four standards and pops with another ingenious production number to showcase her warbling of "Star Dust." This sequence was highlighted by a studio-built swimming pool as background.

Plugs for the auto dealers were kept to a minimum. Miss Shore also contributing a brief casual-jingle with pleasing casualness. Herm.

### HORIZONS

With Millicent McIntosh, guest emcee

Producers: Erik Barnouw, Jack Facey  
Director: Leslie Gorall  
30 Mins.; Sun., 6 p.m.  
Sustaining  
ABC-TV, from New York

ABC and Columbia University's Communication Materials Centre have put together a simple but effective educational program. "Horizons" is designed to give forecasts on the probable future in various fields, by re-creating the give-and-take of a classroom session between Columbia faculty members and students. On the preem Sunday (2), the subject was the future of women, with Dean Millicent McIntosh of Barnard College sitting behind the prof's desk.

Dean McIntosh kicked off the session with a brief survey of the historical development of women's status in America, from the restrictions of earlier periods to the greater independence today. She pointed out, however, that the disaffection is still one of inequality, and prophesized tremendous changes ahead, with husbands and wives becoming more equal partners in common projects, women being more able to combine marriage and career, a greater participation by women in political life and a richer and happier family life flowing from the mutual respect and sharing of responsibility between the sexes.

Mrs. McIntosh made an unusually articulate spokesman, and her views were down-to-earth, clear and understandable. Following her initial lecture (which had a little visual aid in the form of some old drawings), the dean answered queries from six Columbia undergrads. The students represented a fairly interesting cross-section, including a football quarterback, a Belgian girl, a Negro girl, etc.

While the airer can use more visual appeals, and the split-screen technique tried in one spot should be expanded, this turned out to be one of the most adult discussion programs video has yet offered. Bril.

### THE UN THIS WEEK

With Walter Cronkite, narrator  
Director: Roy Fowler  
30 Mins.; Sun., 3 p.m.

Sustaining

CBS-TV, from N. Y.

CBS-TV, which has an exclusive on video coverage of the United Nations general assembly sessions in Paris, is wrapping up its daily kinescope prints from the French capital into a tightly-edited and well-paced "review" of the UN for this Sunday afternoon slot. Web has rented Paramount 35mm kinescoping equipment to make possible its day-to-day coverage, and

(Continued on page 44)

### Kicks On 'Kukla'

Seldom has the press reacted in coming to the defense of a TV show as it did over NBC's slicing of the "Kukla, Fran and Ollie" program from a half-hour to 15 minutes. Within the last weekend span, a succession of blasts over the NBC action appeared, including columns by Jack Gould, of the N. Y. Times; John Crosby, of the N. Y. Herald Tribune; and Jack O'Brian, of the N. Y. Journal-American. In addition, the Sunday (2) Times highlighted a number of letters taking a similar stance, including one by author-playwright Robert E. Sherwood.

NBC trimmed the show because of its inability to sell a quarter-hour segment, justifying the move by pointing out that 15 minutes cross-the-board in such a favorite (7:15 to 7:30 p.m.) time spot is too costly to sustain. Oddly enough, since its trimming, "Kukla" has been kudosed in some quarters as being a more tightly-scripted show that, if anything, will insure its longevity over a longer span.

NBC has put the new "Bob and Ray" comedy show into the other quarter-hour segment. It's a sustainer.

### SOLO DRAMA

With Walter Covell; Lorenzo Fuller, organ; Ethel Colby, announcer

Producers: Vernon Becker, Milton Stannon

Director: Becker

Writers: Maurice Doherty, Virginia Rooks Turner, Covell

15 Mins.; Thurs., 7:15 p.m.

REGENTS LIGHTER

WJZ-TV, New York

(Silberstein-Goldsmith)

"Solo Drama," as the title implies, is a one-man series in which Walter Covell enacts all the roles. Covell shows talent, but he'll need better material to put the stanza over.

On the preem Thursday (29), the vehicle was a comedy bit set in a United Nations headquarters background. Covell first impersonated a reporter quizzing a gabber (doing a neat vocal takeoff on H. V. Kaltenborn), then caricatured a British UN delegate. Latter item was nicely done, with a neat stream-of-consciousness handling of the unparliamentary thoughts that pass through the delegate's mind. Englishman eventually discovered a box of itching powder and blew it towards the Russian diplomat, with the latter breaking into a fit of scratching.

Covell did the Muscovite speechifying in Russian-sounding double-talk, with a pre-recorded background simulating the simultaneous translation. This had some amusing double entendre lines on "we're only scratching the surface" and the "itch for power," etc.

In parts the comedy was forced and heavy-footed, but elsewhere it registered. The technique is imaginative, making use of quick costume and makeup changes, film inserts, pre-recording, mimicry, and so on. For a low-budget local entry, it shows promise.

Vidpic commercial for Regens lighter was handicapped by grating repetition of the slogan. Second plug, handled live by Ethel Colby, was an effective presentation of a Christmas giving pitch. Bril.

### FASHION PREVIEW

With Frances McGuire, guest

Producer: Clayton W. Cousens

Writer: Miss McGuire

15 Mins., Fri., 4 p.m.

WJZ-TV, N. Y.

"Fashion Preview," WJZ-TV's pitch for the femme dialers, shapes up as an okay entry in the station's afternoon programming. By showcasing the latest fashions with an intelligent style commentary, the 15-minute airer should be able to nab a solid audience of clothes-conscious gals.

Stanza's format brings to life the styles featured in current slick mags, which are described and priced by fennec Frances McGuire. A guest designer, displaying and describing his or her creations, rounds out the show. Its simple, direct approach makes the session appealing at all times.

The program, however, tees off on the wrong foot, by opening with Miss McGuire giving a rundown of what's coming to someone on the other end of the phone. It strikes a false note. Although it's a minor flaw in a generally good production, it's an off-key note which isn't necessary.

The models used on the show looked as if they had just stepped out of Harper's Bazaar and had enough s.a. to hold any stray male who may have been looking in. Gros.

### AGVA SHOW

With Bob Hope, Bob Crosby, Toni Arden, Eddie Bracken, Frank Paylen, Marilyn Maxwell, George Price, Billy Daniel, Lita Baron, Skylarks, Wally Blair, Joe Mole, Sid Marion, Pat C. Flick, Rio Bros., Al Goodman Orch

Producer: Ernest D. Gluckman

Director: Jim Jordan, Jr.

60 Mins.; Sun., 8 p.m. (EST)

COLGATE-PAULMOLIVE-PEET

NBC, from Hollywood

(Bates, Sherman & Marquette)

The American Guild of Variety

Artists, union of vaude performers,

has come forth with a show to

plead the cause of the return of

vaudeville to the theatres of this

country. Show is designed to aid

the union's welfare fund. Bob Hope

and future headliners will waive

their fees so that AGVA's needy

can be helped. Hope enriched the

union's welfare fund by \$10,000.

Five shows were planned this season

at irregular intervals, most of them

as part of the "Colgate Comedy Theatre"

series. Other toppers of subsequent shows

would contribute their fees to the union.

The AGVA show was one of the

more talent-laden and entertaining

sessions on the series. The act roster

virtually comprised a

who's-who of acts currently on the

Coast. There was a lot of entertain-

ment, with the bulk of it coming

from Hope and Bob Crosby,

Eddie Bracken and Frank Paylen.

In fact, virtually all the name

performers were excellent.

However, the union overlooked

one major bet. It failed to plead

effectively for modern vaude.

Show's production numbers con-

centrated on oldtime vaude efforts

with oldtime and smalltime acts

predominating. Excellence in stag-

ing by producer Ernest D. Gluck-

man gave it its quota of entertain-

ment.

The opening number had the

major number of acts and provided

a nostalgic look at the shows of

yesteryear. Finale was an odd

choice for a union—a tribute to

the late George M. Cohan, who was

a great entertainer but a violent

anti-unionist. Union's prexy,

George Price, did his impression

of Cohan, but Billy Daniel and

Lita Baron predominated during

this sequence. Again, the Cohan

section was a look-back at oldtime

entertainment.

Hope showed up excellently on

this session. His monology was

humor-laden, he emceed affably

and he provided an important sup-

ply of laughs in a tele-medico skit

with Crosby, Paylen and Marilyn

Maxwell assisting. Miss Maxwell

was wasted on this show. It seemed

too little to give to a name. This

skit, incidentally, was also done on

a previous Hope show.

Toni Arden and Bob Crosby

showed up well in song spots and

a sketch by Paylen and Eddie

Bracken hit yock levels.

Actually, the only spot on the

session that disappointed was that

by George Price. His "Laugh,

Clown, Laugh" (with recitation)

was a bit from a former era that

didn't mix well, sandwiched be-

tween modern performers. The

line routines were good, but the

girls weren't too photogenic. Jose.



**3 TO GET READY**  
With Ernie Kovacs, Edythe Adams,  
Tony De Simone  
Director: Joe Behar  
120 Mins., Mon.-Fri.; 7 a.m.  
Participating  
WPTZ, Philadelphia

One-year-old last week, "3 to Get Ready" has averaged a better than 4.8 rating, and has gone as high as 7.2, a remarkable dial-in for the early hour (7 to 9 a.m.). Program's high mail pull (1,700 letters in response to a single 8 a.m. announcement offering free shamrocks) soon convinced WPTZ that viewers were around in the dawn's early light.

A "Mystery Tune" contest offering free theatre tickets was discarded after 10 days, when station found mail swamp (3,500 letters) too much to be bothered about. Originally sketched to be mainly aural, viewing interest dictated stepping up show's visual aspects. "Mystery Tune" gimmick, for example, run in show's second week was designed as test to see if audience in gym actually watches set, or merely wants to hear music, time signals, weather reports and news. Contest was so framed that early risers had to be watching screen to compete. Kovacs would write clues on paper during playing of an unrelated recording, and terrific response soon convinced that there were plenty morning lookers as well as listeners.

Energetic Kovacs does almost anything that comes to mind. He draws, writes sketches, sings, clown, plays at the piano. After a year the "3 to Get Ready" set is still cluttered, but the original din has lessened somewhat. There is still enough of the "Hellzapoppin'" type of racket to account partly for its success. The emcee has become less uninhibited, but he has compensated for this with finesse and a surer and less forced comedy sense. Act has ad-lib quality and Kovacs antics always seem to kill the studio crew, which would be the equivalent of a nitery comic breaking up the waiters.

He also gets across TV studio feeling, never hesitating to bring in associate producer Andy McKay, stage manager Trygve Lund, or even playing one camera on the other. Edythe Adams, blonde vocalist, and pianist Tony De Simone are spotted, but Kovacs is top man. Trademark is the cigar he puffs incessantly and the white clock. He is presently occupied with a series of "Snow White" in which he mimes with Miss Adams to recordings. There are plenty records on the two-hour visual disk to keep the kids enthralled while mamma whips up the oatmeal. Kovacs' taste in platters runs a wide gamut. A hit tune is liable to turn up in Yiddish, Polish or Italian. As the spirit moves him the emcee will stage shenanigans with the disk, or just let it spin.

Typical of his never passing up an opportunity for a gag was the recent audition he held for goats, one of which was selected for the local run of the National Company's production of "The Rose Tattoo," at the Locust. Kovacs was a summer replacement for "Kukla," on the NBC net. Sponsors are on participating basis on "3 to Get Ready." Commercials are live, films or slides. Average number of participants is 30 per week.

Gagh.

**U. OF UTAH BASKETBALL**  
With Cliff Owen  
Producer-director: Dan Ralinger  
Fri., 8 p.m.  
**UNION PACIFIC R. R.**  
KDYL-TV, Salt Lake City  
(Gillham)

U. of Utah hoopster season kicked off videowise with a generally slick airing by KDYL-TV. Producer Ralinger kept his cameras on the action all the way down the line, and reception was sharp throughout.

Cliff Owen, however, made the mistake of not differentiating between TV and AM, with the result he was constantly trying to do a play by play of the session. While this basically doesn't affect the viewing, it does make for some silly situations, such as telling the lookers "they're scrambling for the ball," which anyone can see. The real weakness of that technique lies in what has to be left out.

For example, telling a viewer a player missed a foul shot, which is obvious, is a lot less important than telling him how many successful shots have been made out of how many attempts.

Commercials pitched service and convenience of travelling U. P. and, while they were well handled, they were tossed in a little too frequently.

Future airings, with Owen realizing he has a camera telling a big portion of the story, should come pretty close to being perfect TV presentations of basketball. Berl.

## Tele Followup Comment

Jimmy Durante played host to another top femme personality making her TV bow, Ethel Barrymore, on his "All Star Revue" stint via NBC-TV. Saturday night (1) and with just as good results for the viewer as his previous preem presentations of Helen Traubel, Margaret Truman and Sophie Tucker. Miss Barrymore charmed with a legit reading of John Massfield's poem, "West Winds," but it was her unpredictable banter with the Schnoz, in which she displayed a master's know-how of timing her comedy lines, plus her piano playing while he sang "There's a Place in the Theatre for You," which really wowed. Whatever it is that brings out the best in these guests, Durante's got it and certainly knows what to do with it.

Program marked the comic's first production from the Coast, which gave him a kickoff point for his first skill—a sightseeing tour had taken over his home and wouldn't recognize him to let him in, so he joined the tour. It made for good fun. His intro to Miss Barrymore was prefaced by a little sidelight in which a puppet with a king-sized schnoz, playing Durante's conscience, perched on his shoulder and bawled him out for breaking one of her statues. Bit served to underline the tender humor which the comic, as a true clown, can get into his lines and situations.

Miss Barrymore played a regal queen to Durante's kill-clad spy in the show's big production number, which was also good for yucks, but it was that less ambitiously produced bit at the piano which capped her appearance. Comedian, as usual, wound with his "Club Durant" routine, with sidekick Eddie Jackson, plus Jack Roth and Jules Buffano, joining him in the action. Candy Candido, a multi-valued character, contributed a neat assist in this scene. Glenn Turnbull, a rubber-legged dancer, impressed with a short turn in the guise of Miss Barrymore's butler. Durante also joined a bunch of leggy chorus gals for a new version of his "change of hats" routine, which was pleasantly executed.

Nitery comic Joe E. Lewis, forced to bypass his usual ribald humor because of video's sanitary requirements, nonetheless made a solid impression as a welcome addition to TV's roster of gagsters in his video bow on Ed. Sullivan's "Toast of the Town" Sunday night (2) via CBS. (Lewis had appeared once before, when CBS' "Danger" staged the story of his being beat up by Chicago thugs, but that was only a brief interview bit.) With Austin Mack accompanying at the piano, he managed to get in some bright cracks about his affinity for wine and the horses and scored with a satire on last season's "Rag Mop" novelty. Guy's pixieish personality projected neatly ever and, while he'll need some carefully-done scripting, there's no question that he can make just as much a mark in TV as he has in any other medium.

Sullivan endowed almost all the rest of the show with longhair characteristics, presenting Robert Merrill and Roberta Peters in several well-produced arias from Rossini's "Barber of Seville," and Mae Murray in a reprise of her "Merry Widow" film waltz sequence, backed up by Andre Eglevsky and Melissa Hayden of the N. Y. City Ballet troupe, current at the City Center, N. Y. Because of the two sequences, the show had considerably more production values than usual. Eglevsky and Miss Hayden demonstrated their socko ballet techniques in what must have been child's play for them. Efforts of Miss Murray, who wore a leg-revealing costume, were wisely confined to a minimum.

Ventriloquist Jimmy Nelson rounded out the guest list, proving again he's one of the better technicians around but that his material hardly matches his technique. Sullivan, incidentally, was slightly embarrassed when he faux passed first by introducing Biggy Munn as Michigan's football coach (it's actually Michigan State) and then discovered Munn was not in the audience.

NBC-TV's "Your Lucky Strike Theatre" on Monday (3) was unusual for several reasons: it was the first time the show has presented an original teleplay and it starred Robert Montgomery, the series' host-producer, with his 18-year-old daughter, Elizabeth, making her video debut. Father and daughter, playing father and daughter in the drama, made a nice combo, with Miss Montgomery registering as a charming ingenue. Despite Mont-

gomery's usual ability with adventure tales, the script was a weak, obvious yarn and of little credit to author Thomas W. Phipps. Later, incidentally, took over Montgomery's host role, ensconced in a directorial chair.

Vehicle, "Top Secret," was the story of a foreign service agent (Montgomery) who took his daughter on a top-level mission to a mythical country which was on the brink of revolution. He carried the important news that the U. S. is backing the existing regime, which will save the hard-pressed administration from the revolutionists. The underground leader, played by Anthony Dawson, kidnapped Montgomery's daughter to keep the U. S. agent from giving out the news for 48 hours, in which period the revolutionists will be able to strike. Montgomery, however, bluffed the villain—telling him that if the daughter is harmed the revolutionist's spouse (Margaret Phillips) will also be killed. The coup was then called off.

Script was full of improbabilities and transparent exposition. The basic situation of Montgomery's single-handedly being able to frustrate a uprising he was able to scale a wall to the rebel headquarters without musing up his feat (logs) was unbelievable and made for an unequal conflict—consequently minimizing the suspense. Acting was good, with Dawson and Miss Phillips nicely abetting the Montgomerys.

Jerry Lester threw off all traces of former shows on this "Sound Off" series with Sunday's (2) session on NBC. Evidence of dissatisfaction with previous programs was more than indicated when Lester made the entire half-hour a virtual solo effort. The material was that of his own device comprising bits from previous vaude, cafe and "Broadway Open House" stanzas. This program compared well with his prior efforts, although it isn't the kind of show that should go in this cream time. It was too thin and with an insufficient amount of variety to please anybody but the avid Lesterites.

The sole departure from Lester (and not entirely at that) was a jungle ballet which came off well. The only surprising facet of this show was that Lester, personally, wore very well despite the virtual solo. He probably would be fine with material, as was indicated by the telephone quiz bit.

In his string of class drama entries for "The Celanese Theatre," producer-director Alex Segal would seem entitled to a miss or two. Actually, Elmer Rice's "Counselor at Law" on ABC-TV last Wednesday (28) was only a near-miss. The production received the usual first-rate mounting and interpretation identified with the Celanese series. Its big negative was the casting of Alfred Drake in the top role, that of the successful, up-from-poverty criminal lawyer George Simon, originated on Broadway by Paul Muni 20 years ago.

Celanese made a pitch for several other actors for the role, including Muni, who was in Italy and unavailable. Drake was selected for and agreed to a chore that is not in his ken.

He failed to get into the depth of the role, giving it the routine, superficial treatment that would be great in a stock company. His matinee idol "prettiness" got in the way, and his attempts at suffering and suicide were spurious.

Rice was at the peak of his form when he wrote this one. The lawyer part is one of the meatiest in the American theatre; it's almost purely star vehicle. Especially ludicrous were some of Drake's efforts vis-a-vis his plain mother, Lena, played neatly in the Jewish idiom by Dora Weissman. The impression here was that Drake's "Jewishness" in that specific tandem didn't show, that he was merely mouthing words, and hence he jettisoned this colorful portion of Rice's script.

On the other hand, not all the blame was Drake's. He is a capable theatricalian—a top singing thesp, of course—appearing out of his element. But the Norman Lessing adaptation, while okay for lesser drama series, was sub-par Celanese in that it came through closer to synopsis than condensation, tailored to the sometimes vicious limitations imposed by an hour's framework. Some potentially tense scenes suffered by abridgment, and the TV script often sped furiously to establish situations prematurely, throwing continuity out of kilter.

Even so, the basic incandescence

of Rice's craftsmanship was bound to come over in some semblance of the original; and so it did.

Ruth Hussey, as Drake's snobbish, social-conscious wife, was not up to the top of her talents in a role reduced in status, yet revealing its unsympathetic aspects. Aside from the gabby switchboard operator of Barbara Baxley, who overplayed the part (obviously under orders), the cast was good. These included Ann Loring, as Simon's sensitive secretary in love with him; Will Kuluva, as Simon's law partner; Edward Ashley, as the blue-blood holding hands with Simon's wife; Helen Barron, as a come-hither blonde matron for whom Simon got an acquittal; Ben Yaffe, as a rehabilitated felonist about whom Simon's potential disbarment revolved; and Pat O'Malley, in a particularly deft scene as Simon's private gumshoe. All in all, a good try, but not up to the standard set by Segal himself.

Scripter William Kendall Clarke, apparently basing his idea on the recent Japanese Peace Conference at San Francisco, came up with an interesting show on NBC's "Philco Playhouse" Sunday night (2) about what might happen if four Soviet delegates to that meet got lost in a small midwestern community on their way back to N. Y. Titled "Incident at Golden's Creek," the yarn was slightly obvious in treatment and did little to veer away from the accepted clichés about the arrogance of Russian dignitaries. But it was, nonetheless, an interesting show and could, in fact, make for a good film feature with a hep rewrite job.

Program also served to introduce to TV viewers Valentina Latimore, a Russian DP who has appeared in several French films. An attractive blonde with good thesping potentialities, Miss Latimore scored as the delegation secretary who fell in love with the smalltown newspaper-publisher, Michael Gorin, was good as the chief Soviet delegate, to whom it was proved that the average Americans could give a fair trial, when he waived his diplomatic immunity to charges that his car had struck and killed a farmer's cow. Vaughn Taylor, as the farmer, exemplified the accepted form of midwestern isolationism, and James Gregory as the publisher, and Fred Stewart as the town mayor turned in okay performances. Walter Mongowlo, Boris Marshakov, Leora Thatcher and Dorothy Sands topped a competent supporting cast.

"Lamp Unto My Feet," a CBS-TV Sunday afternoon presentation, symbolizes one of the primary missions of television itself—public service with no axe to grind. It has no commercial sponsorship, could hardly accept underwriting without sacrificing its objectivity, and is as much in the public interest as any program in TV or radio.

Each week this half-hour stanza introduces a problem via a play running about half the allotment, followed by a discussion period with guest speakers. Dr. Lyman Bryson, moderator of the series, is basic to the program's success.

On last Sunday's (2) frame the sketch, "The Twelve Penny Trouble," concerned management and labor. The union workers drew up a set of demands that included a 17c salary rise plus paid holidays and a pension plan. The shop steward presented the demands and got into a long hassle with an executive of management, who offered a nickel an hour and none of the other benefits. The worker's wife suggested that members of the clergy be brought in as mediators. The playlet ended on this note.

The guests were Dr. Roland B. Gittelsohn, rabbi of the Central Synagogue of Nassau County, Rockville Centre, L. I., and Dr. Benjamin Werne, adjunct professor of industrial relations of N. Y. U.'s graduate school of business administration and chairman of the commission on wage and salary stabilization of the American Bar Assn. Both of them agreed that religion, i.e., the clergy, has a place in labor-management mediation or arbitration, although Dr. Bryson caused Rabbi Gittelsohn to admit that "religion would probably side with the underdog."

Dr. Bryson's suggestion that the man of the cloth is not trained in industrial relations brought a denial from the rabbi, who said that many ecclesiastics receive such training. Dr. Werne felt that the clergy's voice would be respected. For one of the few times in the

(Continued on page 44)

**LIT'S HAVE FUN AT THE ZOO**  
With Shelley Gross, Magic Lady,  
Gus Griswold  
Director: Buddy Rogers  
30 Mins., Sat., 10:30 a.m.  
LFT BROG.  
WFIL-TV, Philadelphia

(Al Paul Lefton)  
Following current trend of slanting shows to mopeet market, the locale of last year's audience participatory, "Lit's Have Fun" has been shifted from the department store's auditorium to "Lit's Have Fun at the Zoo." Staffer Shelley Gross and Lit's "Magic Lady" (long time favorite of Philly tots) take along two youngsters who serve as models for children's wear and as a pitch for anything in the juve department in the commercials. The children also visit the animals, to which the camera devotes major attention. Philadelphia's publicity-conscious Zoo gets as much of show as the store.

On show caught (1) Gus Griswold, the Zoo's curator of birds, gave an expert's comment on the feathered friends on the lake—ducks, geese, swans, pelicans, etc. Cameras set up right on lake's edge, did an okay job of lensing and the shots of bird life, with Griswold's lucid comments had interest for adult viewers as well as younger set. Griswold also tied in commentary with the duck hunting season and exhibited various birds, showing wing-spread, identifying marks, eating habits, all of which added up to pleasant and educational half-hour. Show opens with effective quick kaleidoscopic shots of Zoo denizens. Program plans to give its viewers an accurate and complete picture of the many specimens on display at Zoo, and WFIL-TV will send its camera crews to various indoor and outdoor locations from week to week.

Gagh.

**THIS IS MUSIC**  
With Alexander Gray, Nancy Carr,  
Lucille Reed, Bruce Foote, Bill  
Snary, Robert Trendler orch  
Producer: Jay Faragahan  
Director: Barry McKinley  
Writer: Fran Conklin  
30 Mins., Thurs., 7 p.m.  
DuMont, from Chicago

As unveiled on its debut (29) this newest WGN-TV contribution to DuMont stacks up as a generally pleasing, if slightly sugary, musical potpourri. It's not likely to overwhelm anyone with its impact but it should serve as an easy-to-take oasis for those seeking down draft tele fare.

Emphasis is strictly on the musical values with just enough production to lend some pictorial trappings to the affair. Mood is pleasantly quiet which is becoming something of a video rarity. Talent bundle is good, although suffering in the nighttime sweepstakes from the lack of a really topflight marquee name.

Commentary background the various tunes was skillfully handled by Alexander Gray but the fact he did his gabbing from the same camera position throughout the half-hour added a static effect. Session opened with Nancy Carr delivering a bright version of "Begin the Beguine." Lucille Reed and Bill Snary then took over for a pop tune in a breakfast table setting, for a nice change of pace. Bruce Foote's sole, "All the Things You Are," although simply staged in a recording session layout, came off for neat effect. Also okay was Snary's warbling of "Manhattan" against a skyscraper background. Backing by Robert Trendler's band was smooth.

Lensing and lighting were up to standard throughout. Dave.

**DEB DYER SHOW**  
With Wayne Stitt, announcer  
Producer: George Stump  
25 Mins., 11:05 a.m., Mon.-Fri.  
KALLICRAFTER TV  
NALLC, Kansas City

Deb Dyer has a rep as a homespun humorist and philosopher in this vicinity, and has been dispensing his program of comedy, music and poems for a number of weeks via KCKN. Show is proving a potent means of selling Halli-crafters and has staying power, as witness the long period in which distributor John Gaines has continued to underwrite the show.

Format is more or less a session around the cracker barrel with Dyer carrying the weight and assisted by Wayne Stitt, of the KCKN staff, guests, dealers, salesmen and others. Dyer reads a poem, tells a story, gabs with the salesmen about the product and puts in his own pitch via the ad-lib commercial, Missouri twang and all.

Show is one of the few live stanzas on KCKN, which ordinarily favors pop music and disk jockeys. As Dyer does it, the show is pretty much down to earth, very personal and heavily "me-to-you." That seems to be very effective in satisfying both sponsor and listener here.

Quit.



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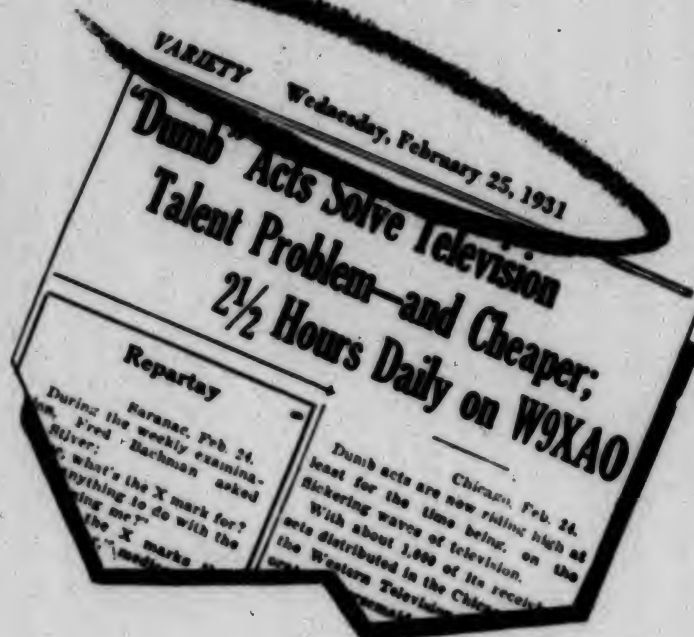
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## From the Production Centres

### IN NEW YORK CITY . . .

CBS' "Mr. and Mrs. North," renewed by Colgate, will return to live status on Jan. 1, after a period of taping. Red Benson's "Take a Number" returns to WOR Monday (10). Sid White, producer of "Luncheon at Sardi's," has signed to do a radio-tele column for Famous Names Syndicate. Audio & Video Products Corp. opens its new studios in WQXR's old layout on Dec. 14. Ruth Ellington James, WLIR femme gabber, makes tele debut on CBS-TV's "Star of the Family," introducing brother Duke Ellington.

Red Barber hit the lecture circuit in Chi and Syracuse during the past week. Irv E. Rill, ex-Grant advertising, has joined Duane Jones to handle Vitamin Corp. of America, fourth account Jones has announced since reopening his agency. Hal Davis, CBS radio spot sales account exec, spending two weeks in the Caribbean. Mrs. Ella Howard (ex-CBS and Conde Nast) has joined the Ellington & Co. Bakery. Jay Barney into "Big Story" Dec. 14. WCBZ' Galea Drake to Sarasota for two weeks. Forty top CBS execs hosted H. Leslie Adams, the web's central division veepee, with a party on his 57th birthday at the 21 Club last week. Web proxy Frank Stanton was present, but board chairman William S. Paley couldn't make it. Also on hand were James D. Shouse, Crosley board chairman, who came in from Cincinnati, and Donald W. Thornburgh, prez of WCAU, the web's key Philadelphia outlet. George Crandall, CBS Radio press chief, married to Kitty Steel, model, last week.

C. E. Hopper presents "Case for Radio Advertising" at the Radio Execs Club luncheon at the Waldorf tomorrow (Thurs.). Jean Nelson added to William Weintraub copy staff. Ben Gruner and Ed Herlihy contributing services to Government's anti-inflation drive. Art Donagan named ABC publicity manager. WQXR marked its 15th anni on Monday (3) without fanfare, just continued its airing of longhair and semiclassics. Flack Jack Goldstein, mag writer Collie Small and Percy Hopkins, chief crime reporter for London Daily Express, are partnered in "Whitehall 1212," new NBC mystery. Two additions to ABC's N. Y. newsmen are Stephen C. Flanders, ex-Herald Tribune, and Gene Farinet, ex-ABC Chi.

Dwayne Moore, ex-NBC, has joined Lennen & Mitchell as analyst of AM-TV ratings. Mutual sportscaster Al Helfer speaks at Touchdown Club of Savannah on Jan. 1. American Chiclé has renewed the Will Rogers stanza on ABC. Phil Davis, composer of the "United Red Feather March," will be kudosed by the public relations committee of Community Chests and Councils at a luncheon tomorrow (Thurs.). World Broadcasting System has named Robert A. Monroe, ex-WKEV, Griffin, Ga., as a sales rep. WJZ farm of Phil Alampi yesterday (Tues.) addressed the N. J. Assn. of Nurserymen in Atlantic City on using radio and tele. William Morris Agency has added Richard Marvin, formerly with Gray, Eady and other ad agencies, to its radio programming staff.

### IN HOLLYWOOD . . .

Bob Hawk taped four shows in advance so he could join the trek of performers to the Caribbean to spread holiday cheer among the troops. He'll be gone from Dec. 20 to Jan. 5. Cy Howard turned over direction of "My Friend Irma" to Parke Levy, head writer since the show started. He'll double up just as Max Baeroff does on Howard's other creation, "Life With Luigi." Charlie Correll brought back a Madonna from Italy and is laying the brick himself in his backyard to erect an edifice for the shrine. Henry Thompson Stanton, executive veepee of the Thompson agency, bought a home in Redwood City, near Prieto, and will pass most of his time in the Bay City office, with occasional trips to his old Chicago base. Diana Bourbon, who headed up the Ward Wheelock office here for years and produced many of its shows, couldn't stay retired and has a story coming up in Ladies Home Journal. She was a European correspondent for N. Y. dailies before she moved over to Commission Row. NBC will give the Pasadena Rose parade New Year's Day a folksy touch by having Paul Pierce view it with the wonderment of a country cousin. John Guedel orders up a dinner of milk and raisins for guests on his shows who work through meal time in his office. It was getting too cozy for comfort at the Don Lee plant, so Ned Tellingner and his Mutual staff took space in a Hollywood office building. Nat Wolk feted the girls at the Young & Rubicam office before taking off for N. Y. to assume his new executive duties. Bob Hope is bringing back Vera Vague for three guest shots.

### IN CHICAGO . . .

WMAQ's oldest bankroller, Wieboldt Stores, goes into its 17th year next week, with a renewal of its morning "Your Neighbor" platter session. Don Sims new mike voice at WGN. Greta Morgan has resigned her promotion post at WIND to keep an upcoming marriage date. Walter Rubens, Jr., took over the job Monday (3). Bill Warwick has been added to Bill Ray's Chi NBC newsmen crew, replacing Bob Taylor, who resigned. Mary Afflick, producer of Mutual's "Singing Marshall" airer, back to her control room duties after a virus tussle. Aubrey, Moore & Wallace ad agency changes its name Jan. 1 to Aubrey, Finlay, Marley & Hodgson. John Finlay will be the new prexy, with present prez James T. Aubrey moving up as board chairman and chief exec officer. Ozie Waters has been added to the WLS talent stable. Cowboy singer has been featured in Columbia Pictures' "Durango Kid" series.

Tenor Laurita Melchior latest in the string of top name guests to appear on WGN's "The Northerners." NBC's "National Farm and Home Hour" copied the 1951 National Safety Council Public Interest Award. Marty Hogan takes over from Dirk Courtenay as disk pusher on WAAF's "Open House" afternoon two-hour stint. Tom Moore takes his "Ladies' Fair" entourage to Winter Haven, Fla., Dec. 17, whence the daily strip will be aired for 13 weeks. Paul Taff has anked his program director slot at the Chi Board of Education's Radio Council to join Britannica Films' field sales staff. Chi NBC gabber Alex Dreier guest at the Kansas City Chamber of Commerce meet last week. Carroll Maris, Mutual's Chi chief, in Gotham on his last week.

### IN WASHINGTON . . .

Major Clarke Thornton, Jr., USA, left for Tokyo Nov. 23 for role of combat radio correspondent, covering the war front as official rep of Dept. of Defense airer, "Time for Defense." Thornton, ex of WMAL-ABC (Washington), relieves Capt. Laurence P. Lansing, USA, who is due to report to Pentagon for duty in the radio-TV branch. Another defense radio-TV switch in assignment of Lt. James Black, of news and special events staff of radio-TV section, to tour Europe with a group of UN fighting men from Korea. Navy Lt. Com. Samuel S. Stratton, former news commentator with WRGB-TV and WSNY, Schenectady, recently recalled to active duty, has been named "Defense Reporter" on "Pentagon-Washington," official Dept. of Defense TV show over DuMont. Gene Klavan, WTOP-CBS humorist-d.j., emceeing initial show in the newly-opened USO centre at the old Belasco Theatre. Granville Klink upped from assistant director of engineering at WTOP-CBS to chief engineer. WMAL-ABC staffers Jackson Weaver and Jack Laurence teeing off a new personality show Thursday (6). WWDG going all out to celebrate birthday of station's ayem man, Art Brown, tying in observance with fund raising drive for town's Home for Aged.

### METROPOLITAN OPERA

With Milton Cross; Rudolf Bing, Licia Albanese, Gladys Frandell, Renato Capecchi; Boris Goldovsky, Blanche Thebom, Eugene Ormandy; Robert Lawrence, Robert Bagar, George Marek, Walter Ducloix, Deems Taylor.

Producer: Bill Marshall  
3 Hrs., Sat. (1), 2 p.m.  
TEXACO  
ABC, from N. Y.  
(Kudner)

The Saturday afternoon Met Opera—performances bowed on ABC last week (1) for the 12th consecutive year, after having to skip the first couple of Saturdays since the opera season opened, due to the football schedule. Delayed air preem was worth waiting for, however, in a choice performance of a surefire favorite, Verdi's "La Traviata." Met vet soprano Licia Albanese was a gifted Violetta, while two newcomers played the male leads, with Gladys Frandell as a lyrical Alfredo and Renato Capecchi as a sonorous elder Germont. Fausto Cleva conducted with authority, for an appealing rendition of the melodious opera-tragedy. Narration by Milton Cross was as informative and enlightening as usual, to add to its appeal.

Afternoon was also enlivened, as usual, with the several intermission features that have become standards on these broadcasts. First intermission was highlighted by greetings to the air audience from Met general manager Rudolf Bing and the opera's three principals. Second intermission offered "Opera News on the Air," guided by Boris Goldovsky, with Philadelphia Orchestra maestro Eugene Ormandy, and Blanche Thebom, as guests. Third intermission held the "Opera Quiz," with Robert Lawrence as quizmaster, and Deems Taylor, George Marek, Walter Ducloix and Robert Bagar for the panel.

### JOHN J. ANTHONY HOUR

Producer: Bruce Elliot  
Writer: Anthony  
30 Mins., Sun., 9:30 p.m.  
MBS, from New York

John J. Anthony, veteran agony counsellor, is back at the web which launched his "Good Will Hour" several years ago, in a 30-minute session of guest problems and Anthony advice. The new Mutual series sticks so close to the Anthony established format which has been satirized through the years by radio and TV comedians that, at times, it impresses as a parody of the parodies.

On preem (2) Anthony was in his familiar pedantic guise as he tutored the distressed guests on the ways to better living. He handled each problem with an outburst of personal emotion ranging from irritation to compassion. His mike manner held listener attention despite the stereotyped nature of his advice on the run-of-the-mill problems presented.

Series is directed primarily at the femme dialer who accepts the program as a lesson in human behaviour and Anthony's analysis as gospel. The agony reprise shapies as an important patter session for this group. Sterling Drug, who previously sponsored Anthony, will pick up the tab for this series beginning Jan. 6.

### REX STEWART SHOW

25 Mins., Sat., 7:05 p.m.  
Sustaining  
WTBY, Troy

WTBY has one of the liveliest Capital District disk jockey shows in the new 25-minute Saturday evening block handled by Rex Stewart, outstanding Negro trumpeter. In knowledge of popular music, band background and projectible personality, Stewart has no radio superior hereabouts. Program is strictly in the jazz idiom. If broadened and lengthened, its appeal would probably be greater.

On shot heard, Stewart turntabled a fine selection of numbers, but none of them ranked among the current top 10 or 20. He found little time for the commentary and anecdotes which made an appearance on Randy English's "Just for Kicks" deejay, over the station earlier in the week, so engrossing Stewart's rich vein of travel and experience should be adequately tapped.

He divides the segment into three parts: jazz, blues and romance. Dedications are taken for the last-named. Dialers are asked to send their musical requests. Two of miker's records were included on stanza caught.

Manchester, N. H. — Gretchen Goodwin, for three years on the staff of radio station WHKE in Akron, O., where she wrote and produced a daily show, in addition to handling publicity, has been appointed director of publicity at Colby Junior College in New London.

### LIVES OF HARRY LIME

With Orson Welles, Irene Prador, MacDonald Park  
Producer: Harry Alan Towers  
Writer-director: Welles  
30 Mins., Wed., 9 p.m.  
DYNAMIC STORES  
WJZ, New York  
(Arnold Cohen)

"Lives of Harry Lime" is an open-end transcription series produced in London by Harry Alan Towers and distributed in the U. S. by Lang-Worth Feature Programs. Based on the "Third Man" pic and starring Orson Welles in the title role, the waxer should do well. This is the Gotham showcasing of the program, which is being aired on a large number of stations in this country (with foreign language editions being beamed overseas).

Initial drama, "Too Many Crooks," was a complex bit of plotting which involved a quintuple-cross. A Hungarian bank was to be robbed by its president, a veepee, a mystery gal named Lili, three safe-crackers and Harry Lime himself. Each, with reason, distrusted the others. In the end, Lime walked off the only gainer, when the cops rounded up all the thieves and Lime collected the rewards.

At times, the multiple machinations were so intricate that it was difficult to follow who had the ball. And a couple of spots betrayed hack scripting, in pat characterizations of the banker passing out cigars and Lili (alias Lulu) repeating "Call me Lulu." Overall, however, the writing was adept, the characters interesting and good use made of Hungarian local color. Zither music of Anton Karas (who composed the "Third Man Theme") was a potent addition to the orchestral bridges.

Lime is angled as a cynical but likable bouncer, which is a shift from the sinister black-marketeer he was in the film. It's a tricky handling, since Lime isn't a cop and doesn't play ball with the gendarmes, but profits from others' crimes while staying within the bounds of the law. Welles did a neat job in the thesping, aided by Irene Prador (sister of Lilli Palmer), and MacDonald Park as the banker.

Commercials linked Welles' "Martian warscore," as a prophecy of "the world of the future," to the product, a washing machine, as "the kitchen laundry of the future."

## Inside Stuff—Radio

CBS program department uncovered its checkerboard last week for a series of complicated program moves in the wake of its deal to work jointly with the Motion Picture Relief Fund for two Thursday night half-hours. Two long-time CBS house packages, "Yours Truly, Johnny Dollar" and "How To" will be axed from the schedule as a result of the moves.

MPRF is slated to take over the Thursday night 9:30 to 10 and 10 to 10:30 periods starting Dec. 13, to program top Hollywood stars in a series of dramatic shows and to cite the work of its charities. Bette Davis and Gary Merrill, her husband, will preem the series in an adaptation of "Dark Mirror" in one of the two half-hours Dec. 13. Also set is James Stewart starring in "It's a Wonderful Life" for one of the time periods Dec. 20.

Thursday night time is now filled by "Operation Underground" and "Lineup." "Underground" moves into the Saturday at 7 p.m. period Dec. 15, vice "Johnny Dollar." "Lineup" returns in January to the Tuesday night at 10 period, vice "Meet Millie." Latter show has been bought on a one-shot basis by Buick for Jan. 15. After that, it will be rescheduled, probably in a weekend time.

"How To," now aired Sundays at 5:30 p.m., will be bounced by "Mr. Chameleon." Latter show is now in the Wednesday night at 8 slot but moves over to Sunday to make way for "Big Town," which Lever Bros. is moving from NBC to CBS starting tomorrow (Wed.).

Broadcast Advertising Bureau directors, meeting in N. Y. last week, approved a plan for increased promotional activities on both the national and local levels. BAB thus will present network radio's case vs. the national magazines in addition to the local stations' pitch vs. newspapers.

Board of the radio-promotion bureau was enlarged from 23 men to 28 and present officers were retained. These include Edgar Kobak, consultant, as chairman; William B. Quarton, WMT, Cedar Rapids, secretary; and Allen M. Woodall, WDAK, Columbus, Ga., as treasurer. BAB prexy William B. Ryan serves in a dual capacity as a member of the board. Kobak acceded to the board request to stay on as chairman through April, to give the nominating committee more time to find a successor.

BAB body approved a review of finances for the fiscal year beginning April 1, unanimously backed Ryan's promotional plan and resolved that no BAB services or publications be made available to non-members who are eligible to become regular members.

Ohio State U.'s Institute for Education by Radio-Television is accepting exhibits in its annual competition for educational radio and tele programs. Closing date is Jan. 1, 1952.

This year entries will be accepted from local and regional TV stations. Previously only network shows were eligible in the video division. Awards in 14 AM and six TV classifications will be announced at the annual institute, April 17-20.

American Heritage Foundation has launched a radio campaign against juvenile delinquency. AM-TV director John Archer Carter has sent kits with copy for five-minute talks, one-minute spots, etc., to 1,800 radio stations, for use during December and January.



## 'We Grow Too Soon Smart ... And Too Late Wise'

Boca Raton, Fla., Dec. 4.

The address by Edward D. Madden, NBC-TV vicepres in charge of sales and operations, at the Boca Raton convention, is probably the most revealing and comprehensive on the economics attending TV and what the future portends for the advertiser. His talk follows:

"In covering the area of Operations & Sales today, we will discuss some of our mutual problems. It is not surprising that we have problems. This is a new medium. It has emerged from the embryonic stage and is now approaching maturity. And, if we are realistic, we will all admit that we are learning as we grow.

"This, the first part of our presentation, is of prime interest to you, because it embraces the sale of network time on your station or NBC-TV sales. The sales function at NBC includes more than the sale of time. In addition to time sales it includes the sale of NBC package programs, production facilities, film syndication and the supervision of advertising, promotion and research. A year ago 62 people seemed adequate to handle the job. Since then we have established sales offices in Detroit and Los Angeles.

"We have increased our sales force in New York and Chicago, and to keep pace with this expansion, like increases were necessary in Sales Service, Advertising, Promotion and Research. This group today, coast to coast, totals 96 people. The sales record will prove that we have the best-informed, fastest-moving, hardest-hitting TV network sales group in the business. Our 1951 gross sale for the NBC-TV network, including NBC package programs, production facilities, and film syndication, will total approximately \$75,000,000—three times our 1950 volume and far ahead of our competitors.

**\$1,775,000,000 for '51**

"Total national advertising volume in 1951 will be \$1,775,000,000 for magazines, newspapers, radio and television, including time, talent, art and mechanical costs.

"National advertising volume in TV for 1951 will total about \$325,000,000, including time and talent for network and national spot. National TV advertising volume will be right on the heels of radio, and rapidly closing the gap between magazines and newspapers. Radio will attain a volume of approximately \$350,000,000, including time and talent for network and national spot. Magazines and newspapers will each attain a volume of about \$350,000,000. To plan effectively for the future, however, we must take a longrange view as to where this new medium is going.

"By 1955, we estimate national advertising volume in TV, network and national spot, time and talent, will total \$775,000,000 and that television will be the indisputable No. 1 choice of advertisers. By 1955 it is estimated that total national advertising volume in all four media, TV, radio, magazines and newspapers, will be \$2,500,000,000.

### Time to Reflect

"While this is pleasant to report, it also calls for sober reflection as to what is happening to total time and talent costs for individual advertisers and what our future planning must encompass. Or to put it in a different way—the higher you climb on the ladder of success, the more you expose your rear end. Sales results must keep pace with rising television advertising costs.

"Despite the fact that we have the most effective advertising medium the country has ever seen, we must constantly be aware of the advertisers' problems. Suppose we take a look at television costs as they are today and where it appears they are going.

"Time and talent for the hour long 'All Star Revue' costs \$100,000 per week, or \$4,400,000 for 44 weeks. This bill is shared by three advertisers.

"An alternating half-hour of the Kate Smith nighttime show is \$50,000 a week or \$1,000,000 for 20 weeks for one advertiser. Four advertisers split the total bill of \$4,000,000.

"A half-hour of 'Show of Shows' costs \$50,000 a week or \$2,200,000

for 39 weeks. Six advertisers split the bill of \$6,000,000, including three in the second half-hour and two sharing alternate weeks in the last half-hour.

"The average time and talent cost of NBC half-hour night-time shows today is \$29,000, and by 1955 this unit will cost \$56,000. This means \$2,200,000 for only 39 weeks for the 50 largest markets. And this is an average cost. But the cost of daytime television will also increase sharply.

"The average cost of time and talent for daytime half-hours will rise from \$12,000 today to \$19,500, or \$1,014,000 for 52 weeks in 1955 for the 50 largest markets in America.

"A 15-minute daytime strip, Class C time, and talent, costs today \$35,000 a week, and will rise to \$69,000, or \$3,534,000 for 52 weeks in 1955 for the 50 largest markets.

### What About the Advertiser?

"I know that we can justify rates in terms of cost per thousand potential and actual circulation in TV homes. I know that as TV homes increase and rates rise we will justify these increases by the same yardstick of cost per thousand potential and actual circulation. But total TV costs are already straining the seams of total advertising budgets of relatively large budget advertisers. And if we look ahead five years, we will see that the country's largest advertisers cannot support TV schedules even approaching those they have for years used in radio. Permit me to illustrate this point, because it poses a very serious problem for all of us.

"During the radio broadcasting season of 1948-1949 just 13 large national advertisers accounted for 66% of the combined NBC-CBS time billing on 165 stations for a total of \$84,000,000, including time and talent.

"If these same 13 advertisers, several years from now, bought TV to the same extent, that is 66% of the NBC-CBS time billing, it would cost them \$237,000,000 a year. This is considerably more money than the total of their present combined advertising budgets for all media, even though these budgets have been growing in recent years.

"Even if we make the overly optimistic and probably completely unwarranted assumption that 75% of their total budgets could be diverted to TV, they could not afford more than \$143,000,000, or about 33% of the total time on NBC-CBS. Whereas radio had to secure only 34% of its dollar volume from all other advertisers, TV will have to secure at least 67% of its volume from all other advertisers. It seems to me that we must take a close critical look at the future pattern being formed by TV and its impact on the advertisers' pocketbook.

"In view of these facts, let us now examine some of our mutual problems in their proper perspective.

### Multiple Sponsors Answer

"You can see that it becomes essential to have more and more multiple sponsorship programs to attract moderate budget advertisers. And even more importantly, we must have more of the kind of programming and sales plan that gives the advertiser the benefit of weekly commercial exposure, even though the advertiser picks up the tab only every other week or once every three weeks. It becomes increasingly evident that as TV grows, we cannot adhere blindly to the old patterns and by doing this close our minds to the advertisers' problems. Anything we can do to stretch the advertisers' dollar is insurance of our own success as an advertising medium.

"This brings up the question of exchange of commercial time by alternating week advertisers. We have given this matter thorough and careful consideration. Our new share-the-cost concept for big budgets big audience shows requires different commercial procedures if we are to develop new advertisers to use television, and also if we are to give full value to those who now support it. New concepts of commercial exchanges between clients will have to be considered.

"There is a growing need for this flexibility, particularly among the smaller budget advertisers. I mean

specifically that we will have to allow for more than a commercial exchange that says 'Next week this program comes to you by Zippo, the maker of those easy, free-flowing fasteners.' It will be necessary, in our opinion, to allow for a full commercial exchange of 30, 60 or 90 seconds. We seriously investigated the possibility of asking the advertiser who wanted this kind of full commercial exchange for a time premium of 10%. But when we figured out what this amounted to, for 52 weeks, and added it to his present budget, it was obvious that we could not expect to get it. We therefore urge you to accept this type of commercial exchange without penalty to the advertiser in the overall broad interest of the proper growth of TV as an advertising medium.

"Let us turn our attention now from present problems to future ones we shall have to explore.

"As an overall observation regarding our mutual problems of the future, I believe we must bridge, to some extent, the unrestrained enthusiasm for piling rate increase upon rate increase, or face the possibility of pricing ourselves out of the market.

### Merchandising for TV

"You heard Fred Dodge explain the radio network merchandising plans. After the radio network has fully digested its merchandising operation and they are in full swing with it, we will develop such a merchandising plan for the TV network.

"We have done an outstanding job of proving the selling effectiveness of TV through our two Hofstra Research Studies. In the future it will be necessary for us to spend time, effort and money for just as carefully planned research to show advertisers the best possible way to use commercial time to get the greatest results for their TV dollar. Plans are now afoot.

"It is evident, from this discussion, that we have many mutual problems. But we do not have any problem that we cannot solve by mutual cooperation in an atmosphere of good will. Let us not symbolize the Pennsylvania Dutch expression, to wit: 'We grow too soon smart and too late wise.'

## '52 CONVENTION STILL POSES NBC PROBLEM

Boca Raton, Fla., Dec. 4.

There will definitely be an NBC convention next year, despite rumors to the contrary, network prexy Joseph H. McConnell told the affiliates. But where to hold it poses a problem.

Some time back, the network explored the possibility of having the '52 convention at the Broadmoor Hotel in Colorado Springs (since the next convention is due for a western spot). But in view of the record attendance at Boca Raton, the Broadmoor facilities were deemed inadequate. A convention committee will study prospective sites.

Loren Thurston, who operates the NBC affiliate in Honolulu, again put on his one-man Chamber of Commerce show in a bid for Hawaii as the '52 site. Like previous years, however, it was a lost cause.

## Godofsky, WHLI Owner, Heart Victim at 39

Elias I. Godofsky, 39, prexy and general manager of WHLI, Hempstead, N. Y., died of a heart attack while driving his auto in nearby Lynbrook Nov. 27. Godofsky founded the Hempstead station in 1947.

He entered radio in 1940 after working as a reporter on the New York Journal and the New York Evening Graphic. In 1942, after two years as general manager of WCNW, Brooklyn foreign language station, he changed the call letters to WLJB and became its prexy. He sold his holdings in the station to the New York Post in 1944 and stayed on as prez for another year.

On Thursday (29) WHLI cancelled all its regularly scheduled programs between 2 and 3 p.m. for a memorial program, consisting of music, a biog. a review of tributes and condolences received and tributes by local civic and religious leaders. WLJB also aired a program of tributes.

Godofsky is survived by his wife, two daughters, his brother Paul (exec veepee of WHLI) and his parents.

## NBC Science-Nonfiction TV Jousts Make Jules Verne Almost an Amateur

### NBC Wows 'Em

Continued from page 55

menters, asserting in turn that the new rate formula was unfair since it was predicated on a three-year-old Broadcast Measurement Bureau study; that it relied on a Nielsen service which they claimed was inadequate; that no appraisal of radio values should be determined by television's impact (a point on which NBC vehemently disagrees), and that in all fairness NBC should take another look at the formula before acting.

McConnell, however, refused to accede to the wishes of the resolution, asserting that the plan had been given careful thought and consideration and that the network was determined to go through with it. (At a previous press conference McConnell tipped that, regardless of any dissenting affiliates, the new Basic Economic Study would be carried out and that, on the basis of "qualitative, rather than quantitative" acceptances of the formula, its success by next July 1 seemed practically assured.)

Some fireworks had been anticipated on the provisions of the study whereby the affiliates would return morning option time to the network, but there was no voiced opposition. It was revealed that about 40 stations had already agreed to the plan.

### Couple Minor Dissents

There were but a couple of other minor dissents, which frowned on the newly-promulgated Guaranteed Advertising Plan (on the basis that it hews too close to Per Inquiry deals), and a refusal to embrace the Market Basket Plan, which asks the affiliates to cede a minute announcement on local cut-ins on three Tandem shows.

Why, the stations asked, should we give the time away free "when we have to pay AFRA fees for announcements?" McConnell said he would try to get the advertiser to pay the stations for the minute.

### McConnell Tribute

But even in the face of the major dissent on the rate overhaul, it was generally conceded that McConnell & Co. wowed 'em. The affiliates went wholeheartedly for the new merchandising plan unveiled for radio; they welcomed the announcement on Pat Weaver's 7 to 9 a.m. "Today" TV show as one of the most refreshing innovations introduced thus far in video (but suggesting that as long as the show continues sustaining, the affiliates be permitted a minute per half-hour for local plugs and a quarter-hour for co-oping.) In unmistakable terms they expressed enthusiasm over McConnell's projection of new formulas into radio.

McConnell admitted that, despite \$500,000 earnings for network radio this year, NBC would lose \$1,000,000 in 1952 to experiment from the ground up in rebuilding the AM structure. It was a dramatic revelation that won over the affiliates.

McConnell's technique throughout was to prove points by hard facts and figures. If the TV affiliates wanted the network to eliminate the present 24 hours of free station time, was it fair, McConnell asked, when it is costing NBC \$4,000,000 a year for network connections on cable and relay charges?

Again he implored the affiliates to see the economics of TV in its proper lights; that the network was not wallowing in profits. As an illustration he compared NBC-TV to the Walter Damm-operated WTMJ, Milwaukee (though not mentioning the station by name). WTMJ, he said, was earning 100% on its TV investment this year with earnings (before taxes) of \$850,000; NBC was getting 4% on its investment and only 1% on sales.

The three-day succession of "presentations" by the NBC prexy inspired one affiliate owner to comment: "This is McConnell the pro, the real down-to-earth broadcaster who has brought a new business approach to the medium, yet surrounding himself with toothy operators and showmen. Unlike Greenbrier, last year and the year before, when he was feeling his way in the medium, this is Joe McConnell the broadcaster coming of age."

Boca Raton, Fla., Dec. 4.

There's nothing fictional about NBC's exploration into the TV science of the future. Plans revealed at the network convention here by Robert E. Shelby, director of TV technical operations for NBC, read like Jules Verne updated to 1952.

Shelby said NBC is constructing a disaster mobile unit—a complete broadcasting plant entirely independent of external wire connections, which will be able to bring to home TV screens views of any great catastrophes which the future may bring.

Also on the agenda Airborne TV, carried aloft by helicopter for covering disasters, floods and sporting events such as golf matches; a flying box car, capable of transporting a small mobile broadcasting unit to the site of any event of public interest; and a remote control camera operated like a robot plane.

Convention delegates were told of "The Magnalux" or light amplifier, which Gen. David Sarnoff, RCA board chairman, recently charged RCA research engineers with producing, and of how it would provide comfortable, effortless viewing of television even outdoors or in brightly lighted rooms; and of the Sarnoff-inspired "Video-graph" which will provide a new means of storing video information for later use.

### New Disaster Unit

NBC's new disaster mobile unit, Shelby revealed, will have complete television facilities plus motion picture equipment, including an instantaneous film developer. Microwave audio, TV and cuing circuits, plus its own gasoline driven power plant, will make it completely independent of any external wire connections. Its technical equipment can be adjusted enroute, so that upon arrival at the program point, it can swing into action without delay. Television film projection equipment will make possible delayed broadcasting of film sequences taken at the scene of a disaster or special event without the need to transport the film back to the studio.

NBC-TV's cameras, he recalled, in discussing air-borne TV, are no strangers to the higher altitudes. NBC has actually broadcast several programs of this type from experimental planes.

Shelby described TV's flying box car thusly: "We would have a small mobile unit capable of being carried in a flying box-car to the site of any event of immediate public interest. Upon being disgorge the mini-mobile unit would scurry to points of interest, relaying its program back to the home station either directly or through the agency of an air-borne relay transmitter housed in the mother plane."

NBC visualizes remotely-controlled, electrically-operated cameras which will be under the cameraman's control in much the same fashion as robot planes are controlled, Shelby revealed. The cameraman at his viewfinder will manipulate the necessary controls from some vantage point in the studio or theatre.

Shelby reported that NBC's new TV master control room in Radi-City is nearing completion and will be the most important installation of its kind in the world. It is designed to coordinate the operation of 18 studios and distribute eight separate programs simultaneously.

## SILVER ANNI PLAQUES TO SIX NBC STATIONS

Boca Raton, Fla., Dec. 4.

Six affiliates that have retained their identity with the network since its inception 25 years ago were awarded silver anniversary plaques by NBC board chairman Niles Trammel at the opening ceremonies of the deb convention here.

The awards were presented to Willard Walbridge, on behalf of WWJ, Detroit; George Burbal KSD, St. Louis; Dean Fitze WDAF, Kansas City; Paul Morer, WTIC, Hartford; William J. Rines, WCHS, Portland, Me., and George O. Griffith, WJAR, Providence.

# RAND McNALLY

## Designs New Symbol

### FOR



**THE ONE WOMAN SHOW**

*Completing a 2½ Year*

**SENSATIONAL TRANSCONTINENTAL**

**CONCERT TOUR**

**Returns to COTILLION ROOM, Hotel Pierre,**





Cities In Which  
**HILDEGARDE**  
Played In Concert  
During Her 1950-51 Tour

- |   |  |
|---|--|
| <b>ARIZONA</b><br>Tucson  | <b>MISSISSIPPI</b><br>Jackson                                    |
| <b>CALIFORNIA</b><br>Sacramento<br>Stockton<br>San Francisco<br>Fresno<br>San Bernardino<br>Carmel<br>Pasadena<br>San Diego<br>Coronado | <b>MISSOURI</b><br>Joplin<br>St. Joseph<br>Kansas City<br>Rolla  |
| <b>COLORADO</b><br>Denver<br>Pueblo<br>Colorado Springs   | <b>NEBRASKA</b><br>Omaha   |
| <b>FLORIDA</b><br>St. Petersburg<br>Daytona Beach   | <b>NEVADA</b><br>Las Vegas                                       |
| <b>IDAHO</b><br>Lewiston<br>Boise   | <b>NEW YORK</b><br>Buffalo<br>West Point                         |
| <b>ILLINOIS</b><br>Chicago<br>Springfield   | <b>NORTH DAKOTA</b><br>Fargo<br>Grand Forks                      |
| <b>INDIANA</b><br>Indianapolis<br>Fort Wayne<br>South Bend  | <b>OHIO</b><br>Cleveland<br>Cincinnati<br>Columbus               |
| <b>IOWA</b><br>Bloomfield<br>Des Moines<br>Waterloo   | <b>OKLAHOMA</b><br>Oklahoma City<br>Stillwater                   |
| <b>KENTUCKY</b><br>Louisville   | <b>OREGON</b><br>Portland<br>The Dalles                          |
| <b>LOUISIANA</b><br>Shreveport  | <b>PENNSYLVANIA</b><br>Pittsburgh<br>Philadelphia                |
| <b>MARYLAND</b><br>Olney  | <b>TENNESSEE</b><br>Memphis                                      |
| <b>MASSACHUSETTS</b><br>Norwood<br>Boston<br>Falmouth<br>Worcester  | <b>TEXAS</b><br>Amarilla<br>Dallas<br>Houston                    |
| <b>MICHIGAN</b><br>Lansing<br>Detroit   | <b>WASHINGTON</b><br>Seattle<br>Spokane<br>Walla Walla<br>Tacoma |
| <b>MINNESOTA</b><br>Duluth<br>Minneapolis<br>Hibbing  | <b>WISCONSIN</b><br>Madison<br>Milwaukee<br>Kohler               |
|   | <b>CANADA</b><br>Vancouver<br>Toronto<br>Winnipeg                |

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**New York—for 3 MONTHS—Opening December 11th**

## Television Chatter

### New York

Chuck Traxum and John R. Markey named vicepres in charge of the expanding TV, radio and film production and sales divisions of Ted Baldwin, Inc. Firm plans to continue functioning as a separate unit in pub relations counsel for industrial, film and TV accounts. Muntz TV declared a special stock divvy of 10%, payable Dec. 24 to stockholders of record Dec. 15. Frank Gallop signed to narrate the "Top Secret, U. S. A." vidpic series, starring Robert Alda. Frances Bums, vet CBS staff director, signed to supervise the new Bill and Cora Baird puppet show, "The Whistling Wizard," aired via CBS-TV Saturday mornings. Lawrence Carra tapped to produce the upcoming "Pulitzer Prize Playhouse" on ABC. He was acting head of Carnegie Tech's drama department before joining ABC. ABC's "Celanese Theatre" has set Philip Barry's "Joyous Season," with Lillian Gish starred, for its holiday show, Dec. 26. Glenn Turner signed for guest spots on NBC's Jimmy Durante and Dinah Shore shows.

Hal Friedman, formerly producer of NBC's "Broadway Open House," rounded up Dagmar, Milton DeLugg and Ray Malone, all formerly with that show, for a potential new package, "Dagmar's Canteen." Kine was cut at NBC Friday (30). Luella Hoskins, formerly with U. S. occupation agencies in Japan, joined the Assn. of the Junior Leagues of America as a radio-TV consultant. Sports-caster Guy Lebow, who has signed a 52-week pact as emcee on WPIX's "Six-Gun Playhouse," named TV sports chairman for the 1951-52 March of Dimes campaign. Ilka Chase starring in a new 15-minute weekly vidfilm show for United Artists TV, titled "The Feminine Angle." Herb Shriner's ABC show renewed through next June by Arrow Shirts. Read Hamilton

Wight, radio-TV chief for the J. M. Mathes agency, upped to vicepres rating. Hal Flood, first engineer on Ralph Edwards' radio show in N. Y., signed as audio director for Edwards' upcoming TV series for NBC. Ernie Gluckman slated to produce the Spike Jones stanza of NBC's "All Star Revue" Jan. 12.

Elliot Saunders, Kenyon & Eckhardt producer on "Tom Corbett," donned a space costume last week when the show needed a last-minute walk-on. Bobby Wayne, Mercury records singer, will make a series of vid-shorts for Dynamic Films while in Gotham for his Paramount Theatre date next week.

Kathi Norris to chair the TV division of United Hospital Fund.

Tele producers George Foley & Robert Stevens have inked rights to Gene Fowler's Jimmy Walker bio, "Beau James," projecting it as a Broadway musical. Agency topper Raymond Speiser tossed a party for Freddy Martin at Toon Show's Wednesday (28), after show's last telecast. Joan Simelairo named supervisor of (Martha) Roundtree Productions. Gertrude Berg will head the women's division of the Sister Kenny Foundation drive. Douglas C. Gardner appointed account exec with Jerry Fairbanks N. Y. studios. Norman Grant, currently manager of staging services for NBC-TV in Chi, moves east Monday (10) to be TV art director for the web. John W. McGuire, ex-ad director for Anahist, has joined ABC-TV as account exec.

Louis Hart, for the past three years with the Colonial Theatre in Albany, lately as promotion director, left to become film editor for Atlas Television Film Corp. in New York. Company produces and distributes video film. Hart at one time was with Xavier Cugat's orchestra.

### Hollywood

Flying A Productions guns four new "Range Rider" telepix Dec. 10. Jack Mahoney and Dick Jones

toplining. Cesar Romero will star in "Passport to Danger," Hal Roach, Jr. telepix series to roll within two weeks. It's first series under Roach agreement with Official Films. James Kirkwood, Jerrold Cartwright, Ross Ford, Lynne Roberts, Mae Clarke cast in Tee-Vee Co. vignette telepix shooting at California studios. Exec producer Marc Frederic skies east this week to set up sales offices from Chicago to N. Y.

Ivan F. Botto is proxy of newly-formed Hollywood Religious Film Foundation, which will produce religious pix for theatres and TV.

NBC has inked Donald O'Connor for additional four shows on Colgate Comedy Hour video series.

Jerry Fairbanks Productions to re-release "The Joyful Hour," hour-long Christmas vidpic, to stations throughout country gratis during holidays. It was made for Family Theatre, stars Ruth Hussey, Nelson Leigh, Lloyd Corrigan, Thurston Hall, Cecil Cunningham, Rhys Williams, and Pat O'Brien and his family.

Dick Barstow, choreographer on Eddie Cantor TV show, left for Florida to fulfill staging contract with Ringling Bros. circus.

Cal Howard named producer of Ralph Edwards' TV daytime strip on NBC, and Al Pasche will be his assistant.

Bob Hussey booked for guest shots on Schlitz TV Playhouse of Stars in N. Y. John Payne, for "Border Crossing" Dec. 14, and Diana Lynn, "Seventh Veil," Jan. 17. Boys Town, Neb., angled telepic of the home, with Carl Dudley shooting on location. Dudley skied to Omaha last week with finished print, which Boys Town plans to distribute to video stations gratis.

### Chicago

Latest in the stream of departures from the Windy City NBC-TV plant are staging director Norm Grant who has taken over as TV art director for the web in New York, and Dick Weinberg, floor manager, who shifts to NBC-TV in Hollywood. Studs Terkel will guest star on "Challenge" Friday (7) night on WBKB. NBC-TV account man Ed Stockman snagged renewals from Kraft for

## Inside Stuff—Television

John Guedel's Dinky Foundation ("because it's a little one") has set up annual awards of \$1,000 for each of the best public service messages on sponsored network radio and television shows. Project has full approval of Advertising Council and judges will be unbiased figures in the trade. Guedel's own shows are not eligible.

Guedel reasons that through incentive of recognition and reward more importance will be given to messages promoting Americanism, Community Chest, blood donations and other causes. Entries must be filed before Dec. 31 to compete for the awards to be made March 1. Plaques and silver ash trays will be awarded for honorable mention.

Radio Writers Guild is planning a new series of TV script-writing seminars for '52, to follow the current series which winds up next Wednesday (12) when DuMont's "Hands of Destiny" will be discussed at the Hotel Astor, N. Y. Taking part will be producer Charles Parsons, editor Charles Mann and writer Sheldon Stark. Lillian Schoen will also speak on "Legal Rights in What You Sell."

Four script clinics have been held thus far, covering "Lights Out," "Armstrong Circle Theatre," "Tales of Tomorrow" and "Crime Photographer." According to RWG committee chairman Jack Benikover, an average of 100 writers attended the seminars, 50% of them coming from outside RWG ranks.

"Television Theatre" and from Quaker Oats for the daily Gabby Hayes show. Chicago Tribune critic Claudia Cassidy debuted a regular stint on WGN-TV Saturday (1). WBKB set to televise the Christmas midnight mass Dec. 24 from the Holy Name Cathedral for the fourth year. Hope Summers, NBC-TV's "Hawkins Falls" thespier, playing the lead this week in Carl Steph's production of "Suspect" at Woodstock, Ill.

With October sales boosted 12% over the same month a year ago, Muntz TV has declared a 10% stock dividend. Ben Roosman, Dick Johnson, Carl Ebert and Jim Cleodemia have been added to the Chi NBC tele staff. WGN-TV director Elizabeth Bata escaping her screening room for a Florida vacation. Former WBKB director Bill Salaban back in town briefly displaying his new lieutenant bars. Just out of officers' school, he's enroute to Fort Monmouth and a Signal Corps assignment. Motorola has negotiated a \$7,500,000 loan from the Prudential Insurance Co. Not happy with the deal offered them by N.Y. NBC, Art Van Damme and his quintet have decided to forego the eastern trek with the Dave Garway contingent for the upcoming "Today" display. Hal Tate's "Who's Talking" now bankrolled by the Finders Manufacturing Co. on WBKB.

AFRA locals are not self-sustaining and that video performers not in AFRA would thus have to support these locals.

### Windy City Cautious on TVA

Chicago, Dec. 4. Chicago delegates to the TVA convention this week in New York plan to pitch strongly on the merger front. After a series of pro-conclave caucuses here last week, the Windy City reps agreed to push first for a one-card unification of the five talent guilds now included in the TVA coalition or, if that fails, to plug for a merger with AFRA.

The Chi contingent, with 14 votes, will be headed up by Central Region exec secretary Ray Jones, assistant exec secretary Jack Irving and counsel Sanford (Bud) Wolf.

Delegates are Harry Elders, Geraldine Kay, Madge Friedman, Paul Barnes, William Cole, Ilma Bayle, Eleanor Engle, Don Gordon, Joe Wilson and Hal Hedlund.

### Mpls. 'Hot Seat' Gets Too

#### Warm With Pug's Fluff

Minneapolis, Dec. 4. WTCN-TV's Sunday morning locally-produced show, "Hot Seat," proved just that for the station, after Lou Gross, trainer for fighter Maynard Jones, sat in on it. Answering questions put to him by sports writer panel members, Gross remonstrated against insinuations that the Astic game sometimes has a seamy side, and angrily exclaimed, prefacing it with a profane epithet, "You sports writers are always trying to drag somebody in the mud." Plenty of squawks came from shocked watchers.

The show uses no script and is unrehearsed. The "hot seat," occupied by the prominent sports figures who happen to be on the program, has a large cutout of Satan with a pitchfork in the rear of the "victim." More or less ticklish queries are fired at the latter.

Jones was in town to fight Harry Matthews, and prior to Gross, the latter and his manager, Jack Hurley, were on the "hot seat" in turn, and conducted themselves with the utmost propriety, as had fighter Glen Flanagan several weeks before.

### Do MAN in DeMAND



**MERRILL E. JOELS**  
Actor-Announcer-Narrator

Radio • TV • Stage

Commercials • Spots

Slide Films • Kiddie Discs

Trick Voices

MURRAY HILL 8-6600

## DANCER-FITZGERALD-SAMPLE

CHICAGO NEW YORK HOLLYWOOD TORONTO.

347 MADISON AVENUE, NEW YORK 17

November 16, 1951

Phil Davis Musical Enterprises  
1650 Broadway  
New York 19, New York

Dear Phil,

Your assistance and cooperation in working out an advertising idea to be expressed in music is sincerely appreciated.

Now that the campaign has been produced and is running, I can report that results have been completely satisfactory and successful from every standpoint.

The way you and your organization grasped our specifications and interpreted them into music inspired complete confidence in your creative ability.

It is a pleasure to work with your organization, and we look forward to continued friendly association.

Cordially,

*J. B. Woodruff*  
Frank B. Woodruff

FBW:JIP

Musical Commercials for Radio and TV  
PHIL DAVIS MUSICAL ENTERPRISES, INC.  
1650 BROADWAY, NEW YORK 19, N. Y. • COLUMBUS 5-8148

Minneapolis—Harold A. Winther has resigned as KEYD sales manager here to represent the Frederick W. Ziv Co., in Minnesota. He's a 12-year radio broadcasting business veteran and has been general manager of KWNO, Winona, Minn., an account exec at WDJY here.



# Follow Winchell

## *... and Reach the Millions Who Follow Winchell*

Here is the hottest spot that has opened up  
in radio in years: 9:15-9:30, Sunday nights on ABC.

It's the 15 minutes right after *Walter Winchell* ...  
the 15 minutes right before *Hollywood Stars*  
on Stage. What a spot to be in!

No need to tell you that America's most influential  
commentator is required listening for  
millions ... and that he is going to *continue* to be the  
most listened-to, most talked-about quarter hour in radio.

No need to tell you, either, that the sponsor  
with a strong, solid show in the 9:15 spot  
following Winchell can pick up and hold  
these millions of ready-made listeners.

Don't miss out on the biggest ready-made audience  
you will ever have offered to you ... be the FIRST  
to call Charlie Ayres at Circle 7-5700 today.

*If you want to capitalize on the  
best opportunity in network radio today,  
let us help you find the right show.  
We have a number of top programs  
available; one of them  
may be just what you're after!*



# ABC RADIO

American Broadcasting Company

# Cleve. Radio Sheds TV Jitters as Biz Bounces Back Sharply on All Stations

SANFORD MARKEY

Cleveland, Dec. 4. Cleveland radio has shed its case of television jitters and the seven AM outlets here now show a healthy time sale recovery.

The non-affiliates are pacing the comeback trail with sales reports hyped by as much as 150% over a year ago by one outlet. Others are 25 and 35% in the black, as against 1950, but virtually all still are under the lush immediate post-war era.

Sports, disk jockies and news programs are top factors in enticing back client dollars, with the morning and afternoon stanza showing the healthiest sponsor periods—an indication that advertisers are shying away from the better television programming hours offered in competition by the three TV outlets here.

Many AMers as well as advertising agencies indicate that rising TV costs have forced advertisers to rediscover that radio provides the greatest return for each dollar spent. Many local advertisers who would like to take a whirl at TV, study cost charges and make a baseline back to AM.

Lyon Tailors, for example, one of the first to move into the TV arena three years ago, is now back on an across-the-board AM show, and, according to Mel Tennenbaum, of Ohio Advertising, Lyon went "back to radio to get a greater return from the dollar spent."

Most station personnel admit that "television forced us out of our easy chairs, and sent us out to sell a product we had momentarily forgot about. Now that many television viewers are becoming selective, and have gotten over the gadget approach to television, they, too, are rediscovering radio. It's been a healthy reaction all the way around."

Greatest surge in financial gain has been made by WERE, which reports uptick of 150% in national sales, and 100% in local sales. This indie makes sports its No. 1 enterprise, broadcasting the Cleveland Indians, Browns and Barons' games. The baseball, football and hockey offerings have brought a host of spot biz and sponsors both in front of and after the contests.

Bob Neal, station manager, also pays tribute to his disk jockies, including Bill Randle, Phil McLean and Jerry Crocker, for their help tactics. News, too, is a heavy offering and with sponsor results.

Cleveland's youngest station, WDOK, not yet two years old, chalked up a 35% boost in time sales as against a year ago. Walberg Brown, president, said the upbeat became evident as early as June and "It's been wonderful ever since."

The station president credits public acceptance of his outlet, joining the Liberty network; 48 hours of weekly foreign language broadcasts; and a round-the-clock operation—only station to do that—with stimulating business. Like the others, he tossed a credit slip

at his diskers, news and sport side.

Uptown, WSRB, also an indie, and tagged the "polka station," has made an apparent success in its bid for the area's large cosmopolitan and Negro market. It has two Negro disk jockies and four Negroes on the staff of 30. Besides concentrating on polkas, president Sam Sague said his station is deriving added sales dollars through local news and special event programming.

## Better Sales Records

WJW, the ABC affiliate, chalked up a better-October sales record this year as against 1950. William Lemmon, general manager, maintained many local advertisers are finding radio a "better sales medium for them," and are returning to radio.

WHK, Mutual, indicated sales were up. K. K. Hackathorn, general manager, reported a 15% increase. He paid tribute to the station's disk jockies, Bill Gordon and Esco Townell, and to the high sales value of news programs, as the principal reasons for increased costs. He pointed out, too, that better programming in the early evening hours also has brought results.

At WJMO, Dave Baylor, general manager, noted a "22% boost as against last year. We're selling radio harder and we're no longer afraid of television's inroads."

At WGAR, general manager Carl George pointed to "direct sales buying items" and spot sales for the increase in revenue. John Garfield, sales manager, added "there's been a gain of 126% in spot business over a year ago." The station dropped its staff musicians for a trio that has clicked in a late afternoon spot.

NBC's general manager John McCormick noted an increase in WTAM's sales. Station racked up a major time sale in sports with sponsors taking the Ohio State U. football broadcasts as well as the pre-game and post-game stanzas. Tom Manning was signed to the OSU games.

Gene Meyers, sales manager, added that September and October brought 58 new accounts into spots and programs, and that virtually all nighttime station, break time has been sold.

WTAM's position is unique in that it has a sister TV outlet, WNBK, under the same roof. This permits a simulcasting of the 11 p.m. and midnight news shows—both five-minute stanzas. The 11 o'clock has been sold Monday-through-Friday to Burkhardt, Richard Reynolds, Fuller Smith & Ross director of radio and television, said the simulcast gives the beer clients sponsor of the 11 o'clock period complete coverage of the regional area.

"Radio can hit the small town where TV reception is not too well received," declared Reynolds, and radio can assure many sponsors of a mass market in the vitally important small communities.

## Fulton's 500G Fee

Washington, Dec. 4.

How much did the law firm of Fulton, Walter and Halley get for handling the Richards case?

It's reported here that the arrangement made between Hugh Fulton, who defended Richards at the hearings, and Richards was as follows: Fulton would get \$75,000 as a retainer, plus \$1,000 for every day he worked on the case, plus \$300,000 if the licenses were renewed. Since the hearings alone lasted over 100 days and additional time was required for preparation and filing briefs, it's figured that the firm will be paid well over \$500,000. Of course, it was Richards' death last May which resulted in the dismissal of the proceedings and assured Fulton the contingency fee.

Rudolph Halley, new president of the New York City Council, was a member of the firm when it took the case but he took leave about the time the hearings began to become counsel of the Senate Crime Committee.

## KWK Nixes Plan to B'cast Browns' 1952 Baseball; Dizzy to Gab Elsewhere

St. Louis, Dec. 4.

Because of "other commitments," KWK, local Mutual outlet, will not carry the play-by-play of all games of the St. Louis Browns during the 1952 season, a stint that was carried last season on a 20 midwest station web. The Falstaff Brewing Co., with Dizzy Dean at the mike, is expected to make arrangements with another station.

Robert T. Convey, prez of KWK, in explaining why his station would not be available during the forthcoming season, said trouble was caused by some games being played in daylight, others at night, with some two-night games being thrown in. "We just have too many commitments," Convey said.

Bill Veeck, proxy of the Browns, said that while there is no contract on broadcasts at the present time, such broadcasts are "a reasonable expectation." Dean's contract is with the suds maker and not with the ball club, Veeck explained. At the last World Series, Falstaff announced that Dean had been signed to do the play-by-play of all games played by the Browns.

## French-Canadians Give 388G for Two Stations

Saskatoon, Sask., Dec. 4.

French-speaking people in the province of Saskatchewan have contributed \$388,000 to finance French-language radio stations being built at Gravelbourg, Sask., and Saskatoon. Both stations will be owned by the contributors.

The Gravelbourg station is expected to be in operation by mid-January and the Saskatoon station by March.

## Richards

Continued from page 31

examiner properly concluded that the death of Mr. Richards rendered moot the questions presented under the issues of the renewal proceeding, as the only subject of inquiry was the qualifications of the licensee while under Mr. Richards' personal direction or control. To arrive at this determination it was obviously unnecessary for him to make detailed findings and conclusions requested by the general counsel, as they were no longer material.

"We cannot agree . . . that Mr. Richards' death did not mark a terminating point in the proceedings . . . Despite the fact that dismissal, as such, without passing upon the designated material issues, is not the prerogative of an examiner, any strictures against the propriety of the examiner's ruling herein are of no moment in the light of the action we are taking today."

Assurances given the Commission several months ago by Mrs. Richards that there will be no news-slanting on the stations entered into the agency's decision. These assurances, said the majority, "constitute a rejection of the alleged practices and policies which led to the institution of the renewal proceeding and a positive representation, upon which we rely, that the alleged practices and policies of the type under inquiry . . . will not occur in the future."

FCC Chairman Wayne Coy and Comr. Frieda Henneck, in a separate concurring opinion, said they wanted to make it clear, "so there will be no misunderstanding of our position," that they disapprove of the alleged practices which brought about the proceedings but that they were placing reliance on Mrs. Richards' "repudiation of the conduct under inquiry."

"We recognize," said Coy and Miss Henneck, "that the personal equation inevitably enters into the selection and broadcasting of news items, but conduct which manifests a disregard of the goal of objectivity in news presentation cannot help but adversely affect character qualifications under the Communications Act."

## TV Code

Continued from page 31

plans for increasing TV membership in NARTB, and association finances.

Principal item to be taken up by radio board members, which also meet Wednesday and Thursday, will be the FCC ruling last week in the WDSU case prohibiting broadcasters from censoring speeches of political candidates regardless of state libel laws. Decision has provoked great interest among stations who are now asking: will it mean more or less political broadcasting?

Concerned with the possibility of lawsuits (about a dozen states have libel laws), the radio board will consider a proposal to support legislation before Congress to free stations of liability in allowing time for political broadcasts. A likely result of the discussion may be a recommendation to endorse a resolution introduced in the House by Rep. Walt Horan (R., Wash.) which would amplify the censorship provision (Sec. 315) of the Communications Act. The Horan measure, in addition to protecting broadcasters, would apply to speeches made by persons speaking in behalf of candidates as well as candidates themselves.

Also on the radio agenda are plans for the 1952 NARTB convention to be held the week beginning March 31 in Chicago, plans for next year's district meetings, and the effect of the lifting of broadcast restrictions on baseball by the major leagues.

The combined radio and TV boards will meet Thursday and Friday to receive a report from NARTB proxy Harold E. Fellows on the 1951 district meetings and to act on recommendations resulting from them.

## ARTHUR MURRAY'S SWITCH

Arthur Murray stanza on ABC-TV, which is alternating with Don McNeill in the Wednesday 9 p.m. slot, will move to Sundays at 9 p.m., on a weekly basis, starting Jan. 6.

Agency is Ruthrauff & Ryan.

## Hub AM Listening Up Despite Tele

Boston, Dec. 4.

In line with a number of recent surveys which have shown radio listening has actually increased during the last several years, an analysis of local Pulse Reports for September and October by WCOP general manager Craig Lawrence reveals that there are 15.1% more sets in use in Boston now, during the week's broadcast schedule, than there were during the comparable time in 1947. Lawrence worked out his analysis as a selling tool for his salesmen, to prove the influx of TV receivers into Boston homes actually has not cut into the radio audience.

WCOP chief did not attempt a breakdown between radio-only home and radio-TV homes, but it's assumed that his figures include both categories. According to Lawrence, there was not a single video set in Greater Boston in 1947, whereas today Pulse shows 485,000 receivers. "What's happened since 485,000 homes became TV as well as radio homes?" he asks. "According to some prophets of doom and some radio rate chisel artists, each TV home is no longer a radio home. How wrong can they be?"

Besides the percentage of tunings having increased over the four-year stretch, Lawrence cited the increase in radio set circulation of 122,440 homes since 1947. In his analysis of the Pulse figures, he found that there are 44.6% more sets in use from 6 a. m. to noon Monday through Friday; 20.6% more from noon to 6 p. m., and 12.9% more from 6 p. m. to midnight. (He confined his study to the Monday through Friday periods, thereby eliminating comparison of radio with TV on Saturday and Sunday, when some of the top-rated video shows are aired.)

He also found that both the dinner hour and 10 to 11 p. m. time have substantially more sets in use now than they did in 1947. And, for the 11 p. m. to midnight hour, radio listening in Boston is up 125%. Lawrence also cited a Pulse survey for July, 1951, revealing 15.6% out-of-home audience for the average quarter-hour show. "That means," he said, "that you can take the above figures for 1951, and add another 15% to them, and you have a much better idea of today's total audience. It all adds up to a strong, healthy radio situation."

## TIGER BASEBALL GAMES TO GET LIVE AIRING

Detroit, Dec. 4.

For the first time, all Detroit Tiger baseball games, home and away, will be aired live this coming season, WJBK veepee Richard E. Jones announced. Previously, most of the games away from Detroit were relayed by teletype.

WJBK again will be the key station for the Goebel (Beer) Baseball Network, largest of the sports webs, which serves 36 stations in Michigan, parts of nine states and Canada.

Van Patrick will succeed the late Harry Heilmann and Ty Tyson. He was hired by the Detroit Baseball Club, rather than by the brewery as in past years.



**Eileen BARTON**  
**BILL GOODWIN SHOW**  
— NBC-TV —

Coral Recording Artist  
Studio: M. C. A.

Mister PLUS wears cowboy boots,  
His hat's ten-gallon size.  
He's full of yips and roofo-toots  
And news to pop your eyes!

"If you want KIDS, by flock or herd,  
Try MBS — we've won 'em!  
And if you'll simply say the word,  
We'll put your brand upon 'em!"

— the difference is MUTUAL!

Mister PLUS

FOR DETAILS, THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y.



# CHANNEL 7 DELIVERS NEW YORK'S LARGEST DAYTIME RATING!

On Thanksgiving Day WJZ-TV with the Macy Parade scored the highest daytime rating in the history of New York television. Throughout the ninety minutes (10:30 a.m.-12 noon) the rating averaged 40.1.\* What's more, in spite of competition from five other channels, 9 out of 10 of all the sets in use were tuned to Channel 7... now 5.5 times more powerful.



## WJZ-TV

American Broadcasting Company

\*Special Trendex rating

## Television Reviews

Continued from page 33

because of the basic interest in the UN itself, both the cross-the-board shows and this Sunday wrapup are viewable and informative.

Walter Cronkite, who narrates the Sunday series, wryly pointed out the petty squabbling going on between the Soviet and western blocs in the UN but also underscored emphatically the new hopes for world peace that cropped up during the last week, based on the new moves for worldwide disarmament. His commentary, brief and to the point, bridged the nine clips competently and he wisely let the films speak for themselves.

Clips were wisely chosen, both for color and for their basic news value. For the windup last Sunday, for example, CBS had Soviet delegate Andrei Vishinsky in one of his more affable moments, in which he grudgingly complained that the secretary-general would never permit him to be the last to speak on a certain subject, but always turned the rostrum over next to the U. S. or British delegates. Lenses caught Vishinsky in a new light, and it was good human interest stuff.

CBS hasn't been able to tag a sponsor for either its daily coverage or weekend roundup. As a result, the shows must be chalked up as public service programming, for which the web rates a deep nod.

**HOW TO BE ATTRACTIVE**  
With Georgia Meredith  
15 Mins.; Mon., Wed. & Fri., 9:30 a.m.

**Sustaining**  
WRGB-TV, Schenectady

Self-help for women in charm, grooming and conditioning, is the purpose of this thrice-weekly show conducted by Georgia Meredith, former teacher of an evening course in these subjects at a Schenectady high school. It is a modest show, competently if not brilliantly handled. Miss Meredith presents a guest on Wednesday for a discussion or demonstration of clothes, figure, exercises, hand care and other fair-sex matters.

Feature has perhaps too strong a classroom tinge. A modification or adaptation of this to television would be desirable; also, an expansion of production. Meredith often employs the teacher approach. A fluid style would be an improvement. She registers rather well with local female guests.

**GOVERNOR'S OPEN HOUSE**  
With Gov. Adlai E. Stevenson  
Director: John Alexander  
30 Mins.; Sun., 4 p.m.  
**Sustaining**  
WBKB, Chicago

WBKB has scored something of a scoop on its colleagues in setting up this monthly "report to the people" by Illinois governor Adlai Stevenson. It's a first-rate example of meaningful public service. And if the chief exec continues in the same topical vein as last Sunday's (2) show, the monthly session should become a highly viewed enterprise.

Wisely, for this report, the governor chose as his topic the hottest state news story of the week—the dramatic crackdown by state police on a ring of cigaret tax counterfeiters. To help him tell the story of the investigation and the subsequent arrests, Gov. Stevenson brought on special agent Ben Heineman who did most of the spade work and state revenue chief Clifford Halpin whose department

is responsible for the enforcement of the tax laws. Aided by charts and film slips showing the state troopers checking the confiscated weeds, it was a graphically told account of a job well done.

The governor opened the show by commenting that the human mind may function properly from the day of birth only to suddenly stop at the first glimpse of a video camera. This was in reference to the nervousness that had marked his debut on the TV series a month previous. He was still a little tense at the start of the second show but he grew more at ease as the stanza progressed and his finale sumup on why he thinks it's incumbent upon a public servant to make regular reports to the citizenry had the ring of natural sincerity.

**ELECTRIC THEATRE**  
With Frederick Morse, Bettie Adams, Jerry McMechan, Ed Neuman, Joan Doyle, E. L. Vieta, Jr., Bill Morgan  
Director: Peter Strand  
Producer: William Merrill  
DETROIT: EDISON CO.  
30 Mins.; Wed., 7 p.m.

**WXYZ-TV, Detroit**  
(Campbell-Ewald)

The Electric Theatre's presentation of Percival Wilde's "Miracles to Order" was a competent, highly entertaining production. This successful use of local talent once again underscores the fact that the talent is here if sponsors want to utilize it.

William Merrill, director of the Will-O-Way Playhouse, successful strawhatter in this area for five years, adapted "Miracles to Order" for television and did a clever job. Action began with a film shot showing a maid, walking a dog, entering an apartment building. Live action took over once she entered the apartment, which was handsomely decorated.

The problem concerned how Jerry McMechan and Bettie Adams, the apartment owners, were going to find their next meal. The man fingered a few bars of Beethoven, the camera focused on a bust of Beethoven, a plea was made for help, and presto, Mr. F for Fate, played superbly by Frederick Morse, appeared and started creating "miracles." Things got down to earth when it was revealed that the "miracle" gifts had been "lifted" from the apartment above.

Amusing dialog, well-rounded characterizations, good camera work and an apt setting provided the entertainment values. Policy for the Electric Theatre is for live productions once monthly. Rest of shows are half-hour video films produced in Hollywood.

**Tele Followups**

Continued from page 34

program's history. Dr. Bryson had to ask more evocative questions than is his custom. Reason for his taking the lead was that both guests were keyed to an almost identical pitch in different phraseology. (Coincidentally, Dr. Werne is a member of Dr. Gittelsohn's congregation). Dr. Bryson summed up by saying that the clergy have a place in arbitration "as experts in human relations," and they can raise disputes to a higher level.

The Palmer Thompson script had capable direction and dramatic enactment. A viewer, however, could easily spot a cliché in the play itself. The idea of the house-

wife giving her husband—the shop delegate—all the gimmicks (such as, for instance, suggesting that he first talk with the plant manager, a boyhood friend, plus the basic suggestion, on the clerical approach) is common to potboilers. It hinted at the steward's mental ordinariness. This is but a small criticism in a series that enriches Sunday afternoon TV.

## Indie Packagers Called On for Merchandising As Well as Showmanship

Indie packagers need to offer merchandising as well as showmanship, according to George Foley and Dick Gordon, who package "Tales of Tomorrow" on ABC-TV and "Dining out with Dana" on WJZ-TV, N. Y.

Foley, who previously was with Newell-Emmett and Cecil Presbrey as AM-TV director, before partnering with Gordon last Dec. 1, said that it's difficult for an indie outfit to compete on a straight showmanship basis with the big talent houses, which have stables with show biz's biggest names. On the other hand, once a show is sold, the smaller packager can continue to give it merchandising and promotional support which the wholesale talent houses often fail to do, Foley said.

With TV production and talent costs mounting, the former agency exec declared, it's becoming increasingly hard to justify program outlays purely in terms of viewers. "Shows have to have other values," Foley said. "For example, a program like 'Dining Out,' which is backed by Canada Dry, sells the product to hotels and restaurants spotlighted on it. When a hotel uses Canada Dry exclusively, it's a big plus for the sponsor both in direct sales and in promotional terms."

Similarly, Gordon pointed out, many bankrollers are spending heavily in TV not only for the direct impact on viewers but for the effect on wholesalers, distributors, dealers and retailers. The programs are used as tools to get additional distribution.

Because the merchandising aid is so important, Gordon stressed, F&G concentrates on properties which have strong subsidiary values. Firm has acquired broadcast rights to "Rick Kane, Space Marshall," syndicated comic strip, with a 50% interest in subsidiary rights. Prospective clients are interested not only in the show, but also in the boxtop offers, licensed products and other promotional and merchandising phases of the property, Gordon said.

Feeling that the TV announcer constitutes the bankroller's star salesman, F&G has been managing several spieles, including Rex Marshall, Allyn Edwards, Jean Alexander and Vince Williams. Outfit has just signed Don Hirsch, former exec with Masterson, Reddy & Nelson, as its N. Y. sales chief.

## Sears Pre-Yule Push

Sears-Roebuck & Co., through its local outlets, has bought several World Broadcasting System programs and jingles in an intensive three-week pre-Christmas campaign.

Saturation drive, involving as many as 246 announcements on one station, goes on WJON, St. Cloud, Minn.; WNDB, Daytona Beach; WKST, New Castle, Pa.; WBSR, Pensacola; and WOXY, No. Platt, Neb.

## CIRCLING THE KILOCYCLES

**Florida, Tex.**—KFLD here; KPAN, Hereford, and KVMC, Colorado City, have formed a three-station sales package. Combined rates for the Texas Plains (TeePee) stations will be 30% lower than sum of their individual rates. Robert S. Keller, Inc., is handling national promotion.

**Del Rio, Tex.**—The FCC has okayed assignment of the license of KDLK here, from J. A. Clements, J. H. Torbett and R. J. Higgins, to the Del Rio Broadcasting Co. Torbett sells his one-third interest to Clements and Higgins. The two partners assume payment of all liabilities of Torbett.

**Terrell, Tex.**—The FCC has okayed transfer of the Terrell Broadcasting Co., license of KTER, from Frederick I. and D. W. Massengill to Paul A. Wnorowski, through sale of 51% interest, for price of \$165,500.

**Albany—Bigelow-Sanford Carpet Co., of Amsterdam,** is sponsoring over WOKO a series of basketball games in which St. Mary's High School and Amsterdam High School meet teams in Albany and Troy. The company presented several local high school football contests via WOKO this fall. Johnny Lawrence handles the play-by-play.

**Albany—Jim Corey,** former chief engineer for WABY, is now a radio maintenance technician with the Civil Aeronautics Administration in Hartford, Conn.

**Minneapolis—Pulse survey** shows that currently in the Twin Cities area, Milton Berle still is in No. 1 spot in TV shows' ratings, far ahead of the others, with 11 points rating spread between him and the nearest competitor, "Fireside Theatre." Jerry Carney, TV personality, gave a talk on "Positive, Permanent, Painless Identification of Dogs by Tattooing" at the Hotel Nicolet. Seven members of the Cedric Adams WCCO traveling radio troupe suffered injuries, including Adams himself, when the auto in which they were riding skidded into a ditch enroute to Annandale, Minn. Adams hurt an ankle.

**Philadelphia—John P. Meagher,** account executive at KYW, has resigned to take over the post of radio information officer in the Public Liaison Office of the State Department, Washington. A veteran of 10 years in broadcasting, Meagher during the war served as radio program officer on Admiral C. W. Nimitz' CINCPAC staff in the Pacific. William F. Sherry, former commercial manager of WKDN, Camden, will replace Meagher.

**Pittsburgh—Rosey Rowswell, Jr.,** who recently resigned here at WDTV, has been appointed Southwestern district manager for Matty Fox's Motion Pictures for Television outfit and will make his headquarters in Dallas. Mildred Don just chalked up six consecutive years of broadcasting at KDKA. Stephanie Diamond doing daily "Coffee With Carol" program on Channel 3 while Carol Mansfield and John Cole are honeymooning in Puerto Rico. Gloria Abdou, director of women's activities at WCAE, has the feminine lead in Playhouse's production of the Noel Coward comedy, "Present Laughter." Jack Swift, longtime newscaster at KDKA, has resigned from the staff of the Westinghouse station. Burt Harris, WDTV producer, and Eileen Friedman of New York will be married in Manhattan Jan. 5. Bart Richards, New Castle, Pa., reporter, and onetime State Assemblyman, won latest \$500 award from radio's "Big Story."

**Salt Lake City—Bill Thompson,** sports director of KUTA, has taken over as manager of KBUH, Brigham City. Jack Rye has returned to El Paso after a stint as disk jockey at KUTA.

**Boston—Hub's WBZ and WBZ-TV** were awarded the National Safety Council's public interest award for exceptional service to farm safety at a luncheon at the Conrad Hilton Hotel, Chicago, last week, attended by members of the National Assn. of Radio Farm Directors.

**Minneapolis—At its first meeting** Minnesota Association of Broadcasters elected John Meagher: KYSM, Mankato, president; F. Van Konynenburg, WTCN, Minneapolis, vice-president, and M. M. Marget, KVOX, Moorhead, secretary-treas-

urer. Organization is arranging cooperation between it and the governor's office and has asked that all Minnesota stations' call letters and their frequencies be printed on the new state road maps. It also voted to assist in an American composers' contest to be conducted by BMI by donating state prizes.

**Pittsburgh—Chris Salmon** has been appointed to the vacancy on the KQV sales force left by George Barenbrege's resignation to go with WDTV. WWSW has added two new announcers to its staff, Joe Gibson, formerly of WEDO, and Harry Lockhart, ex-WLOA staffer. In addition to his new job as manager of WPGH, Al Brevak will also do promotion for West View Park, which is owned by George M. Harton, who also operates the East Liberty station. Everett Neill, ex-KDKA producer, is back on WEDO in McKeesport doing an hour-long disk jockey show every afternoon at 3:15. House of Television has bought the 9:45-9 segment of the a.m. Buzz (Aston) and Bill (Hinds) program on WJAS. Duquesne Brewing Co. is now alternating Ken Hildebrand and Charlie Garratt on the 7:30 p.m. "Highlights of News and Sports" on WDTV. Previously Hildebrand did it exclusively.

**Dallas—WFAA, AM outlet of the Dallas Morning News,** has installed new transmitter equipment and erected three new towers to send stronger signals over the North Texas area without interfering with other stations. Station's new power will be loosed within a fortnight. Dedicatory luncheon will be given by Martin Campbell, station manager, Thursday (6) for 101 ad agency executives.

**Cincinnati—New series of Saturday 5:30 p.m. half-hour America Outdoors programs on WCKY** is conducted by John Murphy, the station's news chief, and Jim Thomas of WNOP, Newport, Ky., veteran outdoorsman. Tagging is by Trilla Products, Chicago, with sporting goods manufacturers, jobbers and dealers participating.

**New Orleans—Ewing Potocz,** music and drama critic of The New Orleans critic, has joined the roster of WJMR's disk jocks. He's been signed to handle a 60-minute show daily, Monday through Friday, featuring longhair tunes. He also will evaluate the music and performers.

**Milwaukee—Lou Morton** added to the WTMJ and WTMJ-TV announcer staff, replacing Dave Chase who's hitting the club circuit with a musical group. Morton joins the Milwaukee Journal stations after a hitch at WLW, Cincinnati.

**Cleveland—Stan Dale** is the new all-night program man at WSRB. George Scofield is the new publicity and news editor at WSRB. Don Codray, WERE, has resigned from the announcing staff. Phil Worcester has resigned as program director of WNBK to join Fuller, Smith & Ross. Howard Hall, ex-WTAM, has joined the announcing staff of WOW.

**Manchester, N. H.**—Radio station WKBR here will broadcast the majority of the Boston Garden Sports Network events during the coming season. Included on the schedule are National Basketball Assn. tilts, featuring the Boston Celtics, and Holy Cross College basketball contests.

## TALENTED CHILDREN WANTED FOR TV PROGRAM

(AGED 5 TO 15)  
Dramatic and Variety  
Write Box 1045  
Variety, 154 West 46th St., N. Y.

## Available Mar. 1, 1952 and Thereafter COURT SQ. THEATRE

Springfield, Mass. (600,000 draw)  
(Playing time unlimited)  
Pre-Test Your Radio or TV package in a pre-tested audience. Also for road attractions, dance and musical events, children's productions, band shows or what have you? 1,500 seats, large stage, 21 dressing rooms. Contact: ELING GLASS, 39 Bellevue Avenue, Springfield, Mass. Phone Spd. 6-5516

## Dorothy E. Kane School

FOR PROFESSIONAL CHILDREN  
Elementary—High School  
State Licensed Teachers  
Hours Arranged to Conform

11 W. 42nd St., New York NY 7-7127

not with a "DAY TIME" mind  
but

WOMAN WRITER with top international theatrical credits (songs, sketches, ballets, both dramatic and comedic) has wealth of material and ideas for accredited sponsored TV PRODUCTIONS...

Box 242, Variety, 154 W. 46th St., New York 19



## One-Shot Blouse Deal on Sinatra

Frank Sinatra will be selling miltidy's blouses on his CBS-TV show, under a one-shot deal set this week by the web. Susquehanna Waist Co., as part of a special pre-Christmas sales drive, pacted to bankroll the 8:15 to 9:30 p.m. segment of the Sinatra program Dec. 18, to plug its Ship and Shore Blouses.

Purchase will mark the TV bow both of the sponsor and its agency, Mervin & Jesse Levine. Outfit will pay the \$11,000 per quarter-hour production and talent tab on the show, together with time charges on all the CBS video affiliates which regularly carry the program.

CBS revealed several weeks ago that it would attempt to sell Sinatra on such one-shot deals, following its lack of success in finding a bankroller to buy any part of the 45 minutes still available on the show on the regular 13-week cycle deal. To date, Ekco products is the only sponsor to buy in on a full-time basis, shelling out weekly for the initial 15 minutes of the program.

## S.O. OF CAL.'S 500G FOR 'CHEVRON THEATRE'

Hollywood, Dec. 4. Standard Oil of California took the deep dive into telepix last week, spending \$500,000 for a series of 26 to be known as "Chevron Theatre," starting Jan. 4, and buying another chunk of telepix for the summer program, on institutional lines.

Revue Productions, vidpix subsidiary of MCA, drew the 500G apple. Wayne Tisa, BBD&O v.p., negotiated the deal for Standard. "Chevron" will be shown in L.A. and all other western video markets.

Summer series will be semi-classical in format. Pilot made features Vivian Della Chiesa and Frisco ballet dancers, plus Paulina Carter, pianist.

## Manson Succeeds Frijon As Gen. Mgr. of CBC

Toronto, Dec. 4. In a shuffle of top administrative posts in the Canadian Broadcasting Corp., Augustin Frijon, general manager of the CBC since 1944, has, because of illness and overstrain, been appointed to the newly-created senior job of director of CBC planning.

New g.m. is Donald Manson, former assistant to Frijon. Alphonse Ouimet, chief CBC engineer and co-ordinator of television, takes over Manson's former post. Effective Jan. 1, Jean Desy, former Canadian ambassador to Italy, takes over newly-created post of director-general of the CBC international service broadcasts.

## WJIM, WGFG Status On NBC Affiliates

Lansing, Mich., Dec. 4. Tieup of WJIM, Lansing, and WGFG, Kalamazoo, with NBC as radio affiliates is not on a "bonus station" status but as full-fledged affiliates with the same contract as all their affiliate stations, it was stated this week by proxy Harold F. Cross.

Previously it had been stated that the two stations were bonus entities.

## KHJ-TV's 50G Cage Cont

Hollywood, Dec. 4. KHJ-TV, which paid \$33,000 for a package of 21 home basketball games (USC and UCLA), sold them for more than \$50,000. Metropolitan Buick Dealers of Southern California is paying around \$30,000 to sponsor half the games.

Channel also sold 21 half-hours of sports show preceding the games to Farmers Insurance; 63 spots around games at premium rate of \$850, plus a motion picture following the Friday night game. It has several additional prospects dangling for sponsorship of the other half games.

## Hayes' Jackpot

Hollywood, Dec. 4. In his 22 years of newcasting, Sam Hayes never had it so good. He signed last week with Johnson Wax for a six-a-week daily strip over 539 stations of the Mutual network. In five-minute slots, Hayes airs from here at 11:25 a.m.

## CARNATION MILK SOURS ON B&A EXPANSION

Carnation Milk, which checked off CBS Radio's "Contented Hour" for the reported purpose of expanding its television holdings, may not follow through on its plans to pick up the alternate week sponsorship of CBS-TV's "Burns and Allen Show." Web, as a result, is near a deal for Sunkist to take over the time for the video version of "Meet Corliss Archer."

Carnation has bankrolled Burns and Allen on alternate weeks for the last two seasons, rotating with Johnson's Wax Thursday nights at 8. Johnson's however, checked off the time last week to switch its video business over to NBC, opening up the slot for Carnation to move B & A in on a weekly basis. Fact that the milk company may now ditch that plan indicates it bowed out of "Contented Hour" for budgetary reasons, rather than through a desire to expand on TV.

## Hallmark to Back NBC Menotti Opera 1-Shot; Com'l Status Unbroken

Hallmark greeting cards this week signed to bankroll the NBC telecast of Gian-Carlo Menotti's new opera Dec. 24, in a special one-shot deal, which means the web's Monday night 9:30 to 10:30 period will roll through the season with no break in its commercial status.

Period has been occupied alternate weeks by Bymart, Inc., with "Somerset Maugham Theatre," and Lucky Strike with the Robert Montgomery package. Bymart is checking off with its Maugham show after the Dec. 10 broadcast. Johnson's Wax picked up the time to bankroll Montgomery's hour-long dramatic shows on the weeks when Luckies is not represented, but won't start until Jan. 7. But now, with Hallmark in for the one-shot, NBC will have Lucky Strike in the hour on its regular turn Dec. 17, when the Hallmark show, then Luckies again on Dec. 31 and Johnson's Wax starting the following week.

Menotti opera, commissioned by NBC especially for its "Opera TV Theatre" series, is titled "Amahl and the Night Visitors." The composer will stage his own work for the cameras. Libretto has a Christmas theme, being based on the Three Kings on their way to visit the newly-born Christ.

## Billion Dollar TV

Continued from page 38

'35, Madden envisions an NBC-TV network of 126 stations (which he considers an ideal setup for the network).

### Alarming Costs

Madden obviously spoke as an advocate of the advertiser and was apprehensive over the alarming costs of TV programming. That he had a deep concern for the advertiser in the TV future was apparent. Not too many sponsors can afford that kind of a tab, he warned, with result that unless TV can maintain a proper balance of cost in relation to a client's overall advertising budget, network video will find itself in trouble. In the immediate future, he said, the major TV networks will have to grapple with a solution to the problem, be it multiple sponsorship, exchange of commercials among alternate-week clients—or something.

Madden illustrated how 66% of the present network radio time is consumed by 13 major advertisers. Yet these 13 clients, if applied to TV, would represent only 33% of sales. Thus network television, he cautioned, must find a way to absorb 66% of its time among new advertisers, and unless there is respect for that "proper balance in cost" in the days when an hour

of prime evening time will cost \$75,000, there will be trouble ahead.

Similar note was sounded in the convention's opening address by NBC board chairman Niles Trammell, who expressed some apprehension as to whether, in its present economic pattern, network television can be made to pay off.

## WABD-DuMont Snares Block Drug, Gruen Biz

WABD, DuMont's N. Y. flagship, added to its string of vidpix airings this week when Block Drug purchased the Friday night 7:30 to 8 period to bankroll the "Dick Tracy" series. Films, produced by Snader Telepictures on the Coast and starring Ralph Byrd, are currently being spotted on other local stations throughout the country.

Gruen Watch Co. this week also decided to move its "Gruen Theatre" series of telepix to the DuMont web, following its cancellation on the ABC-TV web. Film series will take over the Thursday night 9 to 9:30 period, being vacated by Kaiser-Fraser's "Elery Queen," which in turn moves over to ABC.

# Housewives chase "Man On the Street", in MINNEAPOLIS-ST. PAUL!

### WTCN-TV

pulled 3500 requests (and had to withdraw an offer of sixteen tea bags at no charge) from one

### RUSSELL MILLER MILLING CO.

pulled over 1300 requests for a pie-making kit from one

### ART CORRESPONDENCE SCHOOL

pulled 281 replies from one five-minute commercial in Class B time (10:45 P.M.). 168 of these replies classified as "usable" at cost-per-inquiry of 38 cents. The average national C.P.I. for this firm is approximately \$1.50.

### FLAME ROOM COFFEE

20-second spot on each of two "Man on the Street" shows with Clellan Card, at 12:45 P.M.

### ANNOUNCEMENT ON "Cooking is Fun"

at 11:30 A.M.

### Later, same firm ran another five-minute spot in Class A time (Saturday -- 1:00 P.M.) and pulled 534 inquiries of which 243 were called "usable". The C.P.I. per usable inquiry was 72 cents.



REPRESENTING TELEVISION STATIONS:	
DAYTONPORT (Central Broadcasting Co.—WHO-WOC)	WOC-TV
FORT WORTH-DALLAS (STAR TELEGRAM)	WEAP-TV
LOUISVILLE (WAVE, Inc.)	WAVE-TV
MIAMI (Wometex Theatres)	WTVJ
MINNEAPOLIS-ST. PAUL (DISPATCH PIONEER PRESS)	WTCN-TV
NEW YORK (THE NEWS)	WPIX
ST. LOUIS (POST-DISPATCH)	KSB-TV
SAN FRANCISCO (THE CHRONICLE)	KRON-TV
*Primary NBC Affiliates	

*Yes, Spot Television Sells Goods!  
For Further Facts, Ask:*

**FREE & PETERS, INC.**

Pioneer Station Representatives  
Since 1933

NEW YORK CHICAGO DETROIT

ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

## Set Six Different Daily Formats On Moore Show to Avoid Any Staleness

Garry Moore, on the assumption that his cross-the-board hour show on CBS-TV will require considerable effort to keep viewers from tiring of him and his cast, has worked out a system of six different daily formats which he rotates from day to day. For example, he said, the format used on a Monday won't be repeated until a week from the following Tuesday, so that viewers who tune in the same day each week will see a variety of different shows.

Moore, whose show is aired Monday through Friday from 1:30 to 2:30 p. m., has included a guest or interview segment in most of the formats. But, again to avoid any danger of going stale, he concentrates on getting various types of guests. He won't, for example, follow one guest singer with another in the same segment of the same format. Among the various ideas he has incorporated into the show, most of which are carryovers from his old "Club Matinee" radio series, are a quarter-hour segment featuring Lucille Watson; the "Open Forum," in which any member of the studio audience can question Moore or the other members of his cast on virtually anything, etc.

Comic-emcee has a five-man writing stable for the show, despite the fact that it's 80% ad lib. "Each of the writers may turn in five spots for the week," Moore said, "but out of that we may use only 12 of them. That means the rest is wasted, but that can't be helped. On a show like ours, you'll find that many good ideas and much good writing must wind up in the wastebasket."

Moore and his writers work about a week ahead on each show. Daily schedule has the singers and guest talent in the studio for camera rehearsal from 9 to 11:30 a. m. During that time, Moore himself types out notes in his office on what he plans to say during the show which, he explained, is necessary for "personal impact." At 11:30 he joins the cast for a walk-through, but there is no actual dress rehearsal.

### TV Scribes Seek Pact

Hollywood, Dec. 4. Demand for an immediate opening of basic contract negotiations with the Alliance of Television Film Producers was made by the Screen Writers Guild, although ATPP wants to wait until current discussions with the IATSE are finished.

Unless the demand is met, SWG may bypass the Alliance and deal individually with TV film producers.

### Ch'field Buys 1/2 Melton; To Air Tele 'Dragnet'

Chesterfield cigarettes, after several months of negotiations, finally decided this week to buy the Thursday night half-hour on NBC-TV being dropped by Ford Dealers on the James Melton Show. In doing so, however, the cigarette firm is checking off its Sunday night "Sound Off Time" on the same web, the show in which Bob Hope, Jerry Lester and Fred Allen had rotated. Agency for Chesterfield is Cunningham & Walsh.

Chesterfield is expected to air a video version of "Dragnet" in the Thursday night 9:30 to 10 slot. Melton's "Ford Festival," which had been broadcast from 9 to 10, has been in trouble for some time, and Ford had been on the verge of trimming it to a half-hour for several months. Show, in its hour form, had been one of the more costly variety packages on the air, costing about \$40,000 per week.

With "Martin Kane, Private Eye" aired Thursday nights from 10 to 10:30, the addition of "Dragnet" in the preceding half-hour will give the web a full hour of mystery programming on Thursday.

### 5-HOUR MARATHON ADDS 25¢ FOR DETROIT NEEDY

Detroit, Dec. 4. A five-hour marathon fund-raising program for the local Old Newsboys Goodfellow project was staged Tuesday night (27) by WJBK-TV, with pledges totaling more than \$25,000.

Program consisted of local celebs and entertainers working in the area, being interviewed by WJBK-TV announcers. Then the celebs would take a crack at answering phones and jotting down pledges. Interspersed was entertainment by talent on regular WPBK-TV shows.

Among the celebs were Nancy Kelly and Victor Jory, appearing at the Cass in "Season in the Sun"; Jerry Mann and Jacqueline Sunde, of the "Oklahoma" cast at the Shubert; Burl Ives; Richard Arien and Laura Elliott; Hank Fort, and the Nita Bieber dancers from the Statler Hotel show, and various Detroit politicians and sports stars. The Goodfellows fund buys Christmas presents for needy children.

Cincinnati — Crosley's downtown WLW and WLW-T studios, which lure thousands of visitors weekly, are now included on directed tours of Greyhound's Great Lakes bus division as educational features. Beaumont and Hohman, Inc., Detroit agency, did the linking.

### CBS' 9 Outta 10 on AM

CBS has nine out of the top 10 evening once-weekly stations on radio, according to the A. C. Nielsen ratings for the week of Oct. 21-27. Lone NBC station on the list is Groucho Marx's "You Bet Your Life," which placed seventh.

Lux Theatre (CBS) ..... 15.6  
Jack Benny (CBS) ..... 13.2  
Godfrey's Scouts (CBS) ..... 12.4  
Amos 'n' Andy (CBS) ..... 12.3  
Charlie McCarthy (CBS) ..... 11.7  
Mr. and Mrs. North (CBS) ..... 11.4  
You Bet Your Life (NBC) ..... 11.3  
Bob Hawk (CBS) ..... 11.0  
People Are Funny (CBS) ..... 11.0  
Life With Luigi (CBS) ..... 10.9

### News Shows Getting Big Play on Mpls. Radio-TV; WTCN Hypoc Coverage

Minneapolis, Dec. 4. News shows are having their biggest inning here both on TV and radio. Present number sets a new all-time record. Stations find them the easiest to sell, because of their comparative low-cost and the listeners and watchers they command.

WTCN, TV and AM, even took full page newspaper ads to inform the public of its news coverage expansion. Ads stated that the project was started two years ago "to provide radio listeners and TV viewers in this area with the fastest and most complete news and picture-news service."

Thirty-three experts now staff the enlarged WTCN local news-gathering bureau, and there are three mobile units fully equipped with radio-telephone and short-wave broadcasting equipment "to get the news to WTCN audiences as it happens," according to the ads. The station has five news services and also is fed by four networks.

Illustrative of the extent of radio and TV news programming, is the fact that WTCN alone has 26 such shows daily.

### PHILIP MORRIS TO BACK WCBS-TV ROLLER DERBY

WCBS-TV, flagship station of the CBS video web in N. Y., snared its first sponsor for the Saturday afternoon Roller Derby pickups this week, when Philip Morris signed for the 5:15 to 5:30 segment of the show on a 28-week deal. PM, through the Blow agency, had previously had a one-minute spot plug during the Derby pickups.

Station, incidentally, expanded its coverage of the Derby to an hour-and-a-half starting last Saturday (1), taking the air at 4 p. m. instead of 4:30, as it had been doing previously.

### Navy's 10th Anni Show On Pearl Harbor 'Sneak'

Honolulu, Dec. 4. U. S. Navy will air a big broadcast marking the 10th anni of Pearl Harbor on Friday (7). It will be aired in the States via Mutual, 8:30 p. m. (EST) Webley Edwards, MBS man here, will emcee show, which will originate from various shrines here.

Program, for which many top newspapermen and photographers are being brought in from the Mainland, is being mapped by Comm. Jack Pillsbury of Pearl Harbor and Herman Rosen, chief public relations officer at Pearl Harbor. Rosen is general manager of the Royal Amusement Co. here and son of Lew P. Rosen, investor in Republic Pictures.

Mabel Thomas, VARIETY mugger, who was on the battleship Arizona on the night of Dec. 6, 1941, as one of the judges in a musical jam session competition between men of the various battle-wagons, will have a spot on the broadcast to describe the fateful events of the sneak Japanese attack.

### 200G Suit Over 'Batter'

Los Angeles, Dec. 4. Jack Raymond and Tom Norton are suing KTTV for \$200,000, charging the station with snatching their idea for a TV quiz program titled "Batter Up."

Named as defendants along with KTTV are Bill Welsh, Joe MacCaughy and the Cardinal Co.

### Longines as 2d CBS-TV Xmas Day One-Shot

Indicating that television has replaced radio as the choice medium for those special holiday one-shot extravaganzas placed by the top national advertisers, Longines this week signed with CBS-TV for the 5:30 to 6 p. m. period Christmas Day. Watch company will bankroll a special variety program, with the talent yet to be selected.

Deal gives the CBS video web at least two, and possibly three, of the special one-shots. Johnson & Johnson last week signed with the web to air its "Walt Disney Christmas Show" from 3 to 4 p. m. CBS last week also signed an option with legit producer Peter Lawrence for rights to air his recently closed "Peter Pan" Christmas Day, providing the web can find a sponsor. Show would star Veronica Lake and Lawrence Tibbett, who had the top roles in the just-concluded road tour of the show.

### TAFT INVADES SOUTH VIA TV AT GREENSBORO

Greensboro, Dec. 4. Sen. Robert A. Taft, Ohio Republican, became the first 1952 presidential candidate to invade the South by television Thursday (29), when he appeared for a panel discussion before the cameras of Greensboro's WFMV-TV.

Taft, making a rather subdued attack on the administration in view of some previous violent tirades against President Truman, contented himself with opposing what he termed administration-approved "spirals of wage and price increases" and said individual liberties were the main rights currently threatened.

He also said Government spending "must be cut."

### Greensboro WFMV Help Seeking New Elections

Greensboro, N. C., Dec. 4. A petition has been filed with the National Labor Relations Board's state office at Winston-Salem for an election at WFMV-FM and WFMV-TV. The petition was filed by an individual "on behalf of a majority of employees." Employees have been represented by the National Assn. of Broadcast Engineers and Technicians since an election held Dec. 22, 1950.

### OPS Picks Decker

Kansas City, Dec. 4. Leon Decker, former newsmen on the KCMO staff, has been appointed regional public relations director for the Office of Price Stabilization. He leaves KCMO after many years.

Decker is now in Washington brushing up on his new duties. He will headquarter in the OPS offices here. Larry White, of the KCMO news staff, has stepped into the gap left by Decker.

### SHIFT STEVE ALLEN IN NEW SALES BID

CBS-TV, in an effort to capitalize on the anticipated lure of Arthur Godfrey when a segment of the latter's morning radio show goes simulcast in January, has decided to move the Steve Allen show into the slot immediately following Godfrey. Allen, now aired cross-the-board from 12:45 to 1:30 p. m., will have his show extended to a full hour for the 10:30 to 11:30 a. m. period. It's expected that Procter & Gamble, which now has 15 minutes of the show twice weekly, will continue.

Allen's daytime video show has never paid off for CBS the way it was anticipated it would when the comedian first moved to N. Y. from the Coast more than a year ago. Web admits that the fault probably lay in the way Allen was shifted from one time period to another for several months before CBS finally decided on his current early afternoon period. CBS program execs are still convinced that he's a hot commercial potentiality and believe he'll get a chance to prove his true worth by following Godfrey.

Godfrey simulcast will include the 10:15 to 10:30 a. m. cross-the-board period.

### Liberty's Banner Hookup For Basketball Season

Dallas, Dec. 4.

Liberty Broadcasting System will air 112 college basketball games from Dec. 1 through March 10, prez Gordon B. McLendon has announced. Play-by-play cage tilts will be via LBS' 435-stations, one of the biggest coast-to-coast hookups for amateur basketball.

Web's "basketball game of the night" will include cage teams of Notre Dame, Northwestern, Oklahoma A. & M., North Carolina, Southern Methodist U., Baylor U., Texas, Ohio State, Tennessee, Army, Vanderbilt, Purdue and other quintets.

McLendon has named Lindsey Nelson and Jerry Doggett, LBS sports spielers, to call Southwestern games. Other sports announcers for the cage tilts are Bob Murphy, Woody Woodhouse, Bob Leach, Vince Bagli, Jack Quinn, Allen Stout, Jim McIntyre, Frank Sims and Frank Crosiar.

### Indpls. Symph Gets Split Sponsorship on WFBM-TV

Indianapolis, Dec. 4.

Indianapolis Symphony Orchestra will be spotted in seven concerts on WFBM-TV starting Dec. 18, and extending through February, orch manager Alan Meissner announced.

Gates Motors, De Soto-Plymouth dealer; Arvin Industries, television manufacturers; and Gibson Co., local electric appliance house, will split the check.

Profitable TV Audience  
exclusive with

# WGAL-TV

LANCASTER, PENNA

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago

Your Top TV  
Sales opportunity

# WDEL-TV

Wilmington, Del

ROBERT MEEKER ASSOCIATES



## Houston U. Bids For Educ'l TV

Houston, Dec. 4.

U. of Houston and the Houston Independent School District have filed application with the FCC for a new television outlet, to be operated on Channel No. 8, and to be used for educational purposes. The university has an FM outlet currently in operation, and plans to spend \$250,000 additional for TV equipment, to be shared with the local school system. The university would sponsor the entire project in case the school board changed its mind. The university has \$250,000 from oil royalties each year, which would be channeled into its TV operation.

The outlet proposes to televise programs of cultural and educational interest, and make time available to other school groups.

## KNXT BIZ TRIPLES IN SEVEN MONTHS

Hollywood, Dec. 4.

How's business? Up 300%. That's the sales story on national spot billing they're telling at KNXT, the CBS-owned tele station. Increase dates from April 1 when the big network shows switched over from KTTV. Since then the station's transmitter was moved to a higher eminence at Mt. Wilson, giving channel 2 a 10-fold increase in power and a blanketing area four times larger.

Wilbur Edwards, manager, also claims for the station first place in share of audience in the seven-station market.

## O'Seas Pickups to Mark WLW 'Front' 10th Anni

Cincinnati, Dec. 4.

Shortwave pickups from London, Berlin and Tokyo, in addition to a citation for public service, will mark the 10th anniversary of WLW's "World Front" panel discussion program next Sunday (9). The Crosley production will observe its birthday during the 520th consecutive broadcast. NBC correspondents in London, Berlin and Tokyo will be called in to give their report on the problems facing Britain, Western Europe and Japan during the next 10 years.

Prior to that portion of the program, the Adult Education Council of Cincinnati will publicly present to James D. Shouse, chairman of the board of Crosley Broadcasting Corp., a citation praising the panel for its continuing contribution to education.

## Pitt Teenager Show Back On WWSW for 7th Year

Pittsburgh, Dec. 4.

"Junior Town Meeting of the Air" has returned to WWSW again for the seventh straight year. Program, broadcast every Sunday night for half an hour at 9, features series of pertinent discussions by teenagers. A different high school in the city is represented each week. Problems are taken up at the regular school assembly, where they are tape recorded for rebroadcast.

John Davis, veteran WWSW staff announcer, is the moderator. Series is under the auspices of the local school authorities, and each program is supervised by a teacher in the school conducting the current broadcast.

## KSTP Vs. AFL Unions

Minneapolis, Dec. 4.

Judge G. Loevinger in district court here has granted a motion of TV and radio station KSTP for a hearing on its application for a temporary injunction against four AFL electrical workers unions, to restrain them from committing any "unlawful acts or acts of violence" against the station.

KSTP's technicians went on strike in April, 1950, and now allege they're locked out by the station. It's claimed by KSTP that members of the four locals, picketing in sympathy with the technicians, have thrown rocks, breaking windows and injuring employees, and molested employees going in and out of the building, as well as provoking other disorders.

## 'Operation Sunburst' In Crosley Expansion

Cincinnati, Dec. 4.

Crosley Broadcasting Corp. tele stations here and in Dayton and Columbus will elaborate the "Operation Sunburst" plan, launched last summer, in 1952.

Presy Robert E. Dunville announced that "Sunburst," which gave advertisers selection of spot and program packages from May through December and eliminated the summer discount, will next year have more extensive application of Crosley promotion, merchandising and exploitation services. Dunville said that "Sunburst" was responsible for introducing 123 new TV clients on Crosley outlets and proved that wise purchase of time in summer can yield retail sales equal to the volume achieved in the cool months.

## Hudson Ups Detroit TV

Detroit, Dec. 4.

The Hudson Motor Car Co. has purchased the United Press-20th Fox-Movietone News films for presentation on WXYZ-TV four nights a week.

This marks the first time in many years that Hudson has made an outright purchase. Heretofore it has been on a co-op basis.

## STEEL PROBE HEARINGS GET WJBK-TV AIRING

Detroit, Dec. 4.

In a sequel to the Senate Crime Investigating Committee (Kefauver) hearings, WJBK-TV trained its cameras Thursday (29) on gray-market steel dealers who squirmed and sweated under questioning of Sen. Blair Moody (D. Mich) and his Senate Small Business Subcommittee.

WJBK-TV was the only local station to pick up the hearings. The televised operation of the hearings lasted two hours.

## KEYL-TV Steps Up Pace; Inks as CBS Affiliate

San Antonio, Dec. 4.

George B. Storer, new manager of KEYL-TV for Fort Industries, has announced that \$65,000 in new equipment has been added to the outlet, including studio and film cameras, since he took over a month ago. Storer also announced that on Dec. 11, KEYL becomes the local CBS-TV affiliate. On that day, outlet will also increase operating hours, signing on at 1:30 p.m. At present outlet signs on at 3:55 p.m. weekdays.

Storer also plans additional studio programs and other improvements in programming and engineering.

## FC&B's Davis

Continued from page 32

offered was one in which only nine live clearances could be had. This despite the fact that the network had not yet sold the Kate Smith show, the New York origination, and had also earmarked for 'The Goldbergs' the half-hour which is yet to be sold. There are several other examples, but let us not labor the point.

Davis conceded that NBC and the other networks have the right to determine where they want to slot their originations. "But I think it is my business too. Because my business is getting the best buy I can for my clients. And the best buy might very well be a Chicago-originated show, where production costs are cheaper."

### 'Metropolitan Medames'

Davis used the case of the abortive "College Show," which his agency last summer blueprinted for one of its clients, reportedly Frigidaire. The tele show was to feature college talent, with Tommy Dorsey set as emcee. It was originally planned to do the show from Chicago, but when the most suitable time was available on CBS, which has no Loop facilities, the show was slated for New York. It was found that the same project, which was subsequently dropped,

would cost \$1,500 more per week out of Manhattan.

Davis listed the types of shows he believes Chicago could produce cheaper and perhaps better than New York. He placed particular emphasis on panel shows which conceivably could reflect a broader appeal if done from here.

"For my money, there is no argument that the people composing the cast of 'Down You Go' (a DuMont Chi-based panel offering) represents much more of a variety of American types of people, than do the 'Leave It to the Girls' group of metropolitan medames whose claim to fame rests on a certain degree of mannerly (sic) magnificence, plus a group of acid tongues nurtured on the gossip of plush booze parlors. But in this case I don't even have to base it on my own opinion. The ratings prove it," Davis said.

## WNHC's Fete

New Haven, Dec. 4.

WNHC, which joined the NBC network as a basic station yesterday (Mon.), observed the event with a special broadcast featuring station presy Patrick J. Goode and Mayor William C. Celentano.



### HOW Radio-Relay WORKS

The microwaves used for telephone and television transmission travel in a straight line. So relay towers, like those shown, are usually built on hilltops, about 30 miles apart. Each tower picks up microwaves from its neighbor, amplifies and focuses them like a searchlight with electronic equipment, then beams them accurately at the next tower. Radio and television programs and telephone calls can ride the beams at the same time.

## New skyway spans nation with words and pictures

On September 4, the Japanese Peace Treaty Conference at San Francisco was flashed by *Radio-Relay* and coaxial cable facilities to viewers throughout the nation, and coast-to-coast television was a reality.

This transmission of pictures across the United States has been made possible by the new transcontinental *Radio-Relay* system of the Long Lines Department of the American Telephone and Telegraph Company.

Behind this system are years of research and millions of dollars. Special equipment had to be designed and built. Personnel had to be trained in its special use.

Today, the value of the Bell System's television network stands close to \$85,000,000. Yet the charges for the use of this network are low — averaging about 10 cents a mile for a half-hour program. This includes both video and audio channels, all station connections, switching and local channel charges.

BELL TELEPHONE SYSTEM



Providing transmission channels for the radio and television industries today and tomorrow.

## TV's Goal-Line Stand

Continued from page 1

these factors, they contend, it will be proved that TV is not the culprit it's made out to be.

On the football front, Yale's athletic director, Robert A. Hall, told press and broadcasting reps in Philadelphia last week that a complete blackout of college football TV may be in the wind for next season. "If the Justice Dept. doesn't rule it illegal," backing up the National Collegiate Athletic Assn.'s just-completed experiment with controlled TV, Hall asserted that the barrage of opposition to the plan represented a planned campaign inspired by various "pressure groups."

In baseball, minor league proxy George M. Trautman bluntly warned at the league's annual convocation in Columbus, O., this week that unlimited broadcasts of major league games into minor league territories could spell the doom of minor league ball. Trautman said that "the time has come to determine whether or not the life of the minor leagues is more important than the financial stability of radio and TV companies."

Hall made his claim at a get-together of sportswriters and newsmen who went to Philly for the Army-Navy game Saturday (1). Gabfest was called by NCAA primarily to convince the press of the high intent and great sincerity of the association's program. But the TV and radio reps present, obviously annoyed with the plan, broke into open dissension during the question-and-answer session at the close of the meet, arguing primarily with Hall; Tom Hamilton, football coach and athletic director at the U. of Pittsburgh, and Ralph Furey, Columbia U. athletic director.

Hall shouted down opposition, principally queries by John "Chick" Kelly (WPTZ press agent) and Jim Dolan, of NBC. Chief squawk of all NCAA speakers was that opposition and questioning of legality of their whole football program was brought on by pressure groups—political, alumni and other inspired sources.

### Claims Nets Involved, Too

When Dolan asked Hall "if he did not mean to exclude the networks from the pressure groups fighting

NCAA programs," Hall made it very clear that he did not. "It would be interesting to have a record of the telephone calls made to the Department of Justice between February and September—right up to the start of the football season," Hall declared flatly.

In his own mind Hall said he was convinced of the legality of the program. The Yale official said he based the prediction of no TV football in 1952 on a canvass of colleges connected with NCAA and its experimental program.

Hall said 98% of the colleges were against continuance of grid TV "even on an experimental basis."

"I believe," the Yale man declared, "with support this solid we will overcome all the pressure groups, and let me say this definitely, that includes the television networks, the politicians who want to make capital of the situation, the alumni and all other selfish interests."

Hall was obviously burned up about the recent Justice Department opinion on the NCAA's program. He said the Government's anti-trust division never gave the NCAA a ruling on its TV experiment. "They didn't tell us it was illegal," he said. "In fact, they took no position at all. In October, 1949, they upheld greater restrictions on the broadcasts and televising of baseball games."

### Protect College Interests

Capt. Hamilton, who like Hall is a member of the executive committee appointed by the NCAA to solve the television problem, said that the issue had challenged the right of the colleges to protect their own interests.

"We are not required to give football away to the public. They don't have to put 'South Pacific' or any other musical hit on every TV set in the land. Why should the colleges be forced to show their games free? It's not our fault if the manufacturers and networks, in the desire to sell sets, offered as bait the fact that sports programs could be viewed. It costs tickets at the gate. If TV can't contribute to college football then let it go on showing Hopalong Cassidy."

Columbia's Furey carried the ball in outlining the results accomplished, although he shied at what he called the "364 questions," namely: "What was the effect on the college boxoffice through the grid blackouts?" and "What did the NCAA plan to do next year?"

Furey said the NCAA should have a workable knowledge of the experiment at the meeting in January in Cincinnati, at which time the NORC (National Opinion Research Center, of the University of Chicago, which is charting and making a survey of the whole pro-

## Double-Vision

Columbus, Dec. 4.

Two television stations, working entirely independent of each other, both debuted the same kind of program, carrying the same title on the same Sunday afternoon here Nov. 25.

WTVN, the Edward Lamb station, got on the air first at 1:15 p.m. with "Homes for Sale," a program of film and commentary sponsored by a local realtor to sell houses. At 4:15 p.m., WBNSTV, the Columbus Dispatch station, bowed in with its "Home for Sale" program sponsored by seven Columbus realtors. It also uses films and commentary to sell real estate.

WBNSTV program was fully publicized, but the WTVN show, which was waiting to be sold before going on the air, picked up a sponsor too late for any items in the Sunday paper and so went on unheralded, though earlier.

gram) would have turned in at least a preliminary report.

"Our experience this year," Furey said, "demonstrates that football fans everywhere want to see the college games telecast. We trust this will be possible in keeping with the best interests of all schools participating in collegiate competition."

"The NCAA made college football available to the TV audience of the U. S. this fall, although the majority of our members were opposed to such a program. According to NBC's figures, 35,000,000 fans saw live telecasts this season. Many of the conferences, including the Big Ten, were opposed to TV. If we had not instituted our program, there would have been less college football on TV. The NCAA saved football for the public."

### Minor Leagues In Red

Trautman's report showed minor league ball in the red for the second straight year of uncontrolled broadcasting and telecasting of major league games into minor league territory. Attendance in 1951 fell 18% below 1950 figures. That, in turn, represented a dive of 8,000,000 paid admissions below 1949—the last year in which agreements to control baseball broadcasts and telecasts were in effect. Eight fewer leagues are represented at Columbus than convened at St. Petersburg, Fla., a year ago. And it's possible that the total number of leagues may dip another notch, from 49 to 48, later this month when the Canadian-American League conducts its annual meeting.

TV's impact upon pro baseball and other sports has already generated a growing fear in most club officials, Trautman said. Declaring that baseball's minor leagues have been fully aware of the effects of radio and TV upon game attendance, he listed the following results of the uncontrolled broadcasts:

1. Nationwide broadcasts fill the air daily with highly colored descriptions of Major League play. The result of this constant hammering is that the fans in the smaller cities become more and more Major League conscious, frequently to the point where their interest in the local teams wanes and finally dies.

2. Loss of patronage to the Minors means financial failure for the Minors, and many leagues and clubs have already ceased to exist because of the radio umbrella. Minor league baseball cannot much longer withstand this wholesale invasion.

3. If and when Minor League baseball approached the end of the road, it will be only a matter of a little additional time before the source of player supply for the Majors will have dried up.

4. It should be apparent the problem is one for all baseball to study and to solve. As Collier's magazine put it so ably early this year, "The big brothers have eaten their little brothers." Major League broadcasts saturate the nation and telecasts threaten to become as common. Minor League broadcasts are a drug on the market. Local stations have traded local enthusiasm for a dramatic voice or an action picture from some distant place.

The Minor League structure steadily shrinks—from 59 leagues with 445 clubs in 1949, to 49 leagues with 356 clubs. Attendance has shown even a further decline: from 43,700,000 to 27,000,000 (1951 attendance is 18% under 1950).

Trautman declared: "In the face of this picture, it is difficult for

me to understand how any major league club could conceive it to be in its ultimate interest to engage in virtually unrestrained broadcasting. I realize that repeal of the Major League rule (for broadcasting control) was primarily the result of outside pressures, but nobody has suggested to me that any major league club, acting solely and only on its own, could be charged with any evil motive in deciding to place reasonable restraints upon the broadcasting of its own games. The solution is squarely in the hands of the individual club, Major or Minor, which has the legal right and moral obligation to exercise a reasonable restraint over its broadcasting and telecasting policies."

## 'Regular' TV Doesn't Hurt B.O., New Survey Shows

Washington, Dec. 4.

Televising games doesn't hurt baseball if it's done regularly but "televising a few selected games is not a good policy . . . because it tends to make each telecast a special event." This is the finding of Jerry Jordan in his third annual survey of TV and its effect on sports attendance.

A condensation of the survey was sent out to baseball executives last week by the Radio-Television Manufacturers Assn., which subsidized the study. Glen McDaniel, NARTB proxy, promised that the manufacturing industry will devote considerable efforts to promoting attendance at games. He expressed hope that through cooperative activities a way will be found "to make television realize its full potential in promoting and strengthening our national games."

Jordan found that the major league clubs which regularly televised all home games or all daytime games played to 234,000 more customers last season than in 1950 while the seven clubs which restricted or eliminated TV played to 1,485,000 fewer patrons. "These figures," he said, "would offer substantial evidence of TV's promotional value, except for the fact that the clubs televising consistently had a better performance record as a group. And performance in all entertainment is usually the major factor at the gate."

Fees totaling \$4,562,312 received by the majors in 1951 for sports-casting rights (including the World Series and the All-Star Game), said Jordan, "are a bright spot often overlooked when only attendance figures are studied." He pointed out that this sum is nearly twice the entire gate receipts of the National League in its biggest pre-war year—1940.

Jordan sees a bright future for sports-casting. "Television already," he concluded, "is bringing in a very satisfactory new source of revenue. And this is not the peak; the intake will increase. Theatre television is developing and hundreds of new TV stations are going to be built. It is entirely possible that very large fees for big events and 'hot games' may swell the total far beyond anything we know today."

## NEW COM'L FORMAT DUE IN STONE TEXACO VAMP

Texaco Star Theatre is switching from the pitchman commercial after the Dec. 25 show. Sid Stone will make his last appearance with the Milton Berle show on that date.

Kudner agency is currently shopping around for a new format for the middle commercial. It's the first major change on that season since it started over three years ago. Stone has been one of the permanent company since the program's inception.

Berle will vacation for two weeks on Jan. 8 and 15. He's slated to leave for Palm Springs around Jan. 2.

## ABC Sound Effects Men Vote IATSE Vice NABET

Sound effects men of ABC and ABC-TV last week voted, with one dissenting vote, for representation by International Alliance of Theatrical Stage Employees, AFL. Until Oct. 31, the soundmen had been repped by National Assn. of Broadcast Engineers and Technicians, CIO.

National Labor Relations Board had rejected NABET's contention that the soundmen should be lumped together with the existing unit of engineers. NLRB, granting IATSE petition for an election, said that the soundmen constitute "a division of the program department," while the engineers are "responsible for the transmission" of the programs.

## San Antonio's AM Bid

San Antonio, Dec. 4.

The Southwest Broadcasting Co. has applied to the FCC for a license to build a new standard broadcast outlet here, to cost an estimated \$50,000. Outlet would operate on 990 kilocycles daytime, with 1,000 watts.

Principals include Leslie C. Smith, holding 30%, Frank Stewart, 20%, Edward C. James, 30% and John H. Mayberry 20%. Smith is a stockholder in KUNO, Corpus Christi. James is prez of KCFY, San Marcos, and KTXN, Austin. Stewart is manager of KTXN, while Mayberry is a stockholder, manager and chief engineer of KUNO.



Now starting on NBC's  
ALL STAR REVUE  
Saturday's 9:30 p.m. EST  
Mgt. William Morris Agency

## 5 Kilo is Killo-Dillo In WFIL-adelphia

You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's \$6 billion market zone.

Best way to break the ice in this area of 4,400,000 people and \$6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in all 147 "home markets" outside city limits where a majority of the area's population lives and shops.

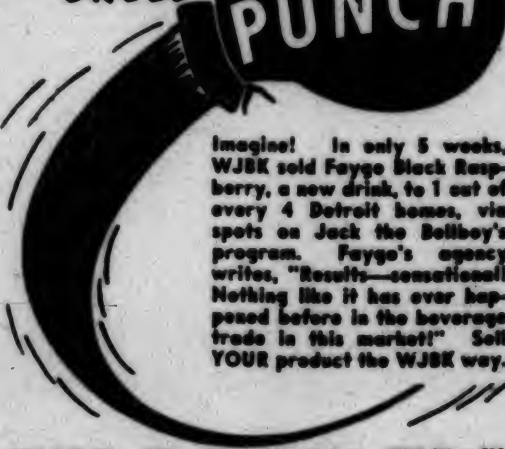
And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,000,000 people with more than \$6 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

**WFIL**

The Philadelphia  
Inquirer

**WJBK delivers the Goods**  
**YOUR GOODS... WITH SALES**



Imagine! In only 5 weeks, WJBK sold Faygo Black Raspberry, a new drink, to 1 out of every 4 Detroit homes, via spots on Jack the Bellboy's program. Faygo's agency writes, "Results—sensational! Nothing like it has ever happened before in the beverage trade in this market!" Sell YOUR product the WJBK way.

**WJBK-AM-DETROIT**

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

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Represented Nationally by THE KATZ AGENCY, INC.



## 'American' November B.O. Topper

Continued from page 4

near the end of November, aside from "Story," "Quo Vadis," "Rackety," "Worlds Collide" and a few others, indicate very strong future prospects. "10 Tall Men" (Col.), just getting under way the final week in November, looks like one of the best possibilities. The Bert Lancaster starrer reflects public interest in highly melodramatic fare.

"Starlift" (WB), which finished ninth one week, hints some grossing possibilities, although a bit spotty thus far. "Strange Door" (U), also new, did well on some of its first playdates. "Too Young to Kiss" (M-G), a seventh-place winner in its final week, was inclined to be uneven, with some of cries hopping on it.

"Fixed Bayonets" (20th) was not smash on its first date in N. Y. "FBI Girl" (Lip) was strong on its initial engagements. "Ft. Defiance" (UA), another newcomer, started out big in Denver.

"Lavender Hill Mob," which started out sock in some arty houses, gathered enough momentum near the end of the month to finish as ace runnerup film one week, playing in some eight key cities.

"Golden Girl" (20th) managed to rack up some sizeable coin the two weeks it was no release although inclined to be spotty. First week out it ranged from neat to light but improved on its showings Thanksgiving week. This musical, which appears to be suffering from lack of strong marquee names, may be heard from additionally in the weeks to come.

"Honeychile" (Rep), another new entry, came through with some solid biz dates. "Capt. Fabian," from the same company, added some sizeable coin to previous month's bookings. "Let's Make It Legal" (20th) apparently never did get started last month, best showing being a runnerup position one week.

"The Well" (UA), which proved a toughie to sell right from the start, managed to wind up 10th one week in November. "Texas Carnival" (M-G), which also won a

10th position one week, added considerably more coin during the month. Pic was seventh in October national listings.

"Day Earth Stood Still" (20th), sixth in October, wound up its important key-city dates last month but managed to cop a sixth place one week and runnerup another. "Iron Man" (U) ranged from okay to big last month.

### FM

Continued from page 38

distributors, window and point-of-sale displays with plugs for FM station programs, spot transcriptions with dealer tie-ins for use on AM and FM stations, and co-operative newspaper advertising to be run in cities in the areas with FM stations.

To tie in with appeals to radio listeners for home trial demonstrations of FM sets, broadcasters will arrange special FM programs.

Among those representing RTMA were Glen McDaniel, RTMA proxy; Herb Guenin of RCA; Jim Farley of General Electric; H. V. Onorati of Crosley, and Grigsby. Morgan Greenwood of Philco was unable to attend but assurances were given that Philco will cooperate.

Broadcasters were represented by Ben Strouse of WWDC in Washington; Everett Dillard of WASH in Washington, and Fellows. NARTB staffers also present were C. E. Arney, Jr.; Robert Richards and Oscar Elder.

### Employees Demand

Continued from page 31

case of an application for a transfer license.

IBEW claims its last contract with WINX does not terminate until June 15, 1952 and that the previous owner, William Banks, bound himself to a clause covering "employer, its lessees, successors or assigns." However, the union asserts, following approval by FCC last month of the transfer to Eaton, Banks terminated the employment of the technicians, effective last Thursday (Nov. 29), thus affecting "valuable seniority rights" of men who have worked up to 11 years for WINX.

The union requested that the approval of transfer be set aside unless Eaton resumes the obligations of the current agreement between Banks and IBEW.

### ABC-UPT

Continued from page 30

presenting "any relevant evidence" he may have.

AB-PT previously opposed an effort by Fanchon & Marco, theatre operators, to intervene in the proceedings and were sustained by FCC on grounds that F&M are not "a party in interest." This denial does not prevent F&M from offering testimony at the hearings but precludes them from cross-examining ABC and UPT witnesses. It's the cross-examination that could drag out the hearings.

F&M had an anti-trust suit pending against Paramount Pictures Corp., growing out of a leasing arrangement for the Paramount Theatre in Los Angeles. Company claims theatre would be injured by the proposed AB-PT merger.

## KSL SPLITS AM-TV SETUP; REGIONAL WEB

Salt Lake City, Dec. 4.

Radio Service Corp. of Utah, owners of KSL and KSL-TV, CBS outlets, have just about completed the complete separation of the operations of the two stations.

In their announcement, Ivor Sharp, executive v.p., and C. Richard Evans, v.p., pointed out the personnel shakeup was effected with two objects in mind. First, to set the stations up as independent units, and second to set the groundwork for the new regional net now jelling at KSL.

Net is still in the planning stage, with no name chosen yet, and number of stations is indefinite, although it will probably end up with between six and 10 outlets in Utah, Idaho and Montana.

Under the new setup, Evans retains his two-station supervisory capacity as g.m. D. Lennox Murdoch, former operations director for video, is now station manager, while Eugene M. Halliday, former TV sales chief, is now KSL manager. Frank B. McLatchy, KSL sales manager, is slated to head the new net.

Edward B. Kimball has been moved from AM program director to TV sales chief, and Joseph A. Kjar, Kimball's former assistant, now heads KSL's program setup.

## Charlotte as Important Terminal In New TV System for Carolinas

Greensboro, N. C., Dec. 4.

A wider range of television entertainment soon may be provided Greensboro area video set owners, if the FCC approves a petition, which the American Telephone and Telegraph Co. now has before it, to increase the number of microwave radio relay channels for TV in this area.

Authority to increase the number of microwave radio relay channels serving the Southeast by six is being asked of the FCC, Parks D. Hunter, Southern Bell Telephone Co. district manager, said here.

Hunter said the initial system will be placed in operation next spring with four channels between Atlanta and Washington. In addition, the telephone company is seeking the right for four additional channels between Charlotte and Atlanta, and two more between Charlotte and Washington. Provided permission is gained for these channels, Hunter said, they will be placed in operation during the summer of 1953.

Charlotte, already connected to a coaxial cable running north to Washington and south to Jacksonville, will become an important terminal on the new system, serving

as a terminal station for both North and South Carolina. At that time, Hunter said, it will be possible for telephone communications and television programs to be taken from or placed on the system.


The Atlanta-Washington route will be made up of 17 relay stations, spaced at intervals of approximately 25 to 30 miles. Included in the system will be four towers in North Carolina—at Greensboro, Charlotte, Thomasville and Cleveland. The relay route will be integrated with the nationwide network of wire, cable and radio relay system of Bell's long lines department.

### Texas Gabber Killed

Odessa, Tex., Dec. 4.

Tom Edwards, chief announcer for KOSA, was found shot to death in the studios by Mrs. Louise Mims, another employee. She stated that a .32 caliber pistol lay near the body.

Edwards was the only announcer on duty at the time. John Guffey, continuity director, said he was listening to the outlet, noticed the announcer didn't come on as scheduled.



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of America"—virtually the same cost per thousand in 1946 (before television).

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# Top Name Jazz Concert Packages Find B.O. Bonanza On Road This Year

The lure of name musical attractions has taken the play away from ballrooms during the past fall months and brought it into concert halls, arenas and auditoriums. According to Norman Granz, promoter of Jazz At the Philharmonic, the road was able to carry four separate concert units this season at an overall b.o. upbeat while the territory operators are still battling sluggish attendance.

Although there's more coin around these days, Granz claims, the kids don't feel they're getting their money's worth with just a single name band and they hold out until an all-star lineup comes their way. Such units as JATP, the Billy Eckstine-George Shearing team, for which he promoted 21 dates, and the Duke Ellington-Sarah Vaughan-Nat (King) Cole package got the big loot. Stan Kenton, who concertized solo, was an exception because he's already got a strong following.

Out on his 11th year with JATP, Granz noted that there's been a definite growth of jazz enthusiasts. Towns, where we previously played only one engagement, he claimed, were able to carry two shows and theatres where we previously hit two-thirds capacity played to SRO. JATP, which wound up Nov. 22, played 48 dates in 10 weeks, and although Granz refused to give out any figures, he admitted that the b.o. take was more than 30% better than last year. Unit featured Ella Fitzgerald, Flip Phillips, Lester Young, Roy Eldridge, Gene Krupa, and Illinois Jacquet among others.

Granz is currently mulling plans to take a JATP unit on a European trek. Although there's plenty of jazz acceptance there, he admits, there's little payoff for an American promoter or entertainer. The dollar exchange on the Continent is so out of proportion that a troupe is lucky to break even. Such cities as Brussels, Zurich, Stockholm and Copenhagen have a large jazz following, but with the tremendous outlay needed for transportation costs, only small groups can hope to beat their overhead.

## Eckstine-Shearing Pack Solid 16G In Double N.Y. Concert

Billy Eckstine and George Shearing, in their second annual concert stand at New York's Carnegie Hall, pulled a near-SRO gross of \$16,000 in their two-performance stint last Saturday (1). Duo naturally attracted mostly their most avid aficionados and, with enthusiastic mitting to back them up, socked across a two-and-a-half hour cavalcade of their top tunes at each of the two shows.

Their tour, promoted this year by Norman Granz, has hit bigger grosses on the road. (In Seattle, for example, playing in an auditorium with a bigger capacity than Carnegie, they pulled \$13,000 in a single performance.) But their N. Y. take this year was bigger than last year, evidencing that there's a sufficient audience for such shows in the usually staid confines of Carnegie Hall to support such a venture at least once a year—or as long as Shearing and Eckstine remain near the top of the recording artists.

As an added attraction, Granz had a seven-man "all star" jazz combo. While these musicians were good, it was Shearing and Eckstine the fans had come to see and the concert rolled best while they were on. Eckstine, of course, projected hep showmanship along with that ultra-smooth baritone. His gestures, soft-spoken intros to his songs and those pash renditions are all grooved for bobbysox reaction. And his fine phrasing and habit of sliding his notes over and around the melodic lines of a tune are socko.

Eckstine ran through virtually his entire catalog of M-G-M disks, tossing in a few others he has not recorded as well. Tunes ran the entire gamut, from his opening "Fine and Dandy" through such of his bestsellers as "I Apologize" and "Caravan" to a straight rendition of "Old Man River," which had longhair overtones. He also came up with an unexpected "Shanghai,"

(Continued on page 54)

### M-G-M Pacts Alstone

Alex Alstone, composer-pianist, has been linked to a waxing deal by M-G-M Records under which he'll cut his own compositions in album form. He is composer of "Symphonie" and the current ballad, "My Concerto."

Alstone, who came to the U. S. from France six years ago, is now a U. S. citizen.

## Cuffo Plugs for Jazz Bookings Get Station KO

Radio station sales staffers around the country have clamped down on local disk jockeys who've been handing out cuffo plugs for touring jazz concerts and band dates skedded to play their town. The time sales men have been squawking steadily that the jocks have been curtailing the station's revenue by announcing the place and date of an engagement after spinning the band's platter or a jazz disk.

Promoters and advance men have discovered that the jocks have been brought into line by the sales staff and won't use a puff on a coming engagement unless some coin has been shelled out to the station for spot announcements. Most promoters aren't beefing about the extra cost. With an outright time buy they can be sure of their radio promotion while, heretofore, they had to rely on the jock's integrity for the puff announcements.

According to some promoters the time buying outlay hasn't cut down the necessity of romancing the jocks. You've still got to get your records played and usually a friendly jock will come across with more air spins than allotted by the time buy.

Hartley Music chartered to conduct a music publishing business in New York. Directors are Otalie and Anna Mark, of N. Y. Capital stock is 200 shares, no par value.

### Best British Sheet Sellers

(Week ending Nov. 24)

London, Nov. 28.

Longing for You	Sterling
Because of You	Dash
Too Young	Sun
Tulips and Heather	Fields
I Love Sunshine	New World
Loveliest Night Year	F.D.&H.
My Liberty Belle	Dash
Rosaline	Reine
Beggar In Love	Cinephone
Sweet Violets	Morris
Shanghai	Harms-Connelly
My Truly Truly Fair	Dash

### Second 12

Too Late Now	New World
Be My Love	F.D.&H.
Allentown Jail	Bourne
If You Go	Maurice
Vanity	Sun
I Wish I Wuz	Maurice
Kentucky Waltz	Southern
Chr's ph'r. Col'mb's Connelly	
Lullaby of Broadway	Feldman
Love's Roundabout	Cinephone
Unless	F.D.&H.
White Wedding	Arcadia

### Handy Back to Beale St. To Plug Football Game With Old Jazz Sidemen

Memphis, Dec. 4.

W. C. Handy, "father of the blues" and surviving members of his original band, returned to Beale Street here Monday (3). Handy, now 78 years old, led his band in four short street corner concerts during the day to advertise the Blue Bowl football game for the benefit of the Christmas Charity Fund of the Beale Street Elks.

Lieut. George W. Lee, Beale Street business man, rounded up the surviving members of the band, which around 30 to 35 years ago played the dances in all the swank Memphis and mid-south spots. In addition to Handy on the trumpet the band was composed of John Yancey, cornet; Otto Lee, trumpet; Alex Hunt, trombone; Gilbert Fowler, saxophone; Richard Ross, guitar and James Kirk, cornet. "Uncle Bob" Young, hot clarinet with the band in the old days, was unable to appear as he has been in a hospital for several months.

The re-assembled orch also stopped for a bit of playing on Beale before the spot where Pree-wee's Restaurant once stood, on the corner of which Handy did considerable of his composing.

# Jocks, Jukes and Disks

By MIKE GROSS

Nat (King) Cole: "Here's To My Lady"—"Miss Me" (Capitol). "Here's To My Lady" becomes an important ballad entry via Cole's expert etching. The romantic lyric and warm melody excellently showcase the simple sincerity of his styling. It's a captivating side which should ride high on the jock and juke lists. Cole gets the most out of "Miss Me," a routine number. Backing of the Les Baxter orch on the coupling is an important plus.

Guy Lombardo Orch. Evelyn Knight: "Snowflakes" (Green Sleeves) (Decca). Guy Lombardo-Evelyn Knight tandem has a fair commercial potential. Both Miss Knight and Lombardo deliver with taste and craftsmanship but the sides aren't strong enough for sock impact in current market. "Snowflakes" is a pleasant cold season ditty which Miss Knight sells nicely to a typical Lombardo backing. Reverse is a spirited rendition of the old English folk tune.

Murray Arnold: "Blue December"—"It's All Over But The Memories" (King). Murray Arnold, who has been grinding out top grade platters on the King label, dishes out more of the same with a pair of solid ballad entries on his latest release. Arnold's class piping will rate plenty of spins. He does a standout job on "Blue December," a moody number, and sentimentalizes effectively on "Memories." He gets a good assist from the Russ Case orch.

Georgie Auld: "Manhattan"—"Solitaire" (Coral). "Manhattan," the Rodgers & Hart oldie which got back on the platter parade via a showcasing in the RKO film musical, "Two Tickets To Broadway," is taken for a neat tenor sax ride by Georgie Auld. Although Lorenz Hart's clever lyric is omitted, Auld's top sax virtuosity makes it a highly listenable item. Should click in special jock circles. On the Coral reverse, Auld gives "Solitaire," a current pop ballad, a first-rate tenor sax workover. Jud Conlon's Rhythmaires are okay in their brief choral backing assignments.

Ann Gibson: "If I Can't Have You All To Myself"—"You're Gonna Love Somebody Someday" (Capitol). Latest addition to Capitol's femme contingent, Ann Gibson, impresses as a comer in the platter sweeps. She handles a lyric with clarity and understanding and knows how to project an intimate mood without going overboard. Thrush's refreshing styling should get her plenty of plays. "All To Myself" and "Somebody Someday" are good commercial bets. The former may have the edge because of Jerry Shand's slick trombone solo background.

Erroll Garner: "Fine and Dandy"—"Sophisticated Lady" (Columbia). A pair of oldies get an expert sampling of Erroll Garner's keyboard modernization on this coupling. His pianistic technique and imaginative arrangements bring new color and an exciting flavor to these standards. They're standout alices and should bring in a batch of new Garner devotees. "Fine and Dandy" is given an infectious bouncy interpretation, while "Sophisticated Lady" displays his change of pace virtuosity in its stylized slow tempoed treatment. Garner is complemented excellently by Shadow Wilson on drums and John Simon on bass.

Mills Bros: "Be My Life's Companion"—"Love Lies" (Decca). The Mills Bros. have a good chance to get back on the jock and juke lists via "Life's Companion." It's a catchy tune with a rhythmic beat and a cute lyric. Slice shows off the Mills' harmonizing talents to advantage and they deliver with an appealing zest. The Decca slip-over never seems to come alive despite another expert workover.

Ella Mae Morse: "Sensational"—"Tennessee Saturday Night" (Capitol). "Sensational," a bolero tempoed tune, gets a good workover via Ella Mae Morse's rendition but the competition from Eileen Wilson's superlative Decca etching may stilt its potential. Miss Morse's piping is more potent on "Tennessee Saturday Night," an alfalfa flavored item. With songs of the cornbelt calibre still dominating the market, it holds up as a strong entry for sectional jock and juke spins.

The Modernaires: "October 32nd, 1902"—"Stompin' At The Savoy" (Coral). "October 32nd, 1902" is a futile novelty attempt with a routine melodic beat and a lyric as cumbersome as its title. Modernaires get some spirit into the slice but it's a hopeless effort. They show up to better advantage on their workover of the standard "Stompin' At The Savoy." Their solid harmonizing gets the most out of this jazz classic and makes it an okay jock and juke bet.

Dick Haymes: "Bouquet of Roses"—"Anytime" (Decca). Dick Haymes builds "Bouquet of Roses" into a platter parade potential with a warm piping performance. He brings an added intimacy to the romantic lyric which should click with the femme trade. Tune's simple but charming melody should also have some effect on the juke spins. "Anytime" is too slow moving to get anywhere.

### Platter Pointers

Nick Perito orch revives the oldie, "I'll See You In My Dreams," tastefully on the Coral label. Dean Martin's slice of "Sailor's Polka" has lots of bounce but slight commercial possibilities (Capitol). Alan Holmes orch has an okay side in "I Gotta Have Another Chance" (King). Al Lyle's orch gets some spirit into "Ain't She Sweet" (Tuxedo). Andrews Sisters workover of "The Blond Sailor" on Decca makes it a good commercial bet. Sidney Torch orch gets lots of color into a tune of gypsy genre, "Yaass" (Coral). Bob Eberly and the Les Baxter orch have a good side in the folkie "I Can't Help It" (Capitol). Jan Garber has a fair seasonal entry in "Toyland Jubilee" (Capitol).

Standout folk, western, blues, rhythm, religious, polka, etc.: Red Foley and Ernest Tubb, "I'm In Love With Molly" (Decca). Paul Gayten orch, "Lonesome For My Baby" (Okeh). Ray Smith, "These Things Shall Pass" (Coral). The Jubilaires, "I've Done My Work" (Capitol). Red Foley and Roberts Lee, "Night Train to Memphis" (Decca). Sunset Jubilee Singers, "Raslin' Jacob" (Okeh). Skeets McDonald, "Fuss and Fight" (Capitol). Tom Glaser, "Big Rock Candy Mountain" (Young People's Records).

### Wallichs to N. Y. For Cap Hdqtrs. Switch

Glenn Wallichs, Capitol Records prexy, arrived in N. Y. from his Coast headquarters Monday (3). He'll supervise plans for the diskery's N. Y. office switch to larger quarters in the Mutual Life Building. Move is expected to take place early in January.

## VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 1

1. SIN (9) (Algonquin)	Eddy Howard	Mercury
2. COLD, COLD HEART (11) (Acuff-R)	Four Aces	Victoria
3. BECAUSE OF YOU (18) (Broadcast)	Savannah Churchill	Victor
4. JEALOUSY (4) (Harms)	Tony Bennett	Columbia
5. DOWN YONDER (9) (Southern)	Tony Bennett	Columbia
6. SLOW POKE (5) (Ridgeway)	Bob Crosby	Capitol
7. LITTLE WHITE CLOUD (1) (Spier)	Frankie Laine	Columbia
8. UNDECIDED (6) (Leeds)	Champ Butler	Columbia
9. AND SO TO SLEEP AGAIN (7) (Pastor)	Del Wood	Tennessee
10. DOMINO (4) (Pickwick)	Eddie Smith	King

### Second Group

CHARMAINE (Lion)	Pee Wee King	Victor
I GET IDEAS (16) (HUP-R)	Eddie Smith	King
SHRIMP BOATS (Disney)	Roberta Lee	Decca
CRY (Mellow)	Johnnie Ray	Okeh
WORLD IS WAITING FOR THE SUNRISE (9) (Crawford)	Ames Bros.-Les Brown	Coral
I TALK TO THE TREES (Chappell)	Patti Page	Mercury
TURN BACK HANDS OF TIME (3) (Choice)	Tony Martin	Victor
BLUE VELVET (Meridian)	Mary Mayo	Capitol
OUT IN COLD AGAIN (Santly-J)	Mantovani	London
CALLA CALLA (Southern)	Gordon Jenkins	Decca
IT'S ALL IN THE GAME (Wiltmark)	Four Knights	Capitol
I WON'T CRY ANYMORE (United)	Tony Martin	Victor
JUST ONE MORE CHANCE (Famous)	Louis Armstrong	Decca
UNFORGETTABLE (Bourne)	Jo Stafford	Columbia
	Dolores Gray	Decca
	Johnnie Ray	Okeh
	Les Paul-Mary Ford	Capitol
	Tony Bavar	Victor
	Eddie Fisher	Victor
	Tony Bennett	Columbia
	Richard Hayes	Mercury
	Vic Damone	Mercury
	Tommy Edwards	MGM
	Tony Bennett	Columbia
	Les Paul-Mary Ford	Capitol
	Nat "King" Cole	Capitol

Figures in parentheses indicate number of weeks song has been in the Top 10.



# Major Pubs Look to Kapp Paving Way at RCA for 'Back to Melody'

With Dave Kapp stepping into the RCA Victor pop artists' repertory spot this week, major publishing execs are looking forward to a renewed stress on class tunes, as against novelty and gimmick disks, in Victor's waxing prospectus. Publisher optimism has been cued by the "where's the melody?" approach associated in trade circles both with Kapp and George Marek, Victor's overall A&R chief.

Tipoff to the pubs on the new regime has been Kapp's ribbing remark that he plans to try the "most unusual" gimmick of all—a record only great songs, to the finest arrangements, with the top artists and orchestras. Pubs are hoping that Victor's weight in the industry will be the decisive factor in reversing the current market trend towards souped-up wax sounds in which the melody has been lost in the shuffle of technical wizardry of echo chambers, voice-dubbings and other electronic effects.

Current predicament of the pop tune field is spotlighted by a trade wag—that if Jerome Kern were alive today, he probably wouldn't get his songs recorded or published. For the past couple of years, the situation has developed to the point where many publishers have been deliberately bypassing the good songs in favor of the bad ones, the theory being that if a number were "bad enough" it could break for a fast hit.

Publishers are anxious to see the Marek-Kapp policy click at Victor because it will enable them to get back to fundamentals of the music business. Instead of waiting for the "rocking-chair" novelty hits to come out of the blue, they will be in a position to lay out plugging schedules on class tunes and work intensively on them.

Experience of the past couple of years has shown that pubs make little money on the novelties. Even the top hits on wax in this category have not been sheet music sellers, whereas such ballads as "If," "Be My Love" and "Too Young" have paid off in substantial copy sales, and that's where the big profit for publishers is found.

## Clarify 'P.D. Status' On Copyright Tunes For 3 Disk Firms

Three disk companies were brought into line last week for releasing copyrighted tunes with "public domain" credits on the label.

Larry Spier's music firm got Decca to change the p.d. status of "Put Your Little Foot Right Out" on a Russ Morgan disk, since the tune was in Spier's catalog. King Records also released the tune as a p.d. instrumental by pianist Murray Arnold under the title of "Varsoviana," but will give Spier billing in the future.

Mercury Records had a similar problem with Leeds Music on its release of the oldie, "Down in the Valley," in a Patti Page version. While "Valley" is in the public domain, Mercury used the copyrighted Leeds arrangement and hence agreed to drop the p.d. credit on the label.

## Avakian Back From 8-Week Europe Tour

George Avakian, head of Columbia Records' international division, returned to New York yesterday (Tues.) after an eight-week tour of Europe. He accompanied his wife, violinist Anahid Ajemian, and the latter's sister, Maro, a pianist, on their concert swing around the Continent.

Avakian, who is also Col's jazz authority, is prepping release of a Big Beiderbecke album as part of the company's "Golden Era" series of reissues.

## Herb Kenny's Own Combo

Herb Kenny, former member of the Ink Spots and brother of Bill Kenny, recently organized a vocal combo billed as the Herb Kenny Quartet.

Group will record on the indie Prestige Record label.

Songpluggers  
**Ray Walker**  
recalls the glimmer of the  
**Early Tin Pan Alley**  
...  
an interesting feature in the  
upcoming  
**46th Anniversary Number**  
of  
**VARIETY**

## 'Pickup' Orchs No Help to Biz

Mushrooming of pickup orchs playing the eastern ballrooms is seen by agency men as a contributing factor to the band biz downbeat. According to the agencies, ballroom ops are steadily calling for inexpensive pickup bands to be headed by a name instrumentalist. In an effort to cut down overhead, the ops are becoming self-styled impresarios demanding that orchs of 10 or 12 sidemen be formed to fit their budget.

The hybrid orchs are usually whipped together overnight, and since the majority of the sidemen are unaccustomed to playing together, they generally produce a listless, unbalanced sound. Although the ops get these groups at scale, they're having a tough time winding up in the black, since the dance crowd is learning to shy away from the date that don't feature established name bands.

The ops, however, are continuing. (Continued on page 54)

## JOHNNIE RAY HITS BIG COIN VIA DISK CLICK

Importance of a disclick in building an artist's notoriety and theatre date fee is again evidenced by Johnny Ray's skyrocketing via his Okeh etchings. On the basis of the big noise created by "Cry" and "Little White Cloud That Cried," Ray's figure has gone up from scale to \$1,700 weekly.

He's already played the Town Casino, Buffalo, at that price and is slated for a return there early next year at \$2,000 weekly. It's understood he'll get a New York showcase soon at New York's Copacabana nitery.

## Decca Cites Lombardo

Guy Lombardo received a gold platter on his Saturday night (1) Mutual radio network show from Decca for his cut of "Winter Wonderland," which hit the 1,000,000 sales marker this fall. Decca pres Milton R. Rackmil made the presentation.

The Andrews Sisters, who made the side with Lombardo, were given the gold disk a couple of weeks ago.

## Local Yen to Go Live Hits Band Remotes on Webs

Pressure on owned-and-operated stations to make coin by building local commercial shows is affecting the networks' feeding of sustainers to their affiliates. One result has been a cutback in the airing of dance band remotes on ABC.

Due to the fact that ABC's Gotham key, WJZ, went in for local programs on which it could realize cash, the network had to drop pickups from New York hotels and, instead, was feeding the chain the band remotes from Chicago. Now, however, ABC's WENR in the Windy City is also skedding local stanzas in the 11:30 p. m. period, which means that band pickups from Chi are also being fixed. In their place ABC is beaming sustainers, such as the Economic Cooperation Administration's "Concert of Europe," the Pan-American Union's "House Party," and the Army-produced "Operation Dixie" waxes.

There has always been a long line of hotels and clubs waiting to have their orchs fed to a network. And frequently a band would take a hotel date primarily because it had a wire, with the leader figuring that the publicity value of a chain showcasing is well worth while. Webs have been happy to air the remotes, which filled their skeds without programming costs. Additionally, they generally get \$100-\$150 a week from a hotel for the line costs, making a small profit on the operation.

With line charges increasing, hotels are less keen for a network remote if they can't get an outlet in their own city, which is now becoming the case as the chain keys beam their own commercial or participating programs. Thus the diminishing time available for remotes is being more drastically cut.

During the summer some webs skedded more remotes as a cheap way of filling hiatuses. But now the nets are figuring that they can do better by operating their o-and-o's as local entities and the baton-wielders are doing a burn.

# Pub Tension Soars Over Pressure By Disk Cos. on Bally Coin Co-op

**John Abbott**  
Recalls the heyday of British Composers in relation to the  
**International Rise of U.S. Songsmiths**  
...  
one of the many editorial features in the upcoming  
**46th Anniversary Number**  
of  
**VARIETY**

## Col. Dutch Co. In Exchange Deal

In a major switch affecting its foreign hookups, Columbia Records has concluded a deal with the Philips Co. of Holland for exchange and distribution of masters in England and the Continent. Part was recently negotiated in this country between Jim Conkling, Columbia proxy, and reps of Philips.

Deal with Philips, largest manufacturer of electronic equipment in Europe, means that Columbia's long-standing agreement with the British EMI (Electrical & Musical Industries) has been terminated. The Columbia-EMI pact expires in a few months.

## DECCA INTO JAP MKT. VIA TOKYO CO. DEAL

Decca Records has moved into the Japanese market via a deal with the Teichiku Record Co. of Tokyo, which will press and distribute the U. S. masters in Nippon. The deal follows moves by several publishers to establish offices in Japan as a result of the popularity of U. S. music there due to American occupation troops.

Despite the recent Japanese Peace Treaty, however, currency remittances from Japan are still restricted due to a shortage of dollars.

## M-G-M Pockets Keys

Further augmenting its rhythm and blues stable, M-G-M Records inked The Keys, vocal-instrumental combo, to a long term pact. Group previously etched on the London label.

Long-standing tension between major publishing firms and disk companies over promotional budgets is currently coming to a boil. Publishing execs are squawking bitterly over increasing pressure from the diskers for them to assume the lion's share of disks' promotional costs.

Present situation represents an accumulation of resentment by the pubs who feel that the diskeries are getting out of hand with their pressure tactics. In many cases the pubs are openly told that failure to come across on promotional budgets, including advertising spreads, will mean that their future tunes will not be given proper consideration.

Pubs are particularly incensed because their promotional costs for disk versions generally result in little return for them. With the pub only getting a maximum of 10 a side royalty, an outlay of \$200 generally represents more than he will get back from his disk royalties on that tune. The publishers have been forced to go along with the diskeries on the hope that a hit will break through with attendant high sheet music sales on which the pub payoff is more substantial.

At this stage of business, individual pubs, while angry, are reluctant to resist the diskies by themselves. Efforts, however, are being made to organize a solid front of the major publishers, possibly through the medium of the Music Publishers Protective Assn., to tell off the wax works.

Some of the major artists are also pressuring the pubs to come through with big promotional outlays on the tunes which they record. In some instances, artists are turning down tunes if a promotional campaign isn't guaranteed.

## New Disk Co. Ties In With Random House On Educational Series

In a major educational disk venture, a new outfit, Enrichment Materials, Inc., has tied up with the Random House book firm for a wax series based on the latter company's series of historical tomes for high school students. Random House series, titled "Landmark Books," are being cut down to 15-minute dramatizations on the disks, which will be marketed through regular retail as well as academic channels.

The disk project is being sponsored by a group of topflight educational leaders, who see it becoming a valuable teaching adjunct. Martha Huddleston, head of the Teen Age Book Club, is piloting the wax series, which will debut on the market early next year. Random House and the authors of the "Landmark" books will participate in the disk sales via a royalty deal.

The Enrichment Materials firm is initially packaging four sets dealing with the discovery of America, the pony express, the California gold rush and landing of the Pilgrims. Future sets will cover the remainder of the 20 books in the "Random House, 'Landmark'" series. Howard Tooley is writing and producing the wax versions, with Bob Bell directing.

Columbia Transcriptions, Columbia Records' custom record division, is pressing the wax sets on regular long-play disks and in 78 rpm form. Price of the albums will be fixed after production costs on the first four are determined.

## Capitol Hikes Dividend To 25c on Common Stock

Hollywood, Dec. 4. Capitol Records board of directors declared a year-end dividend on the common stock of 25c, payable Dec. 20 to stockholders of record Dec. 20. The 1950 dividend payment on the common stock was 12 1/2c.

The regular 65c dividend on the preferred stock was also declared, payable Jan. 1, 1952.

# OUT SOON!

The  
**46th Anniversary Number**  
OF  
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**AS POLLED VIA LEADING U. S. DISK JOCKEYS**

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

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# Novelty Tunes, Gimmick Sounds Tag U. S. Trend in Wide British Use

The cycle of novelty tunes and gimmicked sounds on wax, which has been running wild in the U. S. for the past year, has spread throughout the British disk market, according to Norman Newell, British Columbia Records' pop artists and repertory chief, who arrived in the U. S. last week. Newell took off for Hollywood yesterday (Tues.) with Mitch Miller, U. S. Columbia a&r chief, for a two-week Coast stay to study American recording techniques and meet U. S. artists.

Impact of the new sounds on wax has apparently had a beneficial result on sales since Britain's disk business this year has been exceptionally good, Newell said. The bestseller lists of England have been closely following the U. S. pattern, with American tunes predominating. Top British Columbia artists, such as Steve Conway and Teddy Johnson, however, rack up disk sales on a par with the most popular American artists in Britain.

Cognizant of the recurrent squawks of British publishers and songwriters against the predominance of American tunes in England, Newell said that the British disk companies try to give native tunes a fair shake in their waxing schedules. American tunes, however, have a wider acceptance with the British public in the same way as do Hollywood pix over native product. Newell said British a&r men have to judge tunes on their merits and not by nationality of the writers. Newell, a prominent British songwriter himself, claimed that competition from the U. S. has served to stimulate English clieffers to new creative efforts.

Breakdown of the waxing schedule of British Columbia indicates that there is the same superabundance of tunes making the rounds in England as in the U. S. Newell said that British Columbia releases from 24 to 40 sides a month after running through from 150 to 200 entries in the same period.

## Blues Artists Widen Scope Via Click on Pops In Specialized Areas

With rhythm-and-blues artists steadily racking up hefty disk sales in the grassroots areas, record company heads are broadening the scope of the r&b repertoire to include etchings of pop tunes. Here, tofore, artist and repertoire toppers eschewed pop hits in favor of tunes in the blues or folk category but now, they claim, the widening market warrants a r&b workover of a pop tune.

Despite the opposition of top renditions on the major diskeries' pop release schedule, the r&b departments have discovered that they can clean up in areas where pop artists have slight sales impact. They don't attempt to buck the pop versions in the urban areas but concentrate their promotion and distribution barrage in the hinterlands of the south and midwest, particularly. The rural disk jocks continually spin the r&b artists' platters and have been a direct cause in their outdistancing the pop singers in popularity and sales.

Such pop tunes which have clicked during the past few months in this market have been "Because of You," waxed by Tab Smith on the indie United label, "Blue Velvet," etched by Julian Dash on Mercury, and "Cold, Cold Heart," a tandem Mercury platter with the Ravens and Dinah Washington.

## Lehmann Farewell Now Issued as Disk-Pix Album

Lotte Lehmann's farewell recital last February, originally taped as souvenir for the diva, then promoted on limited partnership basis (a la legit) as a commercial venture, is being released this week on a long-play disk by the Farewell Recital Co. under the new Pembroke label.

Set of four sides contains not only the 22 leader on the Town Hall, N. Y., program of that night, but a picture-story portfolio, containing the ex-Met soprano's intermission farewell speech, ensuing protests from her aficionados, weeping of the singer at concert close, etc.

## Ansermet Subs for Munch As Hub Symph Maestro

Boston, Dec. 4. Ernest Ansermet, Swiss conductor, will conduct the Boston Symphony orch during the illness of maestro Charles Munch. The Hub conductor has been ordered to take an extended rest following a recent virus infection.

Ansermet will fly from Geneva in time for his first orchestra rehearsal Dec. 10th. Pierre Monteux has been guest conducting for the past two weeks and will wind his stint with the New York concert Saturday (8).

## ELLINGTON PACKAGE HITS 84¢ IN COLUMBUS

Columbus, Dec. 4. The Duke Ellington-Nat (King) Cole-Sara Vaughan unit pulled a solid \$8,500 for a double show in Memorial Hall Wednesday (28), next-to-the-last date of its tour. The 3,000-seat house was scaled to a \$3.60 top.

Unit was brought in under agis of Ben Cowall, local promoter.

Same unit pulled 4,900 payees for \$9,800 gross in the Toledo Sports Arena the previous night (27).

## NE Office (Boston) Set By RCA; Macrae Mgr.

Expanding its regional sales set-up, RCA Victor has established a new northeast territorial office, headquartered in Boston, with Robert M. Macrae to be manager, effective Jan. 1. Macrae is currently assistant regional manager in New York.

At the same time, C. M. Odorizzi, operating veepee of the Victor division, upped W. L. Rotherberger to manager of the eastern region. He replaces J. R. Little, Jr., who resigned to head a Coast dairy firm.

## Vaughn Monroe Grosses \$9,000 in Two Weekend Dates at Meadowbrook

Pointing up b.o. click of name attractions in week-end ballroom bookings, Vaughan Monroe orch racked up a solid \$9,000 net, drawing more than 7,000 payees in two consecutive Friday-Saturday dates at the Meadowbrook, Cedar Grove, N. J. Orch appeared there Nov. 23-24 and Nov. 30-Dec. 1.

Frank Dailey, Meadowbrook op, who is spearheading the week-end name drive, brings in vocalist Alan Dale this week-end, Dec. 7-8, and follows with thrush Rosemary Clooney, Dec. 14-15. Larry Fortine orch will back the singers. Dailey is currently trying to line up Monroe for additional Friday-Saturday shindigs in January. Bandleader is now out on a string of one-ners.

# Bestseller Lists Still Carry Unusually High Percentage of Country Tunes

## M-G-M Palms Shearing On 5,000,000th Platter

George Shearing racked up his 5,000,000th disk sale with his current release of "Don't Blame Me." Shearing, who's been waxing on the M-G-M label for the past three years, has been averaging close to 200,000 sales on each release.

A silver platter to mark the Shearing sales figure was given to Shearing by the diskery at the Billy Eckstine-Shearing concert date at Carnegie Hall, N. Y., Saturday (1).

## MELLIN GIVES MORRIS BRIT. RIGHTS TO 'SIN'

Deal for the publication of "Sin" in England was finalized last week between Bobby Mellin and Buddy Morris-Tune, which is published here by Mellin Music, will be handled by E. H. Morris, Ltd. in Britain.

Mellin had originally planned to launch "Sin" in England in partnership with Howie Richmond who was to have set up Cromwell Music, Ltd. there. British government, however, refused to grant a licensing for the new firm. Current dollar shortage there is stymieing all plans of American pubs to open subsid British firms. Morris, Ltd., has been a long established operation in England.

Powerful impact of country tunes and artists on the pop music biz this year is continuing at full strength, with the bestseller lists still carrying a phenomenally high percentage of folk numbers. In recent weeks, such alfalfa items as "Cold, Cold Heart," "Down Yonder," "Slow Poke," and "Hey, Good Lookin'" have broken into the hit lists.

Country cleefer Pee Wee King will likely reap the richest harvest of royalties from the country trend this year. King hit in late 1950 and early this year with the spectacular "Tennessee Waltz," which he wrote with Redd Stewart. Currently, King has come up with another bestseller in "Slow Poke," which he also waxed for RCA Victor, though "Slow Poke" is not likely to attain the smash hit proportions of "Tennessee Waltz."

The King version of "Slow Poke" for RCA Victor has already hit 400,000 and is still going strong. Breakdown of the barriers between the pop and country field has been highlighted in this instance since disk jockeys with pop formats have been giving "Slow Poke" a big ride. The King version, in fact, is getting more spins from the jockeys than Victor's alternate straight pop version by the Ralph Flanagan orch.

Acuff-Rose, Nashville publishers specializing in the folk field, are also heading for a banner year on the strength of coming up with most of the country-born hits this year. Currently, Acuff-Rose are going with "Cold, Cold Heart," "Hey, Good Lookin'" and "I Can't Help It," all three being important current big sellers. Three hits at one time is way above par for even the biggest pop publisher in New York these days. Acuff-Rose, incidentally, also published "Tennessee Waltz."

"Down Yonder," another current country hit that broke through via wax version by a small indie, Tennessee Records, with Del Wood vo-calling, was actually written by the yet pop songsmith L. Wolfe Gilbert about 25 years ago.

## MPCE Elections Set For Dec. 11 Despite Squawks From Prexy Candidate

Music Publishers Contact Employees' election, skeddied for Dec. 11, will be held as originally planned despite protest of alleged unconstitutional procedure by Leo Diston, candidate for president. At a meeting of MPCE's exec board last week, it was ruled that voting members need not sign ballots if they file votes personally at union headquarters. Requests for signatures on mailed-in ballots, according to Bob Miller, MPCE prez, was for a check-off system only and has been a regular practice in past elections.

Diston, on the other hand, claims that it was unconstitutional then and still is, and that he'll file another protest with the new exec board if he's elected. Other items on the election procedure, under fire in Diston's protest, were not taken up at the exec council meet.

Meantime, Diston submitted his resignation as union's public relations director. Post will be filled by Miller until after the election. Diston's slate includes Harry Weinstein for veepee and Frank Abramson for secretary-treasurer. Opposition candidates are Miller for prez, Joe Santly for veepee and Charles Lang for secretary-treasurer.

## 'Jezebel' a Hit in France In New French Version

Paris, Dec. 4. "Jezebel," which broke through in the U. S. via Frankie Laine's cut for Columbia Records, is developing into a major hit in France with a new French lyric by poet-nitery entertainer Charles Aznavour. Tune has already been etched by such major Gallie wax artists as Edith Piaf, Les Compagnons de la Chanson, Jacqueline Francoise and others.

Aznavour, incidentally, is under an exclusive management pact to Miss Piaf. He is slated to play niteries in Canada and the U. S. early next year while the chanteuse makes a South American tour.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING DEC. 1

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS	This week.	Last week.	ARTIST AND LABEL	TUNE
1	1		Tony Bennett (Columbia)	Cold, Cold Heart
				Because of You
				Blue Velvet
2	3		Eddy Howard (Mercury)	Sin
3	5		Frankie Laine (Columbia)	Jealousy
				Hey, Good Looking
4	2		Tony Martin (Victor)	I Get Ideas
				Domino
5	7		Johnnie Ray (Okeh)	Cry
				Little White Cloud
6	4		Ames Bros.-Les Brown (Coral)	Undecided
7	..		Mantovani (London)	Charmaine
8	..		Pee Wee King (Victor)	Slowpoke
9	10		Patti Page (Mercury)	And So To Sleep Again
10	9		Del Wood (Tennessee)	Down Yonder

### TUNES

POSITIONS	This week.	Last week.	TUNE	PUBLISHER
1	1		Sin	Algonquin
2	3		Cold, Cold Heart	Acuff-R
3	2		Because of You	Broadcast
4	5		Down Yonder	Southern
5	6		Undecided	Leeds
6	8		Slow Poke	Ridgeway
7	4		I Get Ideas	Hill-R
8	..		Domino	Pickwick
9	7		And So to Sleep Again	Paxton
10	..		Charmaine	Lion

## Longhair Tooters Get Big Break In New Wax Styling

With record company artists and repertory heads now striving for lush orch backing on their pop platters, longhair instrumentalists are increasingly moving in to the top chairs at disk sessions. Heretofore limited to symphony and concert orch work some of the longhairs are taking over the pop disk field to the tune of \$20,000 to \$25,000 yearly earnings.

Such a and r heads as Columbia Records' Mitch Miller and M-G-M's Harry Meyerson and Dick Lyons have been using the same group of classical sidemen repeatedly. These longhairs move from one record date to another racking up \$41.25 for a three-hour session and an additional \$13.75 for each overtime half-hour. More revenue comes in from the steady lineup of symph. concert, radio and TV work available in New York.

Among the classical artists who've been hitting the pop disk field are harpists Meyer Rosen and Reinhart Elster; violinists Jack Zayde and Leo Kruczek; French hornists Jim Buffington, Fred Klein and Ralph Pyle; and flutists Sal Amato and Eddie Powell, among others. All of them hold down important chairs in such organizations as the N. Y. Philharmonic, the Metropolitan Opera orch and various radio symphony organizations.

Besides the longhairs there's also a group of jazz instrumentalists steadily racking up more than \$20,000 annually sitting in on platter sessions. Such sidemen as Toots Mondello, Will Bradley and Bobby Haggart have dropped bandwork for the more lucrative diskery freelancing.

Platter session conductors and a and r. men have begun to rely on these topnotch jazz and longhair artists for consistent performance with rehearsal and recording time being cut to a minimum.

## Snyder Asks Jury Trial In Action Against Berlin

Oldtime publisher Ted Snyder this week requested that his damage suit against Irving Berlin involving rights to the 39-year-old tune, "Simple Melody," be tried before a jury. Meantime, the defendant songsmith has moved to examine Snyder before trial.

In an action brought in N. Y. Federal Court last October Snyder charged that Berlin wrongfully converted the music of "Melody" to his own use. Between 1911 and 1914, according to the complaint, Snyder wrote the music and Berlin the words to the disputed tune. Yet elefter has denied the allegations.

## Eckstine

Continued from page 30

done in a slower tempo than usual but nonetheless good, and "I Like It Here," a special number of a patriotic theme.

Shearing quintet also paraded the tunes they've waxed for the M-G-M label for standout results. Combo, with Shearing at piano, Chuck Wayne on guitar, Al McKibbin on bass, Joe Rowland on the vibes and Dextel Best on drums, proved once again the listenability of their music, in which much of the effect is gained by having the guitar, vibes and piano carry the melody in tricky but soft harmonies. Their fine arrangements on such tunes as "I'll Remember April," "Roses of Picardy," etc., are now standards. Shearing, incidentally, displayed a sharp sense of humor and stage personality in introducing each number from the mike at his piano.

All star group comprised Bennie Green on trombone, Joe Newman on trumpet, Sonny Criss on alto sax, Eddie Davis on tenor, Kenny Clarke on drums, Tommy Potter on bass and Bobby Tucker on piano. They rode solidly through a group of standards and special tunes and impressed in the solo riffs. *Stat.*

## Songs With Largest Radio Audience

Week of Nov. 23-29

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Kiss To Build A Dream On—"The Strip"	Miller
And So To Sleep Again	Paxton
Because Of You—"I Was An American Spy"	Broadcast
Charmaine	Lion
Cold, Cold Heart	Acuff-R
Domino	Pickwick
Down Yonder	LaSalle
Fools Rush In	BVC
Frosty the Snow Man	H&R
Got Her Off My Hands	Harms
Here Comes the Fattest Man in Town	Life
I Get Ideas	H & R
I Ran All the Way Home	Laurel
I Still See Elisa—"Paint Your Wagon"	Chappell
If Wishes Were Kisses	Roncom
If You Catch A Little Cold	BVC
It's All In the Game	Witmark
It's All Over But the Memories	Shapiro-B
Love Is Here to Stay	DeSylva-B&H
Meanderin'	Harms
More More More	Remick
My Dream Christmas	Life
Once	Disney
Painting Clouds With Sunshine—"Painting Clouds"	Witmark
Rudolph the Red-Nosed Reindeer	St. Nicholas
Shrimp Boats	Disney
It's No Sin	Algonquin
Sleigh Ride	Mills
Solitaire	Broadcast
Undecided	Leeds
Up and Down Mambo	Life
White Christmas	Berlin

### Second Group

A House Is a Home	Hubert
Bella Bimba	Goday
Christmas In Killarney	Remick
Detour	H & R
End of a Love Affair	Duchess
Getting To Know You—"The King and I"	Williamson
Hey Good Looking	Acuff-R
I Won't Cry Any More	United
In the Cool Of the Evening—"Here Comes Groom"	Burke-VH
It's Beginning To Look Like Christmas	Plymouth
Just a Moment More—"My Favorite Spy"	Paramount
Manhattan—"Two Tickets to Broadway"	Marks
Never—"Golden Girl"	Robbins
Oh How I Need You Joe	Cosmic
Old Soft Shoe	Shapiro-B
Out In the Cold Again	Santly-J
Slowpoke	Ridgeway
Uncle Mistletoe	Broadway
Winter Wonderland	BVC
World Is Waiting for the Sunrise	DeSylva-B&H

† Filmmusical. \* Legit musical.

## Top Songs On TV

And So To Sleep Again	Paxton
Because Of You	Broadcast
Cold Cold Heart	Acuff-R
Domino	Pickwick
Down Yonder	LaSalle
I Get Ideas	H&R
In the Cool Cool Cool Of the Evening	BVH
I've Got My Washin' To Do	Marks
(It's No) Sin	Algonquin
Undecided	Leeds

### FIVE TOP STANDARDS

Hello My Baby	Marks
Goodbye My Lady Love	Marks
Pretty Girl Is Like a Melody	Berlin
St. Louis Blues	Handy
Sweet Lullaby	Santly-J

## SAG-SEG

Continued from page 1

pledged "conscientious and honest cooperation between us and the Four A's branches comprising TVA to coordinate our efforts to obtain the best possible bargaining agreements in both live television and films."

### Reply to Resolution

These steps were taken by the film guilds in reply to a resolution voted by the Four A's Board Nov. 21, which called for a committee, including SAG and SEG reps, "for the purpose of effecting an equitable agreement to form the basis for the introduction and passage of a new jurisdictional resolution covering television." The film guilds refuse to bargain with a committee representing the live talent unions regarding the film jurisdiction granted them in their Four A's charters. SAG declared that if the Four A's corrects the jurisdictional setup to conform with recent NLRB decisions separating live and film acting, the proper forum to discuss actors' problems would be within the Four A's board itself.

Charging that the Four A's resolution of Nov. 21 "grossly misrepresents the effect and meaning of the NLRB decisions in the television cases," the Guilds quoted a hitherto unpublished portion of a statement of policy adopted by the councils of Equity and Chorus Equity on Oct. 23, 1951. It said: "The plain fact is that the de-

cisions of NLRB, particularly last week's decision, place TVA in a very different position than when the Four A's passed a resolution in April, 1950, vesting jurisdiction over both films and live television under one administration, namely TVA. That Four A's resolution is obsolete because the NLRB has decided that there are, in fact, two fields, live television on the one hand and film television on the other. The resolution is no longer realistic and should be reconsidered by the Four A's. Once that is done there is plenty of reason to believe that SAG and SEG will come to an agreement with us and resume active participation."

## Pickup Orchs

Continued from page 31

ing to gamble on these makeshift groups, despite squawks from agencies. They're willing, at times, to shell out top coin for a name band, but are reticent about going over scale for the younger bands which the agencies are trying to build. Some of the newly established orchs are becoming an agency headache with the increasing number of ops beginning to packaging their own music.

Many of the freelancing sidemen are picking up lots of weekend work playing the same spots continually with different name leaders. Ops, however, are beginning to get squawks from their payees that they're seeing the same faces over again under different batons.

## Band Review

### MUGGSY SPANIER BAND (6)

Nick's, N. Y.  
This Greenwich Village spot is the oldest Dixieland dispensary still regularly operating in New York. With the current two-month stand of Muggsy Spanier, Nick's is supplying the aficionados with one of the best practitioners of the two-beat art.

A vet Chicago jazz man, Spanier has come back to Nick's, after a four-year hiatus, with a solid combo that has been touring the country's jazz spots for the past couple of years. It's a happy-styled Dixie crew which has evolved a greater integration than is found in the usual "all-star" pickup crews.

Spanier, of course, is among the greatest exponents of the Dixieland idiom on the cornet. Another vet jazz man, Darnell Howard, is on clarinet, with a solid British instrumentalist, Ralph Hutchinson, on trombone. Backing up is a clean-hitting rhythm trio comprising Truck Parham, bass; Barrett Deems, drums, and Floyd Bean, piano.

This combo's repertory covers all the standard jazz numbers from "High Society" to "Muskrat Ramble," all belted across with infectious drive. *Herm.*

## British 'Tulips' Bought For U.S. by Shapiro-B.

"Tulips in Heather," currently among the bestsellers in England, will be exploited in the U. S. by Shapiro-Bernstein Music. Latter firm bought out the U. S. rights from J. J. Robbins & Sons, which nabbed the song in England last year before it clicked.

Milton Carson clefted the tune, with Fields Music publishing in England.

### St. Loo Tooter's 116G Estate

St. Louis, Dec. 4.

An estate of \$116,842 was left by Sidney Hausman, St. Louis musician, under a document filed in the St. Louis Probate Court last week. Hausman, 54, died here Sept. 22.

His widow and mother share in the estate.

## For Christmas C-h-r-i-s-t-m-a-s

For the Winter Season  
Frosty the Snow Man  
Hardrock, Coco and Joe  
(The Three Little Dwarfs)  
Suzy Snowflake

Hill and Range Songs, Inc.  
Beverly Hills, California

### NEW BALLAD HIT!

## ALWAYS ALWAYS

Percy Faith—Columbia

Jane Valli, H. Winterhalter—  
RCA Victor

Victor Young—Decca

Hollis Music, Inc.

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Winter Classic

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Johnny Longo

Bull's Eye Music, Inc.  
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## BUDDY DeFRANCO

AND HIS ORCHESTRA PLAY

THE CLOSER  
YOU ARE

TOO MANY  
DREAMS

MGM 11107  
K 11107

78 RPM  
45 RPM

M-G-M RECORDS



on the air for RCA VICTOR

# PHIL HARRIS and ALICE FAYE

Sundays  
at 8 P.M., E.S.T.  
NBC Stations

*Pugged But Right*

another slam bang Harris hit  
with that good old Dixieland  
two-beat

## Inside Orchestras—Music

As if the novelty and gimmick tunes of the past year haven't made things tough enough in Tin Pan Alley, a rash of juvenile clefters is now breaking out in the music biz. One tune, "Snowflakes," just given topflight was coverage by Decca with a Guy Lombardo-Evelyn Knight pairing, was written, according to the credits, by a nine-year-old Brooklyn girl, Marjorie Kurtz. Tune recently won top honors on the CBS "Songs For Sale" show. Some music biz skeptics point out coincidentally, that the youngster happens to be niece of Jim Morehead, composer of "Sentimental Me." The kid clefter also neither reads music nor plays an instrument. Lombardo Music is publishing the tune.

On the Coast, meantime, a 16-year-old clefter, Cynthia Strother, copped a song-writing contest on Peter Potter's disk jockey show. Tune, "Bermuda," was picked up by Artie Vando, Coast rep for Happy Goday Music firm, and Henri Rene, RCA Victor artists and repertory manager on the Coast, inked Cynthia and her 10-year-old sister, Kay, to a recording pact. Their professional names will be Cynthia and Kay Bell.

Capitol Records invades the musical fan mag field next month, putting on newsstands the Capitol News which it has been issuing monthly for some time as a promotion gimmick. Up to now, Cap has been printing 470,000 copies monthly and selling 'em to disk dealers at two cents per copy. Retailers use the mag as a free piece of promotional literature. Circulation has been climbing steadily on Capitol News and a tabulation at the end of the year is expected to indicate a total loss of only \$10,000 for the promotion. Newsstand price of the mag hasn't been determined yet. Bud Freeman, who edits the mag in addition to his other tub-thumping duties at the waxery, will continue to handle it.

Tommy Edwards, playing a return engagement recently at Copa in Pittsburgh, was offered an on-the-spot contract right after his opening for another week later in the winter at double his salary but turned it down. Edwards figured to ride along on speculation because of his growing popularity on M-G-M Records, and take his chances on being worth much more when Copa wants him back again. His second date there paid him more than twice his original paycheck at same spot earlier in the year.

Edith Piaf and Les Compagnons De La Chanson have turned out Canada's all-time bestselling disk on Columbia Records with their etching of "Les Trois Cloches." Number adapted for the U. S. market under the title of "The Three Bells," has already gone over the 300,000 mark in Canada. Columbia issued the number both with French and English lyrics in the U. S. in Piaf versions but neither stirred activity in this country. Currently, however, cuts by Sammy Kaye's orch for Columbia and June Valli for RCA Victor have been climbing steadily.

Coast American Federation of Musicians Local 47 prexy John T. Groen can't seem to make up his mind whether there will or will not be a season of pop concerts under canvas this year. In successive sentences, he reported that "we couldn't afford to do that . . . it's in the embryonic stage." Understood the local's board of directors has okayed a scale of \$15 per performance on a five-day-a-week basis with one 2½-hour rehearsal period.

The average radio station has increased its use of concert music to 6.2 hours per week, according to Carl Haverlin, president of Broadcast Music, Inc., who addressed the 27th annual meeting of the National Association of the Schools of Music, which met in Cincinnati last week. Nearly 300 delegates heard Haverlin announce and discuss plans and procedures for the "Young Composers Radio Awards," a music composition contest designed to encourage young composers in school.

In a unique trans-Atlantic dinking session, Jo Stafford and one of Britain's leading wax vocalists, Teddy Johnson, have cut two sides which will be distributed both in the U. S. and England by Columbia Records. Sides include an American tune, "There's a Small Hotel," and a British number, "The Moment I Saw You." Disk was put together by having Miss Stafford cut her parts in Hollywood on tape sent to England for completion there by Johnson.

Metro thinks so much of "Be My Love," the tune sung by Mario Lanza in "Toast of New Orleans," that it will be used again in the forthcoming "Because You're Mine." This time it will be warbled by Doretta Morrow, who will co-star with Lanza. Tune was written by Nicholas Brodsky and Sammy Cahn, who also turned out the score for "Because You're Mine."

Another **BMI** Pin-Up Hit!

## CHRISTMAS CHOPSTICKS

Published by Regent

Recorded by

Mindy Carson - Hugo Winterhalter	(Victor)
Guy Lombardo	(Decca)
Frank Yanovic	(Columbia)
Mel Blanc - Buddy Cole	(Capitol)

BROADCAST MUSIC INC. 11 FIFTH AVENUE  
NEW YORK 10, N. Y.

## RETAIL SHEET BEST SELLERS

**VARIETY**

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
Dec. 1

This Last  
wk. wk.

Title and Publisher

1	2	"Sin" (Algonquin)	1	1	1	2	2	1	2	1	3	1	7	99
2	1	"Because of You" (Broadcast)	7	2	2	4	4	1	5	8	2	4	74	
3	4	"Down Yonder" (Southern)	3	5	6	6	4	9	4	10	1	7	4	70
4	3	"Cold, Cold Heart" (Acuff-R)	6	4	10	1	1	7	3	2	3	9	64	
5	7	"Slow Poke" (Ridgeway)	8	6	3	6	7	2	4	2	50			
6	9	"Rudolph, Reindeer" (St. Nich.)	2	3	5	9	9	10	6	3	1	49		
7	5	"I Get Ideas" (Hill-R)	7	8	2	5	3	8	36					
8	6	"And So to Sleep" (Paxton)	9	3	9	6	6	3	8	10	34			
9	8	"Undecided" (Leeds)	7	10	3	8	6	4	10	29				
10	11	"Frosty Snowman" (Hill-R)	5	5	8	5	23							
11	12	"Domino" (Pickwick)	9	7	5	10	10	8	7	21				
12	10	"White Xmas" (Berlin)	4	4	9	7	20							
13A	12	"Turn Back Hands Time" (Choice)	8	10	5	10								
13B		"Cry" (Mellow)												
14		"Winter Wonderland" (BVC)												

### Too Many Charts And Tables, Says Cleveland Deejay Bud Wendell

Editor, VARIETY:

Don't you think this matter of disk jockey listings is getting out of hand? Isn't it fast becoming a question of "Who Is Kidding Who?"

There once was a time when only VARIETY had a tabulation of disk jockey tunes. Now, everybody has a questionnaire, and somebody starts still another new one.

I do about 15 hours of record shows a week. I manage to play about 15 records to the hour. That adds up something like 225 records played each week. One individual asks that we put on his questionnaire the number of times we have played a tune each week. Show me the deejay who has the time to do an honest job. You and I know what will happen. He will put his guess down and on that the Music Industry will base its operations. I say, who is kidding who?

There are far too many lists to begin with. Some of us are lucky enough to have a girl to take some of the details off our hands. Many others do not. Many of us, in addition to our disk jockey shows, are staff men who have a full shift to put in.

As far as I can see, the purpose of a list is (1) keep the trade informed; (2) aid the smaller stations in selecting their music; (3) let the publisher know that his man made contact with the "important" disk jockeys in the field; (4) inflate the publisher's ego; (5) get on the Vaughn Monroe show.

Knowing the above facts, I would like VARIETY to consider the following plan:

Invite "important" disk jockeys from all parts of the country to forward (1) a list of the 10 "most requested" tunes on his show; if the show is not a request show, he would forward the 10 most popular tunes in town as determined by observation, and (2) a second list of the 10 tunes he is "plugging" each week. That way you remove the plugging pressure—

which, as everyone knows, throws the listing way off. The second list will take care of publishers who want proof of contact. The trade would then know two very important things: (1) where a certain tune rates in real popularity; (2) is his tune being worked on?

Bud Wendell  
(WJMO—WEWS)

### Miss Trix's Disk Clix

Roanoke, Va.

Editor, VARIETY:

Seems to me a brief supplement is in order to your recent obit of Helen Trix.

Mention was made of comedienne's achievements as star in vaude and musicomedie and as song writer, but nothing was said about her having been one of the early women recording artists in this country before she went to England for long and successful career.

Miss Trix told me her first record was "Is Your Mother In, Molly Malone?" issued on two-minute Edison cylinder in October, 1906. Since you and ASCAP agree Helen was only 39 at time of death, she must have been barely 14 when she started recording career. Although unusual, this is not unprecedented, since such former greats as Billy Murray, Walter Scanlan, Gladys Rice, Henry Burr and Helen Clark ranged from early teens to twenty when careers began before oldtime recording horn.

Thrush was protegee of late Dan W. Quinn, one of first vaude stars to make records, beginning in early 1900's, and they did number of duets together for Victor and Zono-phone. Miss Trix's Victor disk and her Edison cylinder of the 1907 hit, "The Bird on Nellie's Hat," were among top hits of their day. She was one of few women who sang Harry Lauder songs. I prefer her Zono platter of "Stop Your Tickling, Jock" to Victor by Lauder. She also worked with Billy Murray in few numbers, including Victor Herbert's "Whistle It," from "Red Mill."

Before going to England, Miss Trix was married to Frank Fogarty, once famed vaude comic, but marriage ended in divorce.

Jim Walsh,  
(Walsh's Wax Works, WSL)

### 'Lord's Prayer' By Amos In Straight Col Version

Columbia Records is releasing a straight version of "The Lord's Prayer," recited by Freeman Gosden, Amos of radio's "Amos 'n' Andy." The prayer has been featured on the comedians' radio program for the past eight years around Christmas time.

Recitation is made on the disk to Barbara Jean Wong, young radio actress.

### Opera Singer Yeend Into Pop Disks With 4 Tunes

Frances Yeend, soprano lead of the N. Y. City Opera Co. who also sang the soprano solo in Verdi's "Requiem" with the Philadelphia Orchestra at Carnegie Hall, N. Y., last week (27), is debuting in the pop record field under the King Records label.

Initial release will cover four tunes.

### Hasin Back to N. Y.

Charles Hasin, M-G-M Records distribution topper, returns to N. Y. headquarters today (Wed.) from midwestern trek.



Uncle  
Mistletoe

PROGRAM  
TWO CIGARETTES  
IN THE DARK  
TORCH STANDARD

by  
Paul Francis Webster

A "NATURAL" FOR ALL RADIO AND TELEVISION PROGRAMS

# JUNE IN JANUARY

Words and Music by Leo Robin and Ralph Rainger



# RETAIL DISK BEST SELLERS

## VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending  
Dec. 1

National  
Rating

This Last  
wk. wk.

Artist, Label, Title

			New York—(Decca Stores)	Chicago—(Hudson Ross)	Los Angeles—(Dene's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Omaha—(A. Hooper Co.)	Seattle—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1A	1	TONY BENNETT (Columbia)													
		"Cold, Cold Heart"—30440	8	4	3	7	1	4	2	1	8	61			
1B	4	FRANKIE LAINE (Columbia)													
		"Jealousy"—39585	2	2	4	2	3	10	2	2	61				
2	2	TONY BENNETT (Columbia)													
		"Because of You"—39362	9	6	1	4	1	4	2	50					
3A	3	AMES BROS.-L. BROWN (Coral)													
		"Undecided"—60366	5	8	2	2	5	3	6	10	47				
3B	5	EDDY HOWARD (Mercury)													
		"Sia"—5711	1	2	1	3	1	47							
4	10	TONY MARTIN (Victor)													
		"Domino"—20-4323	10	6	5	3	2	3	37						
5	4	TONY MARTIN (Victor)													
		"I Get Ideas"—20-4141A	5	2	3	3	7	35							
6	12	MANTOVANI (London)													
		"Charmaine"—1020	4	3	5	3	8	32							
7	7	JOHNNIE RAY (Okeh)													
		"Little White Cloud"—6840	5	7	6	1	6	30							
8	6	FOUR ACES (Victoria)													
		"Sia"—101	7	4	6	1	26								
9	10	TONY BENNETT (Columbia)													
		"Blue Velvet"—39555	3	3	7	10	9	23							
10	8	DEL WOOD (Tennessee)													
		"Down Yonder"—775	8	9	5	4	20								
11	9	DOLORES GRAY (Decca)													
		"Shrimp Boats"—27832	1	4	17										
12	12	PATTI PAGE (Mercury)													
		"And So to Sleep"—5706	5	9	10	8	15								
13A	10	EDDIE FISHER (Victor)													
		"Turn Hands of Time"—20-4257	10	6	8	6	14								
13B		LES PAUL-MARY FORD (Cap)													
		"Just One More Chance"—1825	8	10	1	14									
14A	15	JOHNNIE RAY (Okeh)													
		"Cry"—6840	6	7	7	13									
14B		F. LAINE-JO STAFFORD (Col)													
		"Hey, Good Looking"—39570	7	9	4	13									
15	16	NAT "KING" COLE (Capitol)													
		"Unforgettable"—1808	7	9	7	9	12								
16		PEE WEE KING (Victor)													
		"Slow Poke"—31-0489	9	9	8	8	10								

## FIVE TOP ALBUMS

1  
AMERICAN IN  
PARIS  
Hollywood Cast  
M-G-M  
E-93  
K-93  
M-93

3  
XMAS SONGS  
Marie Lenon  
Victor  
EM-1049

3  
KING AND I  
Broadway Cast  
Decca  
DL-9008  
9-269  
DA-876

4  
GUYS AND DOLLS  
Broadway Cast  
Decca  
DA-825  
9-263  
DLP-9036

5  
New Sound Volume  
Les Paul-Mary Ford  
Capitol  
H-266  
CCF-386  
CCN-386

Met soprano Astrid Varnay has been re-engaged for the 1952 Bay-reuth Festival, July 22-Aug. 25.

## On The Way!

THIRTY-TWO FEET  
and  
EIGHT LITTLE TAILS



NEW REVIVALS  
'DON'T BLAME ME'

'I'M IN THE MOOD  
FOR LOVE'

Standards by  
Jimmy McHugh

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BALLROOM FOR SALE

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taste, spacious (1,500 capacity) large  
well equipped concession stand, club  
entrance, private parking area, new  
equipment. Will also consider lease to  
responsible party who need ballroom  
background. Write Sam V. 3756, Variety-  
124 West 46th St., New York 19.

## On the Upbeat

### New York

Sherman Edwards is new piano  
accompanist for Mindy Carson  
... Ella Fitzgerald into Birdland.  
N. Y., Dec. 27 ... Ivory Joe Hunter  
into Frollic Club, Detroit, for two  
weeks beginning Friday (7) ...  
Erskine Hawkins orch heading out  
on a tour of one-niters in the south  
beginning Dec. 24 ... Billy May  
orch packed by General Artists  
Corp. ... Erroll Garner opens at  
Cafe Society, N. Y., for four weeks  
beginning Dec. 13 ... Eddie Hey-  
wood opens at the Elks Rendez-  
vous, N. Y., Dec. 19 for two weeks  
... Bull Moose Jackson orch opens  
at the Ebony Lounge, Cleveland,  
Dec. 17 ... Austin Powell Quintet  
into the Seven Seas Club, Omaha,  
for three weeks beginning Dec. 14.

### Chicago

Larry Faith's orch back to Melo-  
dy Mill here for six weeks starting  
Christmas Day ... Nellie Latcher  
into Forest Park Hotel, St. Louis,  
for two frames instead of Bandbox.  
Chi., where she was originally set  
... Ray Anthony, despite adverse  
weather last week, drew \$1,800 in  
one-nighter at Plo-Mor Ballroom,  
Kansas City ... Johnny Long's  
orch swings back to same territory  
and hits the airbases around San  
Antonio starting Dec. 8.

Marie Miller replaced Gloria  
Craig as chirper with the Ray An-  
thony band ... Duke Ellington,  
along with the Co-ops and Olivette  
Miller, packed for Riviera, St.  
Louis, Jan. 12 ... Buddy Charles  
cuts four more sides for Mercury  
this week ... Ken Griffin chords at  
the Steak House, Ottawa, Ill., Dec.

6 ... Norman Carlin signed his  
fifth six-month contract at Bu-  
vette, Rock Island, Ill., which will  
carry him to July, '52 ... Jane Tur-  
ay has a two-weeker at the Star-  
dust Room, Cleveland, Dec. 3.  
Flame Show Club opens on the  
south side here with Tiny Davis  
and Anita O'Day featured ... Pee  
Wee Hunt dixies at the Zanzibar,  
Denver, Dec. 10 for four stanzas  
... Jeri Southern chirps at the  
Deshler-Wallick, Columbus, Ohio,  
Dec. 7 ... Del Wood and Champ  
Butler set for the Oriental Theatre,  
Dec. 13.

### Pittsburgh

Organist-pianist Molly Papile  
has switched to Chuck's Cocktail  
Lounge on the Northside after a  
long run downtown at the Horse-  
shoe Bar ... Ralph Flanagan plays  
a one-nighter at the Ches-a-Rena  
Thursday (6) ... Bob Testa is Brad  
Hunt's new second trumpet man,  
replacing Dave Boehmer, who has  
gone into the Air Force ... Al  
Freemont, former local maestro, is  
now business manager and chief  
arranger for the Larry Follie out-  
fit, which just opened a month's  
run at Frank Dailley's Meadow-  
brook ... Howdy Baum band held  
over at Bill Green's through Dec.  
16 ... Mickey Ross' combo into  
the river nitery, the Show Boat ...  
Vogue Terrace picked up option of  
Larry Faith's orch again.

### REICHMAN TO FT. WORTH

Fort Worth, Dec. 4.  
Joe Reichman orch opens a one-  
month stand here at the Keystone  
Room of the Hotel Texas, Dec. 7.  
Reichman replaces the Leighton  
Noble band.

# DECCA data

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and

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RECORDS

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# Waldorf-Astoria, N. Y.

(EMPIRE ROOM)  
Mary McCarty, Ted & Phyllis Rodriguez; Nat Brandwynne and Mischa Borr Orchs; \$2 and \$2.50 cover.

Mary McCarty continues her personal impact as a comedienne who one day will emerge into a real sock in a legit musical. She has been around musical comedy, starting in "Small Wonder," and more signally in "Miss Liberty," and while this was no bush league training Miss McCarty bespeaks of stellar potentials of top calibre. It will come through a combination of a stand-out role, eclipsing anything she's done before, and from that time on they'll be fashioning "vehicles" for her as they now do for a Merman or a Martin.

Miss McCarty has a sense of comedy and timing which gives her present act a distinction and poignancy that sometimes goes beyond the special material with which she has been outfitted. It's no reflection on the latter, because she has a good scripter. It runs a versatile and imaginative gamut from "Gotta Stay Sober," "Lonesome Girl" (radio commercials), the "Oscar" banquet, Chaplin and "flaming youth" satire, the "over-arranged arrangement," folk song satire, not to mention the conventional "Who Cares?" opener and "End of a Love Affair" torch.

She is a lissome comedienne who knows how to hold a room and does—all the way. And that's not easy in a tough spot like the Empire Room.

Ted & Phyllis Rodriguez are conventional terps for the prelude. Somehow they dance too much like he's still giving dancing lessons in his Coast studio, which was one of the male partner's interludes in recent seasons. They try for pace and novelty with their fast rhumba, tango and Charleston but somehow lack the necessary socks. They are professional enough in what they do but should do something unusual for better sum total.

Nat Brandwynne is the new maestro, succeeding Emil Coleman who used to go with the Waldorf lease until shifting into the Sherry-Netherland's Carnival Room tomorrow (Thurs.). Brandwynne is a thoroughly professional dance-pation dispenser and, per usual, the alternating Mischa Borr band cuts a nice touch on its own with the auver waltz and Latin dance sets. Abel.

# Chez Paree, Chi

Chicago, Dec. 1.  
Carmen Miranda, with the Bando Du Lusa Boys (4); Jackie Kannon, Pat Merryman, Johnny Martin, Chez Adorables (8); Cee Davidson Orch; \$3.50 minimum, \$1 cover.

Although this is only a two-week, return of Carmen Miranda should mean good for town's No. 1 bistro. The Brazilian hasn't been here for several years and her devotees should be out in full force for her short stay.

Perhaps she's not as active in the hip-swaying department since last seen here, but she more than makes up for it with her new quartet, a perfect framing for her vocal efforts. Lada, who double on the maraca, tamborine and guitars, are fine singing group and excellent vis-a-vis for the star. There's nothing much new in the way of tunes, most of them being the old standards with the misplaced accents, but like chili, it's still hot. Her newie here, "I Make My Money With Bananas," is her weakest, and might be discarded except that it points up her outlandish regalia, always good for laughs. She did over 25 minutes at show-aught and could hardly get off.

Jackie Kannon is a relative newcomer to the buffoon ranks. This is his first time here, but won't be his last. Youngster received a welcome unusual for an untried comic and should become a steady when he overcomes his tendency to push—possibly an opening-night tightness—and also yelling to emphasize a point. While name comics are going around for new material, this lad has picked up some fresh bits of business, mixed them with some oldies, with the result that his routine seems fresh.

Most of his quickies are even too fast for this room and might be slowed down a little. However, his parody on "Cry of the Wild Goose" has some hilarious moments. Scene with his wife, un-billed gorgeous blonde, is a real funny bit. Much of his material is borderline, but on the right side of the line. Should be easy to see on TV with this act.

Pat Merryman is an unusual actor dancer in that she makes art her turns and twists look graceful and appealing, instead of awkward. Looker starts out with classical bit

and then goes into jazz beat, winding solidly with some running cartwheels.

Johnny Martin does the emcee chores, and displays a brisk, full baritone on the production numbers. Cee Davidson paces the show skilfully with his small orch. Zabe.

# Flamingo, Las Vegas

Las Vegas, Nov. 29.  
Benay Venuta, Tony Bros. (3); Boy Foy, Buddy Pepper, Michael Edwards, Calendar Girls (12); Nick Stuart Orch (10); no cover, no minimum.

Although oriole Benay Venuta has been caroming her barcarolles for many years from different sources of exhalation, she left the nitty circuit alone. Initial entry into the fold here in the capacious Flamingo Room can be chalked up as an experiment, albeit not altogether successful. On top of being at sixes and sevens about material to use here, Miss Venuta's star is further crossed by the abundance of high-bracket nomenclature and attractions elsewhere on the Strip.

As the thrush has found out on opening night's setup, a batch of special tunes, in spite of being chirruped well, will not turn the trick here. Hampered further by Nick Stuart orch's weakness in providing solid backgrounding for arrangements, the nitery newcomer could lean more upon the excellent keyboard accompaniment of Buddy Pepper. Being a seasoned performer has its advantages, with result that Miss Venuta can easily put this fortnight to good use by formulating a sock repertoire. Best ditties that score are "Blackstrap Molasses," "Everything's Up To Date in Kansas City," "Everything I've Got Belongs to You" and "Luck Be a Lady."

Tong Bros. wrap up deuce with some startling flings at acro-control gymnastics. Employ such feats as one headstanding sans holding atop another's pate while latter eases down off table, walks about and climbs back to original spot. Triple balancing having understander change prone position over and under without so much as swaying is terrific clincher.

Boy Foy's unicycling while juggling pins, spinning metal trays, flipping three hats and whirling ball on mouthpiece grabs orbs and mitts. Best bit is essayed when Foy climbs up to straddle eight-foot wheel, pedalling into stationary position for payoff—tossing pins and rings, balancing rubber balls. Leggy whistle-bait assistant from ranks of Calendar Girls gets some focussing as well.

Calendar Girls once more try their hands and feet at pretentious routine in "Be a Clown" and "Mambo," but efforts stack up far, far less than torso of chicks. Choreographer Dave Gould, as a last resort, might attempt simplification, an approach that would unify everything in short order. Will.

# Selby's, London

London, Nov. 28.  
Ariva & Hillel, Jean Maria, Leon & Eunice Bedryski, Eddie Calverri Orch; \$3 minimum.

The main interest in this layout is the London debut of Jean Maria, the onetime Moscow singer who appeared by request for Stalin, but has since become a stateless citizen. She has entertained King Farouk, the Shah of Persia and the Emir Faisal of Iraq. And early next spring she checks out for Spain for a series of TV films her husband is lensing for the U. S. market.

Opening act is the dance team of Leon & Eunice Bedryski, billed as principal dancers in "King's Rhapsody." They do a pleasing two-minute spot to begin with, and come back for a charming interpretation of Strauss's "Perpetual Mobile."

Miss Maria, who follows, has a pleasing voice and that restrained personality which commands attention. She also is a linguist of repute. While fluently introing each of her numbers she goes through a repertoire which includes Italian, French and Polish numbers. She didn't, however, include the song she sang for Uncle Joe.

Ariva & Hillel, Israeli folk singers who broke their journey in London while en route to Hollywood for a film contract, are accomplished artists, but their material is hardly suited to cabaret. The male member uses a handmade flute of a pattern which dates back to King David's day, while his wife has a small hand drum slung over the shoulder. Both instruments are surprisingly melodious and their folk songs have some degree of novelty value. Myro.

# Ciro's, Hollywood

Hollywood, Nov. 30.  
Lili St. Cyr, Peggy Ryan & Ray McDonald, Dick Stabile Orch (8); Bobby Ramos Rhumba Band (5); \$1.50, \$2 covers.

The elaborate gowns designed by Marusia, Dior and Balenciaga undoubtedly have glided Lili St. Cyr—and lost her some of her appeal. It's a much more circumspect gai that makes her third Strippappearance at H. D. Hoover's emporium.

The routine still is largely the same, the "Interlude Before Evening" pantomime which tells of her almost unrequited love. The sudden visit of the sheriff during her last appearance at Ciro's, however, has brought changes that dismay the ringdancers. Between the gowns and the Hopkins nats, it's more a show for dress designers than for cloak-and-suiters. And, as one melancholy male expressed it, the average femme bathing suit today reveals more. Odds are that this engagement will attract less interest than the previous dates.

Show opener is the fast dance turn of Peggy Ryan & Ray McDonald. Youngsters work with a freshness that helps sell, and this time around, boast some new routines that catch the eye. Occasional bits of comedy enhance such items as their "Old Soft Shoe" takeoff and they build a "Lancashire Clog Dance," in which their heels never touch the floor, to solid returns. There's a slight tendency, however, to stretch their stuff just a little too far.

With balconer Dick Stabile temporarily absent, brother Joe is conducting the orch for showbacking and dance chores, alternating on the latter with Bobby Ramos. Kap.

# Last Frontier, Las Vegas

Las Vegas, Nov. 30.  
Phil Spitalny All-Girl Orch (21); with Norma, Viola, Maxine, Louise, Karen, Toby, Evelyn; added vocalists (2); Don Baker; no cover, no minimum.

Two years ago, Phil Spitalny brought his galaxy of femmes into this playland of easy-como, easy-go, to an almost combined chorus of head-waggings. The trite but often expressive "are you kidding?" accompanied the dour predilections. But those agents and bookers responsible for the onslaught of typical Spitalny schmalts were hep to most gamblers' veiled streak of sentimentality. Add the impact of Christmas with surefire attendant hokum complete with all the trimmings, and the result—capacity hip for the entire month's stand.

Naturally, the bonifaces linked Spitalny for the following year—feeling certain that a tradition was by way of being established. In the midst of southern Nevada's silver-sequestered society where reigned all the aces and sevens of parvenus, there had been little time or inclination to establish any tradition—only legend. Spitalny wowed 'em with a layout similar to the first package. Now, in his third jaunt, the maestro will again rack up SRO.

Format remains much the same, containing Christmas carolings to bring up curtain, followed by a cleverly paced divertissement with plentiful soloing—both instrumental and vocal. In latter department, current crop of thrushes do not seem to sell as well as those spotlighted in previous years. Soprano Norma, bounding on with Iberian attire, does "Spanish Fantasy," "Sorrento" and "Clavellito," with mixture of fire and feeling, but tending to shrill upper register. Contralto Maxine booms "Night and Day" after crooning "Can't Help Lovin' Dat Man," for good response. Personality chick, Toby, chirps the Manhattan Towerish "Nevada Is My Home," sequenced by amusing "Henny Penny" cackling aimed for moppets.

Instrumental frontiers Viola and Louise whip up ovations for their flashy techniques. Viola handles her sticks around a glittering array of lube with much display, using an original bounce tone clefted by Spitalny. Louise at the 88 fires up her digits to an impressive paraphrase of Chalkovsky's "B Flat Minor Concerto," and later gets plenty of speedy licks going on "Bumble Boogie."

Closing solo slotting always goes to Evelyn, who piles her violinatics with a great deal of mobility. Strokes "You and the Night and the Music" in gypsy mournfulness, and continues with some rich tonalities on "La Vie en Rose." She is joined by string section for some union bowing to "Hot Canary" and "Fiddle Faddle," for solid kudos.

Orch has moments by revving up "Dancing Comedians," and backdrops choir on flagwavers "This Is Our America" and "National Emblem March." Elsewhere

the 21 femmes show excellent training with on-the-button affinity while soloists are performing.

Choral group made up of gals in orch plus added vocalists totalling 28, pulls all attention during array of carols, with cute tot Karom liping "Merry Christmas to You All." Special closing canto, "Las Vegas, Pride of the U.S.A.," is what the title suggests, and a crowd-pleaser.

Spitalny holds forth with all intros with his warm manner, invites terps to fill the parquet following each show. Other than these brief terps seches, orch tends to be of a full 60 minutes spent in furious activity. Don Baker disappears at the organ to fill interludes pleasantly. Will.

# Old Knick, N. Y.

Paul Killiam presentation of "It's a Draw," with Sammy Smith, Mona Crayon, Dick Dana, Dolly Dawson, Jeri Talbot, Mona McDonald, Lynne Fader, Dave Le Grant, Hemming Twins, Stewart Ballinger, Louise McMullen, Derby Rogers, Eve Townsend; \$3 minimum.

The Old Knick Music Hall has been experimenting lately in its format. For the first time, this meller emporium is using a vaude styled revue as the major portion of its show. Paul Killiam, artistic director of this spot, is still new to this form of entertainment and he'll probably do a deal of editing and reshaping before he's satisfied with this show.

The basis of the better portion of the current stanza is still the burlesque performers. Sammy Smith, Dick Dana and Dolly Dawson form the nucleus of an excellent comedy unit, with Jeri Talbot providing a healthy assist. Most of the other performers haven't the authority and bearing of this crew. Inexperience and lack of material slow some of them, but these failings can be minimized through more judicious spottings. Nonetheless, this joint is still a lot of fun.

The better parts are holdovers from the last season. The various burley bits register strongly and the cast has combined on a meller done in rhyme which nets a healthy mitting.

Of the surrounding personalities, Mona McDonald and Lynne Fader register best. Miss McDonald is a dancer who frequently shows skill, but needs to develop a stronger set of routines. She's influenced greatly by ballet, but fails to point up her accomplishments in a commercial manner. Miss Fader has only a brief song session and shows up well. She needs more experience before being eligible for sassy engagements.

Another okay feature of this season is Mona Crayon, the talkie-chalkie, who does lightning sketches to tie up the scenes. She has some entertaining stuff and shows a good sense of humor in his line of work. His sketches get pleasing palms.

Others on view are Dave Le Grant, who also does a short bit on a German submarine commander. It's not generally understood; the Hemming Twins, a male pairing who have a small stint of harmony singing, and Stewart Ballinger, who also contributes a quickie songalog. Louise McMullen, Derby Rogers and Eve Townsend comprise a line and add a bit of scenery to the proceedings. Jose.

# Southern Mansion, K. C.

Kansas City, Nov. 28.  
Jay Jason, Cabot & Dresden, Billy Williams Orch (8); \$1 cover.

The Mansion has a combo of comedy and dancing for its two-week lineup, pair of acts being new to the area. They fill 45 minutes entertainingly, although there is little marquee value in either act. It's one of those setups where the customer generally is satisfied once he's in the room, but can't be counted on to drag them in.

Cabot & Dresden are ballroom dancers who run through three numbers in workmanlike manner. Their specialties are spins and twirls, with male holding his partner aloft in a variety of poses. They work this out in a tango, then to "Isle of May," and finally in somewhat more fanciful style to Rachmaninoff's "Prelude."

Comedy slot is filled by Jay Jason with his store of chatter, patter and parodies. He clown's all the way—from his opening chant, "I've Got To Have an Opening Song," into a round of satirical jests and jibes at movie titles and novelty songs, to his closing salute to Al Jolson and to the new book, "Show Biz." Jason's supply of material spreads nicely over the 35 minutes, and he proves himself adept at both ad lib and impression. Applause builds, closing him to a generous hand. Quin.

# Empress Club, London

London, Nov. 30.  
Annmary Dickey, Sid Roy's Lyricists; \$5 minimum.

Annmary Dickey, latest newcomer to the London cabaret scene from America, has a fine soprano voice as her principal asset. And she uses her pipes to best advantage in an act which includes an operatic aria, in addition to a string of current pops.

Opening-night capacity audience, with a predominant segment of show biz personalities, gave the star a powerful sendoff. They obviously made allowances for preem nerves which led, probably, to the too lengthy introing of most of the numbers. Her chirping was much better than her patter.

Although nicely gowned and attractively turned out, chanteuse doesn't project any personal warmth, and table-hopping through one of her numbers is no aid to that defect. Nevertheless, she has a neat routine. Opens briskly with "It's A Grand Night For Singing" and goes through about eight tunes, the best of which by far was her first-class rendition from "Tosca." Latter number was not improved, however, by the overlong buildup which explains the theme. It is out of key with the actual song. Other hit numbers in the show included "I Love The Life That I Lead" and "Sit There and Count Your Fingers." Nice job of accompaniment by Sid Roy's Lyricists. Myro.

# Chez Paree, Montreal

Montreal, Dec. 1.  
De Marlos (2), Canzoneri & Nelson, Don Delaire, Boots McKenna Line (7), Palm de Luca orch (8), Peter Barry Quartet; \$1 admission.

Despite the 2 a.m. curfew plaguing most Montreal saloons, such spots as the Chez Paree are feeling no pinch except that usually felt in this pre-festive period. Although the bottles are missing the extra coin garnered from late drinkers, the entertainment level, wisely enough, is being generally maintained in most places.

Headlining current Chez layout is the terp team of George & Gerry De Marlos, probably the smoothest combo to exhibit their hoofing wares here in the last decade. Without resorting to the usual hoked-up routines larded with gimmicks and too much gabbing, the De Marlos play it straight, and their originals draw salves. Their effortless movements and trim appearance have much to do with general salesmanship. Femme's gowns are simple and attractive, with none of the fancy, falsified creations usually fronted by this type performer.

Swinging far from the De Marlos, the management brings back Tony Canzoneri, who drew plenty of his several years ago when teamed up with Joey Adams and Mark Plant. This time the return is hardly warranted. Tony has joined forces with comic Lou Nelson and they find the going pretty rough, with little more than the Canzoneri name to point up performance. Basically, the act suffers from too little Canzoneri and too much Nelson. The attempted repartee when both are on stage lacks the bite of previous showings. Better material is sorely needed.

Baritone Don Delaire steps out of the usual Boots McKenna production numbers to do a group of okay vocals and also a deuce revue. Palm de Luca's band does show music neatly and is spelled during dance sessions by Peter Barry's group, who play the best rhumba stuff in town. Neut.

# Habibi, N. Y.

Chana Kippis, Arno Tanney, Rikud-Am Trio, Felix Leneman, Gieb Yellin's Habibi Orch (4); \$3 minimum.

The new show at Habibi, the town's only Israeli-slanted cafe, is a miniature revue. It seems bigger than the six-people troupe indicates. What gives it cohesion is singing emcee Arno Tanney with his story patterns that tie each number together. The Yiddish audiences drawn here eat it up.

Tanney, is glib, with lots of pose, and rips song, jokes and narrative in English, Hebrew and Yiddish. His three-year chore with the U. S. Army's "Sound Off" program brought him attention. He's made to order for this spot.

Making her N. Y. nitery debut, as headliner, is Chana Kippis, chirping in Hebrew. She starts slowly with a refugee song, snaps into a medley of ballads, and is at her best in another round of lively items that seem more in her metier. She's brought back for a (Continued on page 60)



## With Basketball Fixes Reducing B.O., Hub Garden, et al., on Show Biz Prowl

Boston, Dec. 4.

Basketball fix scandals are indirectly reacting to the advantage of show biz ventures. Indication of this is seen in the plight of several arenas which depend on the profits of some 30 days each on their loop schedules. Pro cage games aren't too profitable in many instances, and unless there's an appreciable pickup, it's likely that arena operators will be looking for entertainment to fill the time.

Walter Brown, Arena Managers Assn. proxy and operator of the Boston Garden, disclosed last week that unless attendance picks up at the Boston Celtic games, he'll jettison the cagers. Brown was forced to buy in on the Celtics to protect the rental time of the arena.

Statement was made at the height of a winning streak by the Celtics, contenders for the National Basketball Assn. title. Sunday's (2) attendance was 2,500. The Garden also owns the Boston Bruins of the National Hockey League.

Brown's plight because of sparse sports attendance is indicative of the position in which several arena owners find themselves. Sports scandals combined with tele have downbeat attendance and operators are looking increasingly to theatrical bookings to compensate for the sports reduction.

AMA has been extremely active in the theatrical field recently and is on the prowl for more amusement items.

### Gang Murder Finales

#### Career of Sam Rinella, Ex-Capone, Ex-Chi Copa

Chicago, Dec. 4.

Sam Rinella, ex-Capone associate and owner of the lavish and short-lived Copacabana here, was shot to death by three gangsters Saturday (29). Former bootlegger, indicted two weeks ago by the Government on income tax evasion charges, was killed as he was leaving to go to work at a near south-side grill shortly before midnight.

Rinella since his indictment had told reporters that former police Capt. Thomas Duffy had put in \$205,000 in the swank Copa before it went broke in June, 1947, after being in operation about six months. State's attorney's office is trying to question Duffy, who retired in 1948, to find out how an offer on \$5,200 salary could plunk down that much money, in cash, for the bistro. Copa was estimated to have cost about \$500,000 to open Dec. 27, 1946, and was one of the most elaborate showplaces in the country. When it went bankrupt six months later it left about \$300,000 in bad debts with acts writers et al., holding the bag for over \$50,000.

Rinella operated the Paddock Club on the northside in 1939 after running a near-northside joint for several years. Paddock was in the same area of Duffy's jurisdiction. In 1942, Rinella transferred to the Loop, at the Brown Derby, now also in Duffy's domain. Spot ran throughout the war years despite many vice and liquor violations, but finally, in 1946, the lease ran out and was not renewed by the Palmer House, which owned the building. Shortly after that the Copa project started, although materials were still hard to get for other buildings.

Club tried to get headliners, but with the virtual stranglehold that Chez Paree and hotel rooms had on top names, most of its attractions were second-rate. Location was used as dumping ground by percenters and shows would often run two and half to three hours long, replete with 24 chorus girls and three bands. Government was seeking \$280,000 in back taxes, including interest.

#### Gamal's 2G at Miami LQ

Samia Gamal has been signed for the Latin Quarter, Miami Beach, starting Jan. 10, at \$2,000. Egyptian dancer was married last week to Texas oil heir Sheppard King in a Cairo ceremony, and they're expected to arrive in the U. S. sometime around Christmas.

Miles Ingalls is repping the Cairo coryphée.

#### Morris Agency to Appeal

##### Niraka Full-Pay Ruling

The William Morris Agency will appeal the N. Y. License Commissioner's ruling that gives dancer Niraka full salary for her date at the Canadian National Exhibition, Toronto, last August-September. License Commissioner Edward T. McCaffrey ruled that it was "improper" for the Morris office to deduct the Canadian income tax from Niraka's salary.

Niraka complained to the commissioner that her interpretation of "net salary" in her contract meant that no deductions of any kind would be made. Morris office argued that "net" was construed to mean that the agency would take no commissions on the booking.

#### Henie Icer Wham

##### 350G in S.F. Bow

San Francisco, Dec. 4.

Sonja Henie's "Ice Revue of 1952" in its preem engagement here scored an estimated sock \$350,000 in 18 performances at the Cow Palace. Figure is exclusive of the benefit opening show for the Damon Runyon Memorial Fund at \$10 top. It's a record gross for an icer here and was made despite a top of only \$3.00, almost 10 days of consecutive rain and fact that Cow Palace is located on outskirts of the city. Show closed Sunday (2).

Henie stand also topped all previous Cow Palace runs. Arena seats more than 11,000. Prior record-holder at the spot was the 1950 Grand National Horse Show and Rodeo which did \$243,500 in 14 performances. Henie show moved to the Ice Arena, Dallas, opening Thursday (6).

#### Wences at Palace, N. Y.

Senior Wences started at the Palace Theatre, N. Y., last night (Tues.) as a replacement for Max Bygraves. British comic flew back to England the previous day to fill commitments made prior to coming to the U. S.

RKO execs had tried to get ventriloquist Wences to come in at the beginning of the Judy Garland show, but he was unavailable then.

Riviera Supper Club, Inc., chartered to conduct business in New York. Capital stock is 200 shares, no par value. Weinberg & Lewin were filing attorneys.

#### Josy Baker's NSC 14G

Montreal, Dec. 4.

Despite a good start on a second session, Josephine Baker and her company failed to maintain pace, and drew only \$14,000 last week at His Majesty's.

Company is current in Toronto.

## Talent Groups Fite to Have Acts Share Premiums

Major talent agency organizations are now attempting to get performers to pay all or part of the premiums for the accident insurance policies of the American Guild of Variety Artists. Artists Representatives Assn. and Entertainment Managers Assn., of Chicago, have been meeting with union execs in an effort to get some compromise that will restore peace.

Action on the matter has been made urgent by Insurance Co. of North America's cancellation of the policy in one year. Unless differences are resolved and company rescinds its notice, AGVA will have to seek a new insurance firm.

Confabs, which started Monday (3) in New York, with Lyman Goss, of Chi EMA, attending on behalf of the Windy City percenters, were the latest move in a series of attacks on the insurance program.

The main attack was lead by George A. Hamid at a meeting of the International Assn. of Fairs & Expositions at the Sherman Hotel, Chicago, last week (see separate story). Hamid described his tiff with the union and declared that he had been "coerced" into agreeing to pay the insurance premiums at his Boston Circus by union pressure and by the Massachusetts Labor Dept. Vic Connors, head of AGVA's outdoor division and in charge of the union insurance program, defended the premiums. He described them as an aid to employers because of relief from financial responsibility in connection with accidents.

Goss has declared that Chi agents will fight the premium impost to the last ditch.

Other major development came in Philadelphia last week, when two AGVA organizers were held in bail for collecting insurance premiums without being properly licensed by the Pennsylvania Dept. of Insurance (see separate story).

The N. Y. parley were held Monday and yesterday (Tues.) at the AGVA offices and at the William Morris Agency. ARA and EMA execs insisted on some compromise deal whereby performers would share the costs of the program.

## 'Buy My Package to Get My Name' —Top Agencies to Vaude Bookers

#### 'Holiday on Ice' Nifty \$103,000 in Toledo 12

Toledo, Dec. 4.

"Holiday on Ice," with 12 shows in 10-day period (16-25), grossed a fine \$103,000, a 9% increase over last year at the same spot, the Sports Arena. Show was scaled from \$1.50 to \$3.

A New Year's Eve show and dance has been booked at Arena for Dec. 31, with "Grand Old Opry" troupe supplying the entertainment.

The Grotto Circus plays the Arena Jan. 12-19.

## Senne's Seeks 50G From Billy Farrell

Cleveland, Dec. 4.

Frank Senne's Agency here is suing Billy Farrell, Cleveland recording and nitery baritone, in a \$50,000 breach-of-contract paper filed last week in Akron.

After a brief preliminary hearing, the Senne attorneys withdrew their request for a temporary restraining order and agreed to have the case postponed a couple of months, until more depositions and a court date are available.

Plaintiff claims he signed the M. G. M. Records singer to a personal manager's contract for 10 years—with about six more to go—and contends Farrell broke it "without any justification."

Senne's brief said he discovered the Cleveland (nee Billy Fiorelli), groomed him for nitery work, and a featured spot on Bob Hope's radio program a couple of seasons ago.

Farrell, who shifted to the William Morris Agency after breaking with Senne's firm, said differences were over business policies concerning his career, particularly in disk and club deals.

#### Brasnos' New Act

George & Richard Brasnos, who for many years were part of the Buster Shaver & Olive act, have retired from show business to operate a package liquor store in South River, N. J.

The midgets are brothers of Olive.

Buffalo Stage Door, Inc., chartered to conduct a restaurant and cafe in Buffalo, with capital stock 200 shares, no par value. Aaron Yasinow, Buffalo, is a director and filing attorney.

Vaude booking offices are currently surrendering some of their prerogatives to the major agencies. It's now axiomatic that the percenters providing a name to head a bill controls most, if not all, of the surrounding talent.

Modus operandi by the agencies is to present an entire bill for consideration by the booker. Generally, the buyer has little choice but to accept the entire layout if he's to get the top name. This line of attack is yet to hit the buyers for the major circuits, although it's become standard practice that the agency offering the top name get first crack at supplying the fillers.

Bookers have generally accepted this arrangement, but in many cases will ask for substitutions when they have made commitments to other turns, or when an act submitted in a package has played the territory.

An example of packages now being offered is Les Paul & Mary Ford, who are being paired with three acts and are being submitted for \$10,000 by General Artists Corp. Tony Bennett plus surrounding turns is being peddled for \$7,500 by Music Corp. of America. They're asking for percentages in each case.

The Patti Page tour is another case in point. This package played a long list of houses throughout the country on guarantee and percentage. The GAC unit generally did well.

The advantage to the agencies in packaging the top names is obvious. In the first place, they get some of the acts out of their hair for a time. It also means that the topline can take more money out of a house because of a profit on the package.

Gimmick is being worked especially on names developed by records. Date-diggers feel that this method of operation enhances the chances of the disk-click to catch on. Packaging method is one means of getting top marquee billing for the disk and providing another means of popularization.

It's also a major means of cashing in on name value while they're in that status. If there are no top records forthcoming immediately, the disk is liable to go back a few notches. Percenters can't make any money with him then.

## Colonial, Albany, Skeds Night Vaude, 3-Dayer Splitting With Films

Albany, Dec. 4.

The Colonial, which revived vaude here in 1940, will open Christmas with an eight-act bill running Tuesday through Saturday (29). House will play acts Thursday through Saturday evenings thereafter, with two shows nightly except Saturday, when four performances starting with a post-noon children's matinee will be given.

The evening-only plan on week-days, though new here, is based on experience at the Colonial, where matinees did not draw. The up-town house last presented a vaude bill on New Year's Day (1951). Tom Kiefer will again direct the pit orb and double on viola.

Films also will be shown with firstruns Sundays through Wednesdays. The Colonial is dark for the month of December, until Christmas, while changes are being made. Dr. Henry Brown is owner. Paul Laube is manager.

## Abe Ellis Plans N.Y. Cafe On Howard Johnson Site

A New York cafe with a zany comedy format is being contemplated by concessionaire Abe Ellis. Site will be at Howard Johnson's restaurant, which is also operated by Ellis. It's currently planned to keep the eatery portion open and transform the bar and an adjacent dining room into the nitery sector. Ellis is dickering with comedian Ben Blue to head the show in that spot. Blue will be in on a percentage and guarantee. Comic, incidentally, recently worked for Ellis at the Gilded Cage, N. Y., of which he is part owner with Lou Walters.

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## Night Club Reviews

Continued from page 59

### Habibi, N. Y.

children's talk-song and encores with a chant about a sheep-shearing festival.

Miss Kipnis has an ultra-serious mien and some of her entries appear overstylized, even for Yiddish payees. She is obviously not at home in the English introductions, which may account for the fact that her poised is uncertain. An intro assist by emcee Tanney is advisable in this instance, since it would relieve the sensitive artist from the language obstacle. Her voice is a bit tricky at times, running from canary down to husky contralto. She's the dramatic type of Israeli folk singer.

After Tanney's song and patter opening, the Rikud-Am Trio, two girls and a boy, do a nifty barefoot dance to the emcee's chant. Latter gets his big inning with anecdotes about life and language

in Haifa, Tel Aviv and Jerusalem, plus fighting and marching songs. Followed by Felix Leneman with two numbers on his plaintive chaff, an ancient wooden blow instrument. His second entry is backed by the terp trio.

Finale is the rousing native dance, the hora, that spotlights the trio in fine talkie-terp display, plus song intro by Tanney and the other principals supporting. The hora is Habibi's Sunday special, too, and it's worth half the show even in its brevity.

### Hotel Radisson, Mpls. (FLAME ROOM)

Minneapolis, Dec. 1.

Nancy Andrews, Lucille & Eddie Roberts, Carl Sands Orch (8); no cover or minimum.

This show is generous with laughs, both o. its two acts leaning largely to funmaking. Fresh from an engagement at London's Embassy Club, comedienne Nancy Andrews is making her first home-town appearance. It's the fourth time in this plush spot for the Roberts duo, prime local faves.

Working with gusto and enthusiasm, Miss Andrews reveals a talent for landing funnybone punches and for mimicry and characterization, along with plenty of ability to put over a song. At show caught, she scored best with "My Bill."

The three original songs of Miss Andrews' own authorship lend themselves to her type of mugging and clowning and provide her with a nifty showcase. She comes through with some first-rate impressions skillfully worked into the numbers.

Lucille & Eddie Roberts have never failed to amuse and mystify here. Their mixture of nonsensicalities, magic and mentalism seems better than ever, and their personalities more engaging upon further acquaintance.

Rees.

### Havana Madrid, N. Y.

The Caribbeans (3), Bobby Escoto, Leo Costellanos (2), Duke Dorell, Lhee (6), Emilio Reyes and Mario Enrique Rhumba Orchs; \$3.50 minimum.

With nitery biz continuing on the offish side for the past couple of months, the Havana-Madrid isn't gambling with any high-budget names. Within its scope, however, this pop-priced spot manages to come up consistently with a fast layout of acceptable, even if not bigtime, acts. Parlayed with the line of six Wally Wanger gals, it makes for an okay stopoff point for the tourist trade, particularly out-of-town students.

The Caribbeans are a good looking trio with a snappy hoofing routine. Team of two men and one gal accents the Afro-Cuban rhythms with the usual body contortions and modernistic ballet topography. Two men are excellent hoofers and the gal suffices on the a.a.

Bobby Escoto, who sings and emcees the proceedings, has been at this spot before. He's a conventional Latin groove as a vocalist, but he's energetic in keeping the show rolling. He should lay off those corny intros to his numbers: "And now I bring you my own arrangement," etc.

Leo Costellanos, man-woman roller-skating team, are also regular in this club and click with their daring piroettes. It's an effective routine with a well-graded string of stunts. Duke Dorell, a comedy fiddler, registers moderately. He could make more of his tricky violinistic but mars his routine with superfluous antics. Three production numbers showcase the well-costumed line in fair routines.

Emilio Reyes and Mario Enrique rhumba orchs do neat jobs of supplying a variety of dance-pate rhythms for the customer hoofers.

Herm.

### Birdland, N. Y.

Cab Calloway Orch (16), Dizzy Gillespie (3), with Joe Carroll; \$2.50 minimum.

Birdland, which has built a rep

during the past year as the sole remaining haven for progressive and bop music enthusiasts, changes pace this season by headlining Cab Calloway's orch. It's a switch which won't hurt spot's steady b.o. pull because Calloway is a showmanly musician with an appeal strong enough to elicit with the live mob.

The Cab orch, comprised of four rhythm, six brass and five reed, delivers a full, rich quality in its projection and is a highly listenable unit. Calloway belones with an ingratiating drive, making each number come alive with his podium craftsmanship.

Calloway works his crew through a wide range. Best are the work-overs of "Sunday In Savannah," "St. Louis Blues" and the fave oldie, "Minnie the Moocher." He gives them all the stylized Calloway vocalling which clicks with the room's hepcats. Such instrumental items as "Be My Love," featuring Milton Jefferson on sax, and "For Bass Only," spotlighting Milton Hinton's bass work, are standout entries. "Que Pasa Chica," for the mambo fans, and "Tenderly," for the romanticists, are also sock and pleasers.

Dizzy Gillespie's combo, three rhythm and two brass, are Birdland regulars and whip out their usual routine of comedy and music. They handle "Swing Low, Sweet Cadillac," "Pretty Eyed Baby" and "Bluest Blues" with humor and zest. Joe Carroll's piping on "Lady Be Good" and a hepcat's bodgedge of Mother Goose's rhymes are Arstrate.

Gros.

### Leon & Eddie's, N. Y.

Crosby Sisters (2), Kenny Davis, Inga & Paul Sillard, Ruth Rogers, Irma Henriques, June Oliver Line (3), Art Warner Orch (4); \$3.50-\$4.50 minimums.

With host Eddie Davis on a brief vacation, Leon & Eddie's brought in some fresh talent last week for what this tourists' mecca describes as its "new winter time revue." Show is a well-balanced session topped by the Crosby Sisters, a pair of sany singing comedienne.

Others on the bill are emcee Kenny Davis, dance duo of Inga & Paul Sillard, songstress Ruth Rogers and flamenco dancer Irma Henriques. Turns are of average proficiency, but what they lack in experience is more than compensated by a youthful enthusiasm. June Oliver line of gals provides a refreshing change of pace.

Crosbys, who finale the one-hour session, are an uninhibited femme team with borchit circuit overtones. Gals have a down-to-earth approach, make frequent remarks to the customers and generally blend in well with the informal atmosphere that this cafe is noted for. Their songs are in a fast, rhythmic vein and impressions of Jerry Colonna, Billy Daniels and the Ink Spots earn mitting.

Miss Henriques, who displayed her folk dance routines here last year, shows more finesse in the return date. She has a better technique in her footwork, spins and flourishes. However, in opening the show, she still falls short of top flamenco artist calibre. Further experience may correct her minor deficiencies.

Attractively costumed, the five Oliver gals are on as a curtain-raiser, return at the halfway mark with a "South of the Border" routine and close the layout with some fair parading. Kenny Davis is a so-so conferecer. Art Warner's band, per usual, cuts the show crisply. Inga & Paul Sillard and Ruth Rogers are reviewed under New Acts.

Glib.

### Sams Souel, Miami B'ch

Miami Beach, Dec. 2.

Phil Brito, Ann Herman & Charles Magner Dancers, Sacasas Orch; \$1.50-\$2.50 minimums.

After long run of local and unknown talent in this smart hotel-cafe, the management has returned to policy of featuring recording names, with Phil Brito first of contingent to come in.

The personable baritone, despite handicap of a cold and bad throat, spelled up a solid song session to make for a pleasing stint. Mixture offers up "Somebody Loves Me," "I've Got You Under My Skin," "Too Young," "If I Could Be With You," "Baby Face." Encores with "Thinking Of You" and "Sorrento," for a well balanced stint that keeps the reaction and mits building throughout.

Terp segments are well handled, with the Herman-Magner group offering up Latin rhythms which please the considerable rhumbadicts who flock to this spot. As per usual, Sacasas, long holdovers here, set up the showbacks in top style (with maestro standout on Steinway) and keep the floor hip-packed for the payee dance session.

Low.

### 5 O'Clock, Miami Beach

Miami Beach, Nov. 29.  
Martha Raye, Billy Vine (with H. S. Camp), Neo-elites (3), Ben Royal Guards (3), Len Dawson Orch; \$2, \$4 minimums.

There's no gainsaying the fact that Martha Raye has become one of the biggest draws in this area. In her return to the Five O'Clock Club (in which she is partnered with Norman Schuyler) she's packing it nightly for two shows. That could be the tipoff for ops in this highly competitive resort—a potent attraction will bring them in.

Wisely, the frenetic comedienne-songstress has surrounded herself with a well-balanced and comedy-lined group of acts who build throughout. Wisely, too, she's purveying her standard antics for first show and in midnight session returns to her song-sock heyday with

(Continued on page 62)

### Sort Stone and Shine



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### RITZ CAFE

Ritz Carlton Hotel  
Montreal, Canada





## Hold AGVA's Philly Reps for Collecting Premiums; Hamid Blasts Setup in Chi

Philadelphia, Dec. 4.

Sid Axelrod and Charles Garvey, local reps of the American Guild of Variety Artists, were held in \$500 bail Thursday (29) by Magistrate David Keiser, on charges of collecting insurance fees without being properly licensed.

The arrest of and pressing of charges against the two AGVA men was brought about by the Cafe Owners Assn. of Greater Philadelphia, nitery operators organization which is making a last-ditch fight against the union's plan to slap on the weekly insurance tariff.

Officers of the cafemen's group were present at hearing, although they wanted no publicity about it. The fight against AGVA's insurance plan finds all local cafes, except two, paying the tariff, and those two are temporarily playing only musical acts. Cafemen also plan court action to test legality of fee under Pennsylvania's insurance laws, even though they are now paying the assessment to avoid having shows yanked.

### Hamid's Insurance Attack

Chicago, Dec. 4.

After receiving one heavy blow via action of the Entertainment Managers Assn. here last week who asked that the Artists Representatives Assn. renegotiate the American Guild of Variety Artists' insurance contract, with a withdrawal threat accompanying. AGVA came under another attack the same week. The International Assn. of Fairs & Expositions, along with allied groups in annual session here, went on record as opposing the insurance plan. The IAFE meeting had the same spark-plug that previously inflamed the bookers—George A. Hamid (who also operates the N. J. State Fair), who told of his experiences at his Syracuse circus the previous week. Terming the plan a "hoax," he said that the insurance collector did not come around until Saturday, the last day of the engage-

ment. Hamid asked what would have happened if there had been an accident earlier in the week, when acts presumably were not covered. He discussed other "faults" of the insurance setup, stating that the New York State insurance bureau was being kept informed of this and other AGVA insurance incidents, as well as the alleged impropriety of having non-licensed people collecting insurance fees.

## BLACKSTONE TO PLAY PITT NIXON ON GRIND

Pittsburgh, Dec. 4.

Blackstone, the magician, who has always played the Nixon here as a straight legit attraction with eight performances weekly, will go into that house next Wednesday (12) on a grind basis, with four shows daily. He'll stay through Dec. 18. For that stretch only, Nixon reverts to a presentation policy.

Magico will have a picture with him, "When I Grow Up," starring Preston Foster, with a top of 65-90c for adults and 50c for kids.

Blackstone will fill what would otherwise have been a dark stam at Nixon, since nothing's set there between current "Kiss Me, Kate" and Jose Greco's Spanish Ballet, opening Xmas Night.

## Seek Whereabouts Of Vauder Mabel Hollis

Miami, Dec. 4.

The son believes his mother appeared as vocalist on the Old Gold radio show in 1932 or 1933, and played in vaude. He recalls that she walked him across the stage of the old Allegheny Theatre in Philadelphia, where he was born. His parents lived in Philly until their separation.

When last heard from, via mother's correspondence with his father, she was living in Glendale, Cal., about 1937.

## Anne Shelton Returning To N.Y. Copa Next Season

Singer Anne Shelton, who recently made her U. S. bow at the Copacabana, N. Y., sails back to England Dec. 14 just in time to open Dec. 21 for BBC-TV. She resumes her vaude tour starting at Portsmouth, Jan. 7.

Miss Shelton is expected to return to the U. S., in time for a July repeat at the Copa.

## 'Greatest Show' Circus Aura Cues R.C. Music Hall To Drop Acts During Run

N. Y.'s Radio City Music Hall is expected to drop conventional vaude acts during the run of "Greatest Show on Earth," which opens at the house next month, to avoid a conflict with the film's variety aura.

Another consideration is the lengthy running time of the Cecil B. DeMille big-test epic. At recent showings it ran 151 minutes but a reported eight minutes have been cut. Final footage will determine the Hall stage program, which normally runs 52 minutes. Likelihood is that the theatre will retain the standard elements of orchestra, Rockettes, choral and ballet groups, with only the vaude acts eliminated.

## Darvas & Julia Headed For Miami Beach Debut

London, Nov. 27.

Nicholas Darvas (of Darvas and Julia) left London last week after a 48-hour stopover, enroute to Rio de Janeiro, via Paris, Milan, Barcelona and Madrid. At Rio, he joins his partner and both will check out in a few days for Miami Beach, where they will make their U. S. debut in Lou Walters' Latin Quarter.

Terping duo, who had to leave the London "Latin Quarter" on medico's orders, have arranged with Emile Littler to give him first option of future London engagements.

## Bistros Envision Hypoed New Year's As Calendar Gives 3-4 Day Break

### Ice Cycle

Toledo, Dec. 4.

The "Holiday on Ice" show should expect good luck after its stay (16-23) in the Sports Arena here, if the belief that bad luck comes in threes is substantiated.

Leo Freisinger injured a previously broken ankle during the run and was out for several days.

Phil Hiser was hit by the flu, but managed to drag himself out of bed for his number each show.

Harold Ubell, secretary to Al Grant, the revue's manager, fell and broke a shoulder bone while practicing after a performance.

## JUDY'S ILLNESS SLOWS PALACE TAKE TO 38½G

Except for the week when Judy Garland did only five shows because of illness, the Palace two-day has hit the lowest gross since its reopening with \$38,500. Miss Garland did only nine shows last week, ended Monday (3). An attack of laryngitis Thursday (29) forced Miss Garland to cancel the matinee.

There were standees at all evenings shows and most matinees had virtual capacity. Indications point to a \$43,000 gross under the new 10-show weekly policy.

With last week's take, Palace gross has gone over the \$300,000 mark. Previous weeks scored \$23,200, \$46,000, \$49,500, \$47,500 and \$51,000. Total is 303,200.

Norma Waldron Associates chartered to manage musical artists with offices in New York. Capital stock is 200 shares, no par value.

Nitery operators have started mapping plans for New Year's Eve. Most are setting scales that will parallel those of last year and hope that the Monday night dating will be conducive to an earlier sellout. Operators think that many employers will not want to open their shops on Mondays only to close the following day. Thus it will amount to a three-day holiday (four days with Saturday included), always a big hypo.

The major conjecture of bonifaces at this time is the hour of sellout. For the past few years the SRO point has been getting nearer to midnight of the eve. During the war, some niteries were sold out a week or two in advance. After the war, the SRO was put up just a few hours in advance of opening. Last year the sellout came at around 10 p.m. What it will be this anni is problematical.

In N. Y., the Latin Quarter will have a scale of \$15, \$20 and \$25; Gilded Cage, \$10, \$15 and \$20; Hotel Astor will have a \$12 minimum in the Grand Ballroom. Other scales are being worked on.

## Lou Holtz Asks L.A. Cast Take 10% Cut; 13½G 1st

Los Angeles, Dec. 4.

With business hovering around the breakeven point for the first 10 days and because the slow Yule season is coming up, Lou Holtz has asked the cast of "Merry Go Round," playing the Belmont Theatre here, to take a straight 10% cut until after the holidays. Last week, show scored \$13,500. Breakeven is \$13,000. At present \$2.40 top, 1,500-seat house can do \$24,100.

Cast, headed by Holtz, includes Bert Wheeler, Nicholas Bro., Tony Harper, Bertica Serrano and Matty Malneck orch.

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WITHIN 10 MONTHS)

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Feb. 15: CHI CHI CLUB,  
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## Night Club Reviews

Continued from page 60

**5 O'Clock, Miami Beach**  
the Nov-elites backing in zingy manner to heighten effect.

Miss Raye's first show consists of her standard songology interspersed with the crowning that sometimes raises wondering at the howls she gets, considering that some of the lines are dated. But overall, she keeps them palming and calling for familiarity. Winds with her by now trademark sequence with the Ben Yost Royal Guards for slapstick that sends them into begoff reaction.

It's in her second show that she brings nostalgia. It's straight song sea. Backed by the Nov-elites, who work with her as though they'd been doing it for years, she sets off aud-return build with "I've Got My Love To Keep Me Warm," "Can't Get Started," "After You've Gone," "How High The Moon," "Black Magic" and a rousing bebop routine with the trio for another begoff.

Billy Vine is back with his standard waggery and character comedy. He has them all the way with his yarns, drunk and, for a cock finish, the courtroom scene with stooge, in the person of H. S. Gump (former partner of B. S. Pully), that makes for continuing yocks. Little

guy is a perfect foil for the robust Vine and the returns are in the "lets have more" vein.

The Nov-elites repeat their click here last season. In the too-off too, they get them fast with their combo (accordion, guitar, bass) of instrumental spiciness and zany comedy that earns giggles and howls. Keep the pace fast, with outstanders their "Lone Ranger" sequence in which they wind into a Marx Bros. takeoff that almost stops the show. Top with their hill-billy satirization for final impact.

Ben Yost Royal Guards are not as well staffed vocally as other quintets he has had backing Miss Raye before. Get by in fair fashion with their medleys. Len Dawson orch tops on showbacks. *Lary.*

### Edgewater Beach, Chi (MARINE ROOM)

Chicago, Nov. 30.

McCarthy & Dale, Lester Oman, Ralph Sterling, Dorothy Hild Dancers (12), Ray Herbeck Orch, with Jack Martin and Lorraine Benson. \$1. cover, \$2.50 minimum.

Deviating from the expensive summer bands and such name talent as Hildegarde, producer Dorothy Hild has come up with a low-budget show which should attract the northside trade and students during their holiday vacations. There's more comedy than the room has seen in recent months and the dance productions are way above average in intricacy and appeal.

McCarthy & Dale is a repeat of the McCarthy & Farrell act which made a success here several years ago via record pants mimicry. McCarthy, mainstay of the act, has added some new comedy bits, but it's still the Mary Martin-Bing Crosby take and hilarious Kirstein Flaggstad posturing that get the biggest yocks. Jim Dale displays a good baritone in his live solo of "Old Man River." Duo get off well with several cameramen poses for clincher.

Lester Oman has a delightful group of marionettes that he works without a great deal of fanfare. His rumba dancer gives the line a chance to show what they can do with their own dolls, which is a creditable job. The skeleton bit that follows is ordinary, though well done, as is the effortless skater who follows. Act is highlighted by lavender and lace old character, whom he toddles about through the tableholders for a large mitting. However, what should have been a sock finish and walkoff is dulled by two more skits, one a drum majorette, which should be dumped.

Ray Herbeck's aggregation is well suited for this spot with syrupy sax section—maestro also plays the alto—compensated by an overdriving brass part. There's a preponderance of oldies with the top 10 saved for the Saturday night younger set. *Zabe.*

### Village Barn, N. Y.

Celia Cabot, Zeb Carver Orch. (4), George Hopkins, Jack & Marilyn Lanning, Mary Sullivan, Bill McCune Orch (5); \$2, \$2.75 minimums.

Myer Horowitz, who operates this centre of rustic revelry, has been getting a string of performers who look like they're capable of graduating to the uptown salons. Result is a sprightly session which pleases virtually every type of customer in this spot.

The Horowitz hospice gets a lot of basket parties with femme contingents predominating. The barnyard bonchallans go well with that type of customer as well as the stray out-of-towners, and there's a representation of sharper entertainment to please the urban rounders.

No strangers to this spot are Celia Cabot and the Zeb Carver orch. Former has a zany line of songs that hit it well with this mob. She works hard to make her point. Her Casadeyleish manner isn't for the sophisticates, but she can do well in most mass spots.

Carver has a high corn content in his gags and music. The duo sallies are only moderately funny, but his musical combination has some energetic offerings that hit the crowd nicely.

George Hopkins supplies the major portion of the show's comedy. This youngster appears to have the makings for the tall coin. He's a breezy gabber with good sense of humor. At this stage, however, he needs some fresh material to go with his fresh delivery. Just a little more work in hide-aways and he'll be ready for an uptown showing.

Under New Acts are Mary Sullivan and Jack & Marilyn Lanning. The Bill McCune orch does okay at the showbacks. *Jose.*

### Ruby Foo's, Montreal (STARLIT ROOM)

Montreal, Nov. 28.

Jacques Peals (with Gilbert Beraud), Joska de Barbary, Len Berger, Fred Toldy; no cover or minimum.

Jacques Peals' second appearance at Ruby Foo's within the year proves as sound a click with the payees as before. Singer exhibits same Gallic charm, but this time with more finesse. Style and showmanship have been groomed both on this continent and a recent tour of South America, principally in Rio.

Introing with his familiar "California, Here I Come" gimmick, he turns to a French-English tune, "Where Do I Go From You," and then draws hefty mitting for his interplay of "Midday on the Champs-Elysees" written by his pianist, Gilbert Beraud. After a brace of rather aged faves, he winds up first set with a socko tune, "Adam and Eve," which is new to localities and surefire with the innuendo set. He begs off with a group that cinches neatly.

Affable manner and prelin gabbling favor Peals for any sort of intimacy, but more new songs are necessary before he can essay key engagements. Such creakers as "Figuille," et al., and little interest among French-speaking patrons and are almost past raising the usual tourism nostalgia with the English counterparts.

Between his offerings, Joska de Barbary and Len Berger team up as a solid violin and piano combo with Fred Toldy spelling Berger at the Steinway. *Neut.*

### Latin Quarter, Boston

Romo Vincent, Roy Douglas, The Olguns (3), Arden-Fletcher Girls (8), Alan Martin, Dave Lester Orch (9), Zarde Bros. Orch (4); \$3 minimum.

While this layout is not strong on marquee names, it adds up to an entertaining stanza, scoring nicely with opening-night customers. In line with the new no-cover policy, this package should do fairly well.

Topper is the overstuffed comic thrush, Romo Vincent, who admittedly was breaking in new material, but nevertheless clicked okay. Guy has an easygoing manner and while his material is not especially peakful, it's chuckle-provoking and he has no difficulty capturing the customers.

Opening with "Lucky Day," he threw in a ditty that was his only excursion into the blue. Balance of song stint is interwoven with bits of chitchat, winding with his fave "Easy Street" while seated in a chair which he propels about the floor, enabling him to yack with ringleaders.

Roy Douglas in an okay ventro turn sided by dummy Eddie Echo also scores. Guy's material is above average with trick of vocalizing simultaneously in three voices—the third, from gal dummy held

by partner, Vickie Taylor, grabbing next plaudits.

His team off strongly with a brief but fast dash of difficult riddle stunts by the Olguns, a Mexican trio of two gals and a boy. Mitty visual act. Also on hand are the Arden-Fletcher girls in three new production numbers aided by spot's vocalist, Alan Martin. *Ela.*

### El Rancho, Las Vegas

Las Vegas, Nov. 28.

Gordon MacRae, Kirby Stone Quintet, El Rancho Dancers (8), Van Alexander, Ted Fio Rito Orch (10); no cover, minimum.

Original booking of El Rancho Vegas had Lena Horne packed to follow Gordon MacRae into this spot, but other commitments forced thrush to postpone opening until Nov. 21. MacRae is being held over one week, with pic piper Marie McDonald coming in Wednesday (14) for a frame to make agenda complete. Kirby Stone Quintet is in for fortnight.

Setup makes for clicho, with MacRae topping previous efforts. Stone unit looks good, sounds great. Fine bary quality of flicker singer is further enhanced by amazing in-person ease and natural talent. Pix have never quite captured this vein, giving rise to speculation that MacRae should be grabbed for a Stem muscomedy. He not only creams the gals but impresses males with his straight-from-the-shoulder manner, devoid of artful posturings.

Songalogy includes "Luck Be a Lady," "Hello Young Lovers," "Liza," "Summertime," "Continental Medley" with amusing terp tag, "Laura," and dramatic "Soliloquy." Pulls in big mits for all, rousing walkoff kudos.

Kirby Stone Quintet scores heavily in first Vegas appearance. Full stint has laugh-provoking novelties, solid tooting, setting up accordionist who doubles on 66, others blowing sax, trumpet, bass, and tuba. Dive right in with special ditty, "We Came Here Courtesy NBC-TV," easing into "Ballin' the Jack." Jump with "Mammy," before intruding feature vocalist, "Cow-Eyes," in punchy "Jeebel" reminiscent of Frankie Laine's gesturings. Chuckles emanate from Stone's song-comedies of cockney lad warbling "Old Man River."

"Life on German U-Boat" sketch could be eliminated for time, but "St. Louis Blues" is a must. Drummer comes in for some funny bits in this and other tunes. Wistful puss and underdog demeanor garner yocks. Mike Gardner leaves off squeals for some sizzling of rhythmic "El Cumbanchero." Tag fireworks with frantic "All of Me," fronting the ubiquitous "Cow-Eyes." Guys never let up an instant and exit big.

El Rancho Dancers, under direction of Aida Broadbent, dress up curtain-raiser smartly. Two guys togged in evening dress intro each chick attired in pink and black bal masque costumes. Second fling following Stone Quintet has gals up on toes swathed in frothy pink and stepping modified ballet patterns. *Will.*

### Stetler, Cleveland (TERRACE ROOM)

Cleveland, Nov. 29.

"What's New?" intimate ted reus with music and lyrics by Wilson Stone and photography by Gene Boylan; with Elise Rhodes, Billie Hayes, Doris Schmitt, Bill Condon, Richard Goltz, Paul Lynde; Sammy Watkins Orch; \$1 cover, \$1.50 Sat.

Bolliching, youthful talent is kaynoted in this intimate package revue, starting its road career on Stetler chain. Most of the six youngsters in it are pleasant or lively enough to get the best out of their rather conventional material.

Gene Boylan, choreographer for the Ken Murray TV program, designed some nice dance numbers for them. Although all the so-called original songs by Wilson Stone have a familiar ring or a campus flavor that might stem from his work on North-

(Continued on page 63)

## THE LANGS



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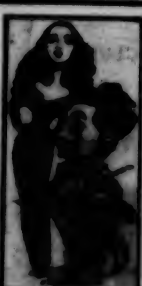
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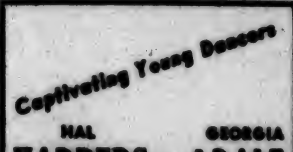


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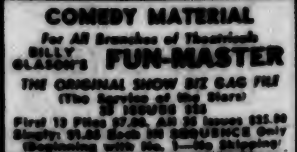
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# VARIETY BILLS

WEEK OF DECEMBER 3

Numbers in connection with bills below indicate opening day of show  
 Letter in parentheses indicates circuit: (F) Famous (M) Mercury (I) Independent  
 (L) Lowry (S) Sarnoff (P) Paramount (R) Radio (B) Bette (T) Tivoli (W) Warner  
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## Night Club Reviews

Continued from page 62

**Stadler, Cleveland**  
 western's annual musicals, they have a disarming breezy quality. Effect is accentuated by the energetic way these "new face" performers, who have had some Broadway, TV or band experience, tear into their songs and dances with the gusto of college cheerleaders.

About the best number is "Back in the Old Routine," one of those nostalgic cavalcade bits done with a zing by Billie Hayes and Richard Goitra. Miss Hayes, tiny, eccentric comedienne, kicks out for an amusing Charleston-hoofing travesty. She has a promising sparkle that might expand in skills written in a more original vein. Goitra, a junior edition of James Cagney in appearance, shows a lot of agility as well as verve in variety of steps.

Smartest, eye-fall among the females is Doris Schmitt, a blonde cutie with beautiful underpinnings and ability to use them gracefully in something tagged "Let's Get Snowbound." It's sung to her by Bill Conlon, whose unctuous baritone helps the cliché-riddled lyrics. He also does okay in "Sweet, Wasn't It" opposite Elaine Rhodes, attractive chanteuse who takes the frivolous ditties too seriously, but does well.

Unit revue could use more humor since it dropped a sad piece of alleged satire about squirrels, tried out by Paul Lynde only at the first performance. Lad's funnier in a brief takeoff on rascal Gorgeous George during the entire company's zany impersonations in their "Giddy Over Video." This spangled largest number of chuckles from Stadler audience, which regarded youngster's efforts amiably.

Including "Best Days of Our Life" and "Calamity Jones," the latter an ensemble added to the supper show, the first one ran about 40 minutes packed with fast-paced action. Sammy Watkins' orch is first-rate in pitching musical showmanship into "What's New!," supported by composer Stone as guest pianist. Pull.

staff of competition. As usual, the policy is one of good standard acts, with accent on the sight stuff, and seldom going overboard to shoot the bundle on a single name for lure.

Against dullish biz in all seasons around town for the past month and the usual slump that happens pre-Christmas, the Bellevue showcases one of its better revues this week with Larry Griswold as the focal point. Griswold, making his entrance as a tipsy customer, finally climbs to the top of a gimmicked diving platform and picks up a solid reception for his overall trampolining antics. Exit, however, is awkward as Griswold milks for added yocks and stagehands fumble to clear his elaborate rigging.

The Costello Twins, a pair of handsome bone lookers, spark producer Karamova's elaborate "Oriental Fantasy" about midway through show with some trim acrobatics. Teamwork and timing are okay, covering what otherwise might be ordinary routines. Ray Royce, suffering from fumbles on show caught, failed to draw more than passing interest from crowd heavily seasoned by the best in jugglers and unicycle riders.

A slam-bang opening with the Mazzone-Abbott Dancers shooting, throwing and knife one another around the floor seemed almost too much, but act is sure crowd pleaser in this room. Bill Parker & Peggy Norman do vocal honors easily, if a little restrained, and the line dresses up entire show. Dix Belair's orch does all music with the Julio Reyes outfit filling in as relief combo.

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**Colony & Aster, London**  
 London, Nov. 26.  
 Virginia Somers, Feliz King Band, Santiago Lopez Rumba Band; Colony: \$5 minimum; Aster: \$3 minimum before 11 p.m. \$3 cover thereafter.

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**Mapes Skyroom, Reno**  
 Reno, Nov. 30.  
 Liberate, Angus Perez, Skyettes (8), Eddie Fitzpatrick Orch (9); no cover or minimum.

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## Empire, London

London, Nov. 27.  
"Contrasts," staged and produced by Nat Karson, with *Empire Girls* (34), *Empire Ballet* (20), Choral Ensemble (12), Georgia Brown, Charlie Carroll & Paul, Stechel Bros. (2), George Melachino Orch.; "The Light Touch" (M-G).

A slight variation in format, which eliminates the solo ballet sequence, has been introduced in the current Empire stage presentation. In other respects, show runs true to style, with sterling teamwork of resident troupe augmented by two good specialty acts.

Tagged "Contrasts," show opens appropriately with Cole Porter's "Night and Day," staged with imagination and originality. The Melachino house orch on stage is ably supported by the Empire choristers.

Second spot goes to the *Empire Girls* who, per custom, put over another sock routine to receive biggest ovation of show. This terping line, by regularly improving on its own high-grade precision work, seems to achieve what was thought impossible.

The Stechel Bros. are an acro duo with one particular stunt which puts them in a class by themselves. While one member is suspended by both arms with his insteps turned upwards, the other does a back somersault to end up in an inverted position with his insteps resting on his partner's. It's a sensational finish to an otherwise conventional turn.

Georgia Brown, retained from previous show, has come a long way since she first hit the West End about a year ago. Her voice has improved almost beyond recognition and she has developed poise and confidence. Although she still has a long way to go before hitting the front ranks, she has learned how to put a number across in punchy fashion. Her "Stormy Weather" is tops, and "Judgment Day," in which she leads the choristers, also is nicely done.

Charlie Carroll & Paul, clowning instrumentalists, have a big local following. In this bill, they once again put on a slickly timed act which generates a constant flow of bellylaughs. The climax, based on Donald Phillips' "Concerto in Jazz," was staged jointly by Edward Neil and Alan Carter. Excellent dancing by the ballet and the *Empire Girls* is touched off by Karson's outstanding lighting, which brings about vivid transformations of pace and color.

## Earle, Philly

Philadelphia, Nov. 30.  
Tiny Bradshaw Orch. (10), Eddie Heywood Trio, Five Keys, Aristocrats of Rhythm, Apus & Estrelita, Tiny Kennedy; "Hard, Fast and Beautiful" (RKO).

The tricky piano rhythms of Eddie Heywood contrast neatly with the solid drive of Tiny Bradshaw's band in the Earle's new revue. The Bradshaw orch onstage for the whole show, goes behind a scrim when the Heywood Trio takes over.

A recording favorite, Bradshaw offers a palatable and commercial brand of jazz. The ensemble comprise four brass, three reeds and rhythm section, and their work is finished and generally exciting, albeit the pattern is pretty familiar. Most of the instruments are soloed, although the saxmen (of the hard-driving variety) come through to best effect.

Bradshaw does the emceeing and sells geniality, moving about to convince everybody and himself they are having the time of their lives. Featured vocalist with the band is Tiny Kennedy, an oversized gent whose range runs from deep bass to a betsy boop tone of chirping. Forte piece is song dialog between female and masculine voices.

Heywood was in great form at show caught. His amiability and artistry soon caught audience. Pianist is spotted with bass and traps for accompaniment, but they offer little more than rhythm backing. Keyboarder is tops in expression and technique, and dresses up his turn with sure touches of musical humor. Opener is novel arrangement of "Cheek to Cheek," followed by equally novel version of "The Man I Love." Third is a breakneck boogie and for the close he scores solidly with his distinctively arranged "Begin the Beguine."

Best received of acts is the Five Keys, current recording hit. Typical of their reception is the roar that goes up at beginning of their smash 7 segment of the side, "Glory of Love." The group, who have a pianist, work at two mikes, with soloist holding down one instrument while the remaining four

cluster about and supply the vocal rhythmic support.

Two straight acts are interspersed in the musical fare. The Aristocrats of Rhythm, a bespangled pair of dancers, win attention once they warm up. The girl sells gams strongly and their chair dance makes full use of her attractive stems. Apus & Estrelita, one of the better known comedy duos in these parts, run through their tried-and-true, male-and-female bickering with standard results. Material is not too strong, but Apus' delivery, plus his off-the-cuff insults, provide solid laughs.

## Casino, Toronto

Toronto, Nov. 30.  
Rosemary Clooney, Larry Foster, Wilfred May Trio, Marie & Millie, The Jaywalkers (3), Jimmie Cameron, Archie Stone House Orch.; "Bullfighter and the Lady" (Rep.).

Rosemary Clooney got a neat career break on that "Come on My House," but gal, on first theatre date here, is displaying that she would have ultimately got there on her own song-selling talent, if not as soon. She's packing in the standees at rear and down both sidewalk aisles for a five-a-day that adds up to the best biz the Casino has been doing in weeks; and that goes for plenty of other recent topplers.

On the Saroyan hit, it might be expected that Miss Clooney is in the bounce bracket, but the slim blonde in that white, strapless gown quickly demonstrates a polished, showmanly style that, on mood and tempo choices, is at variance with that trademarked title.

With a neat assist from Charlie Trotta, her pianist in the pit, Miss Clooney shows plenty of mood changes, plus well-mannered but sexy delivery, in her choice of "From This Moment On," "Mixed Emotions," "Lady is a Tramp" and "The Way You Look Tonight," before seguing into the jump "Shotgun Boogie" and the "Come on-a-tease" finale, for rousing begoff.

Whole bill is of top calibre, with Larry Foster over terror on his top imitations of singing greats. Could have stayed longer, when caught, but for that rigid 60-minute stage sked.

Before the eye-filling gold and black full-stage drapes, bill opens with Wilfred May Trio, two men and a girl, for swift work with the rings on hand manuals and on the ropes. Maxie & Millie, a European comedy musical act, draw nice returns. The Jaywalkers, a-zany male dance trio, have no trouble scoring, notably for their slow motion exhibition of two fighters and a referee and madcap "Three Musketeers" duel scene.

With Jimmie Cameron as m.c. neatly knitting the whole proceedings, plus top support from Archie Stone's house orch for all acts, this is one of the finest stage packages Murray Little has assembled in several weeks. McStay.

## Olympia, Miami

Miami, Dec. 2.  
Mischa Auer, Tony Fontaine, Ming Sing Troupe, Marimba-Aires, Sis & Sonny Arthur, Les Rhode House Orch.; "The Blue Veil" (RKO).

Last live show in this longtime south Florida vaudeur doesn't add up to a big plus for return of variety to the house, based on values contained. Perhaps the booking idea was in that vein, what with the FM-Florida State (Par) Theatres hassle over scales which led to cancellation by the ops of the policy. House returns to straight pix.

Mischa Auer as topline act adds up as a mild entry in the laughmaking department. Gab stuff is along familiar lines, with nothing to make for solid score. Topper is his work on the keyboard with utilization of grapefruit instead of fingering for the palm-rousing. Though routine has been used before, he got them with the idea at show caught.

Co-headliner is Mercury recording fave Tony Fontaine. He gets by with his versions of the better ballads and jump tunes. Goes best with "How High The Moon." Offs to fairish returns.

Teefoot is held down by the Marimba-Aires who sell with a well balanced blend-aiding overall effect. Knockabout comedy terplings of Sis & Sonny Arthur keep pace build for mifty show build. Ming Sing Troupe close proceedings with a fast assortment of tumbling-balancing stunts. Les Rhode and house orch are okay on the bookends.

## Capital, Wash.

Washington, Dec. 2.  
Will Mahoney (2), Alan Dale, Nora Toomey & Co. (2), Buster Shaver & Olive; "Anne of the Indies" (20th).

This is a pleasant, fast moving lineup, with the accent on good humor and comedy. Sunday night payees, at show caught, registered appreciation throughout.

Headliner Will Mahoney, replete with kilts and derby, clicks with a routine almost intact for past quarter century. His gentle yet hilarious clowning, his versatility and his bounce and energy might well be a model for many a younger and more voguish comic. There's no sign of slowing up or ennuil as he goes through his paces, singing his opening tune, "There's a Wee Bit of Scotch in Me," through his special gimmick of xylophoning with his gams.

Funnist segment of the Mahoney routine is still his business of cutting up his femme assistant's gown while she warbles on. If anything, comic has added a few new touches to this old gag, and has customers doubled over with laughter as he slyly, with his own puckish humor, approaches the boiling point with his shears. Makes a smash windup in the No. four spot.

Singer Alan Dale, back in business after a siege with the medicos, comes near showstopping success with his array of pop tunes and takeoffs of top tunesters. He is obviously not as well known to the bobbysox rows as more current jukebox raves, but builds quickly to a sock finish. Has an easy, informal style, handles his chatter naturally, with a few good comedy effects, and has the colloquial appeal the d.j. fans demand.

Dale off with "Darktown Strutters' Ball," goes on to a more bouncy version of "Because of You" than generally heard, then hits his stride with the galleries by recalling his disk click of a few years ago, "Oh, Marie," sung with Italian and English lyrics. Builds most solid part of routine around latter with a series of novel lyrics used as a springboard for some very hep takeoffs on Sinatra, Monroe, Eckstine, Tony Martin, et al. Gets a hefty sendoff, comes back with a preview of his latest platter, "Laugh, Clown, Laugh" and is good for half dozen call-backs.

Buster Shaver and his lilliputian partner, Olive, sing and dance their way through 10 minutes of novelty. Contrast in size is, of course, backbone of act. However, routine is well planned and cleverly maneuvered. Gal's pipes are big for her size, though otherwise unimpressive, but her terping is good for any stature. Payees like.

Nora Toomey and sister do a fine job of curtain-raising with their zany acro stunts. Special gimmick is performance of rope stunts in high heels and street clothes.

## Apollo, N. Y.

Arnett Cobb Orch. (12), Kit Kats (2), Kitty Stevenson, Pigment & Co. (4), Jesse James, Larry Darnell; "Spoilers of the Plains" (Rep.).

Routine layout at Apollo this sesh seems headed for only mild b.o. It's a nicely paced bill that standard turns aren't able to pull out of the static groove. Headliners Larry Darnell and the Arnett Cobb orch bring occasional spark to a 70-minute stanza which pleases the Harlem flagship devotees.

Darnell, youthful vocalist, appeals to the femme juve trade here and gets an appreciative mitt throughout his set. Lad works well on both fast tempoed and ballad tunes, displaying an appealing stage personality. Opens with a speedy "Say Goodbye," segues to a sentimental "Darlin'," and changes pace again with a driving "Work, Baby." Closes with "I'll Get Along," a pretentious fable of frustrated love which he relates in song and patter. It nets him a solid sendoff, however.

Cobb gets across plenty of exciting tenor sax licks in his turn with a reduced combo. Group, comprised of three rhythm, two brass and another reed, generates plenty of drive on "Willow Weep For Me" and "Smooth Sailing," among others. It's a well integrated unit which gives each member some solo work time. Cobb's saxing, of course, is standout. The big band (three rhythm, four brass, five reed) is limited to the opener, a frenetic tune titled "Open House." Orch's cutting of the rest of the show is adequate.

Kitty Stevenson scores neatly with her blues jive renditions. Gal projects proper feeling in such items as "Good Man," "Hey Little Boy" and "Watcha Gonna Do."

his terping on crutches and expert whistling workover of "My Buddy." Cld in cream-colored tails, James works neatly through his stepping routines and puts big ad reaction for handstand on the crutches.

Pigment and his three aides handle the comedies this sesh in their usual burlesque styling. In a pair of blacktop sketches, they offer a mixture of blue and vintage humor which seldom tickles ad risibilities. Kit Kats, a dancing duo, are listed in New Acts.

## Oriental, Chi

Chicago, Nov. 30.  
Al Gordon's Dogs, April Stevens, Frank Marlowe, Guy Mitchell, Brian Farnol Orch.; "Too Young to Kiss" (M-G).

There's a rush to capitalize on disk personalities around here with bookers not being content to set only one headliner in this field. In this case, it doesn't come off too badly as there is a difference in style, but when the headliner also chirps in for a tune it gets a little heavy. About the only non-vocalists are the pooches in Al Gordon's act.

The well trained disobedient dogs are still a fine teef act, with the harassment of their owner getting big laughs. Spinning platter ending with odd shaped canines pushing each other all over the stage has the audience shouting encouragement to their favorites.

April Stevens onstage doesn't seem much like the femme of the sexy overtones on records. Slight, pretty miss looks more like college fodder. However, she gets a nice response on her offerings, especially the more breathless kind, "And So to Sleep Again," and her first platter, "I'm in Love Again."

Frank Marlowe has toned down his pratfalls, still the most potent part of his act. Seetholders snicker slightly at his tarnished quips. He gets more chuckles with his pit leaps. He hit in the midriff with carbon of Bogart.

Guy Mitchell's second return here within the year shows him racing through a brace of tunes. Little better pacing might improve showmanship. He tees off with "Liberty Belle," and settles down a bit with a real cornball item, "I Can't Help It." Mitchell has the femmes in the house clapping their palms to "Roving Kind," and he closes with his first platter success, "My Heart Cries for You." Lad might forgo the attempts at comedy too; it's forced.

Brian Farnol has a lusty South American melody for the curtain-raiser, but the leader's song might be dropped as excessive for this bill.

## New Acts

### JACK & MARILYN LANNING

Dances  
7 Mins.  
Village Barn, N. Y.

Jack & Marilyn Lanning are likeable terpers. They do nice taps and good comedy impressions.

At this point they need sharper material and greater integration as a team. On night caught, boy devoted the greater part of the act to himself and virtually bowed off without his partner. There should be more tandem routine if team is to reach maximum effectiveness.

Jose.

### MARY SULLIVAN

Sings  
5 Mins.  
Village Barn, N. Y.

Mary Sullivan, a pretty newcomer, impresses as a candidate for sassy spots after more grooming. Miss Sullivan has a big voice and a pleasant demeanor. There are times when she should reduce her volume and learn how to modulate her pipes for more flexibility and color. There's also some work to be done on her song selections.

But she has the looks and vocal equipment to hit the tall coil.

Jose.

### KIT KATS

Dances  
8 Mins.  
Apollo, N. Y.

Colored terps team looks like a good bet for family vaude and TV. Femme and guy are slick performers and demonstrate some solid stepping in both their duo dancing and solo challenges. Turn moves fast through a variety of dance tempos ranging from the bolero to old softshoe.

Team's personable appearance is

## Sullivan-AGVA

Continued from page 1

salaried show at Paramount, or sponsor a cut-rate show at Leta Quarter in competition with a full-salaried show at Copacabana. I believe that TV Authority and AGVA both will suspend this short-sighted policy in the face of industry indignation.

Heller opines that there is a just cause for action in Sullivan's complaint. He revealed that at a previous TVA board meeting, board members stated that they disapproved of AGVA's tele venture on the ground that it created a dangerous precedent in asking top stars to work at cut salaries on commercially sponsored programs. Heller stated that it was brought out that the same top stars would be asked repeatedly to work for cut rates, should other unions get the idea of doing a tele show.

NBC is shelling out \$37,500 for the AGVA show to Vid-Pac, plus an additional \$10,000 to the union's welfare fund. It's indicated that the profit ratio to the packagers is among the highest in tele because of the many top acts who virtually contribute their services by working at scale.

Heller said there is no other precedent in video on that matter. The Cerebral Palsy shows, he declared, were sustaining. In radio, the Screen Actors Guild show, Heller said, was started before there was an American Federation of Radio Artists. Since then there have been no other benefit commercials.

### TVA to Mail Rule

TVA board will meet Friday (7) and attempts will be made to ban future welfare show for commercial sponsors. Heller stated that had such a rule been on-the-books, AGVA would not have been able to put on the first show. If passed on Friday, then future AGVA shows will have to be cancelled, according to Heller.

While an understanding exists between AGVA and Vid-Pac, organization which is packaging the AGVA show, no formal contract has been signed as yet by the union. It's been learned. Thus if a welfare show, ban is passed, legal difficulties will be minimized.

According to tentative understandings, the star of the show only is not paid. (Bob Hope, first major guest on the AGVA show, has gotten as much as \$40,000 per shot.) The union, in lieu of act's salary, gets \$10,000 for the AGVA welfare fund. Presently there's a commitment for five shows for NBC. Owners of Vid-Pac are Mort H. Harper, who is also Coast attorney for AGVA; Henry Taylor and Ray Bufum, tele writers.

On the initial show, Bob Crosby, Eddie Bracken, Marilyn Maxwell, received TVA minimums (\$170) each for work on Sunday's show. Others, including Georgia Price, AGVA proxy; Toni Arden, plus a host of smaller acts, received full salaries, although some of the smaller TVA minimum is also their maximum. Vid-Pac is also committed to pay AGVA \$10,000 for every show, thus it can make a profit on every name that works for a minimum salary.

### Price Hits Back

Price stated, "Mr. Sullivan has done three shows this season in which a stageful of illustrious names appeared. I would like to see evidence that those stars received full salaries on the shows which paid tribute to Rodgers & Hammerstein. There was also a tribute to Robert E. Sherwood, in which Lunt & Fontaine and others appeared. I would like to see evidence that they received full compensation. Screen Actors Guild has had a radio show for a number of years. There has been no complaint from AFRA on that matter. Actors have been known to help many charities. Are we not permitted to do a charity show for our own members?"

"I consider Ed to be one of my very best friends, but I think I would be presenting our own case very badly if I did not recall that acts such as Lena Horne have appeared on his show for approximately minimum compensation. If his views were applied to every field, it would be impossible to do any kind of charity show in any medium."



# Conventioners Let Chi Legit Down; Weekend Tilt for 'Blondes' Hypo

Chicago, Dec. 4.

While Chicago legit grosses took an upswing last week, it's expected that the situation may be only temporary, especially with pre-Christmas decline due. Not only are the moderate plays being hit, but such standards as "South Pacific," which had never dipped much in previous months, has recently had several mediocre weeks. Although business has been above the break-even point, some weeks were considerably below what the show could hit in auditoriums throughout the rest of the territory.

"Gentlemen Prefer Blondes" also is below par. About the only show that is doing consistently good business, turning a handsome profit most every week, is "Moon is Blue." Season hasn't produced any impressive grosses for the productions that came in for short runs. "Member of the Wedding" was a disappointment for eight weeks, and while "Autumn Garden" did well, "Peter Pan" broke up after a dire five-day stand. "Happy Time" had the impetus of the Theatre Guild for three weeks and may last several more. In the near future "Season in the Sun" is due Monday (10) at the Selwyn and "Darkness of Noon," also under subscription, opened last night (Mon.) at the Erlanger.

Factors in the recent downturn are figured to be the general economic situation, taxes and television.

(Continued on page 70)

## Katzell Creditors Seek To Prevent Discharge From Bankruptcy Case

Creditors of producer William R. Katzell, who filed a petition in bankruptcy last October, are seeking to prevent his discharge. They have appointed Isadore Fried, attorney for one of the largest creditors, as trustee to represent them all, and have scheduled a meeting for next Monday (10) to discuss methods of recovering additional assets. Irwin Kurts has been appointed by the N. Y. Federal Court as referee in the bankruptcy.

In his bankruptcy petition, Katzell listed \$278,770 liabilities and \$4,035 assets, excluding insurance. Debts of from \$43,511 to as low as \$5 were listed as due to 91 unsecured and two secured creditors, including many show business firms and individuals, as well as restaurants and hotels in the New York theatrical district and in Hollywood. Most of the debts stemmed from the Broadway production, "Alive and Kicking," in which Katzell was associated with Ray Golden.

According to the attorney for one of the creditors, a joint fund is being raised to conduct an investigation of Katzell's affairs and examine him personally. Also contemplated is an attempt to recover \$9,058 paid last August to Eaves Costume Co. to cover a claim for costumes supplied for "Alive and Kicking."

Coin for that payment is believed to have represented at least part of a settlement received by Katzell for insurance claims for costumes destroyed in a fire backstage at the Winter Garden during the run of the show. Katzell had sued three insurance companies for \$307,142 in connection with the fire, alleging that the destruction of the costumes was responsible for the flop of the show.

Since Golden was partnered in the presentation of "Kicking," the creditors are considering bringing him into the case, at least to the extent of examining him. Besides "Kicking," Katzell was associated in the production of "Finian's Rainbow," "Lend an Ear," "Home of the Brave," "Joy to the World" and "The Last Dance." Katzell's attorney is Mortimer B. Wolf.

## 'Ground' For Lighthouse

Lighthouse Players, off-Broadway group of blind actors, will present Charlotte Hasting's "High Ground" at the Lighthouse Theatre, N. Y., for three performances beginning Dec. 13.

Play stars Lillian Hillman and Ruth Ashenas, and features Gaston D'Agostino.

## Sloanes to Coast On 'Banana' Pix Sale Talks

Paula Stone and her husband, Mike Sloane, producers of "Top Banana," leave Friday (7) for the Coast, where they'll join their general manager, Harry Zevin, in confabs on the pending sale of the film rights to the musical. They're due back in two or three weeks.

Couple plan to dispose of their Coast home and reside permanently in the east. They brought their children from the Coast last summer, and have taken an apartment in New York.

## Cronyns Switching To 15% in 8th Week

Jessica Tandy and Hume Cronyn, getting a total of \$1,500 a week as co-stars of the Playwrights Co. production of "Fourposter," will switch to 15% of the gross after the eighth week on Broadway. In addition, they'll get one-third of the producer's share of the show's profits, including the returns from the contemplated share of the show's profits, including the returns from the contemplated road company and all subsidiary rights. Offering is currently netting around \$7,500 a week at a gross of over \$24,000.

Idea of taking the nominal salary during the first eight weeks on Broadway was to give the backers of the show a better chance to recover their investment. As outlined in last week's VARIETY, the Jan de Hartog play will probably be out of the red after six-and-a-half weeks, or by the end of the current week. The stars, husband and wife in private life as well as in the play, toured the strawhat circuit in the piece last summer under their own management.

## Barter Adopts Greek Kid Following Czech Move

Roanoke, Va., Dec. 4. Robert Porterfield, founder of Barter Theatre at Abingdon, Va., in Roanoke, to inaugurate the local Christmas Seal campaign, revealed that the Barter group has adopted a 13-year-old Greek girl, whose mother was an actress. Girl is now living in Athens, but will be brought to U. S. later, to make her home with the troupe.

Barterites some time ago adopted a Czechoslovakian girl, Reneta Strauss, now a member of company.

## Loesser Plans Musical Adaptation of 'Wanted'

Hollywood, Dec. 4. Frank Loesser, here on a film assignment, is understood planning a musical adaptation of the Sidney Howard drama, "They Knew What They Wanted."

Composer-lyricist of "Where's Charley?" and "Guys and Dolls" says he will write the book as well as the songs for the show. He also intends to produce and direct.

## Strange Stritch Setup In 'Pal Joey'; Add Coin Security for Farrell

Elaine Stritch, set for a featured part in the forthcoming revival of "Pal Joey," will continue as Ethel Merman's standby for "Call Me Madam," and will be on five-minute call for the latter show. In case she has to go on for Miss Merman an understudy would sub for her in "Joey." Comedienne will play the newspaper reporter, who does a kidding striptease, in the Rodgers-Hart musical.

An unusual angle of the "Joey" revival is that Anthony Brady Farrell, who is investing \$10,000, besides putting up the estimated \$20,000 for the bonds, is reportedly covered on the latter outlay by producer Jule Styne's pledge of his composer royalties from ASCAP as security. Farrell is understood getting 15% of the show for the double investment.

As of early this week, Styne was trying to raise a reported \$50,000 additional financing for the show, to replace that amount promised and later withdrawn by a prospective backer. Meanwhile, the show is in rehearsal, with a scheduled Broadway opening Jan. 3 at the Broadhurst, N. Y.

## GEYANS, NEWAY LEADS FOR PARISIAN 'CONSUL'

Jon Geyans, N. Y. City Opera Co. baritone who played the Jupiter lead in last season's legit musical, "Out of This World," under his former name of George Jongeyans, has been signed to play the male lead of the husband in the Paris presentation of Gian-Carlo Menotti's "The Consul," next month. As Jongeyans, he played a supporting role (Mr. Kofner) in the Broadway run of "Consul."

Musical-drama will open in Paris at the Theatre des Champs Elysees Jan. 22, with Patricia Neway in the femme lead she created on Broadway. Marie Powers, also from the N. Y. run, will repeat her role. Chandler Cowles and Efrim Zimbalist, Jr., who produced the N. Y. show, will present the Paris version. Miss Neway, like Geyans, is now a member of the N. Y. City Opera Co., and the duo will resume with the opera troupe in the spring after the Paris run.

# Touring Fourposter' Troupe Hinges On Film Material Clarification

## 'Rose Tattoo' Still Gets Ned Armstrong's Goat

Philadelphia, Dec. 4. Ned Armstrong, advance man for the touring "Rose Tattoo," is still having a career just arranging for a goat to be used in the Tennessee Williams play in the various cities booked. In this town, a schoolboy who has a goat as a pet agreed to bring it to the theatre for each night's performance for \$25 a week, in contrast to the \$75 generally paid.

During the local run, Ernie Kovacs, who conducts a zany television show, interviewed the goat wearing a gas-mask. That is, Kovacs, not the goat, wore the mask.

## Logan, Kober Map Xmas 'Wish' Start

With Joshua Logan due back about Christmas from the Orient, preliminary production and casting will be started on "Wish You Were Here," the musical version of Arthur Kober's play, "Having Wonderful Time," for which Kober and Logan have done the adaptation and Harold Rome has written the songs. Logan will direct the Leland Hayward production, with Jo Mielziner the probable choice to design the scenery. No budget for the show has been worked out, but rehearsals will likely get under way in the late spring for a Broadway opening in the early summer after a tryout tour.

After attending the opening of "South Pacific," Logan and his wife, former actress Nedda Harrigan, went to Japan to visit the author-director's brother, and are returning via the Pacific. Meanwhile, Kober has just returned from England, where he arranged for publication by Constable & Co. of "Bella, Bella, Kissed a Fella," his volume of sketches from the New Yorker.

## Stock Barn in Dallas Prepped for Next June

Dallas, Dec. 4. The newly-formed Dallas Theatre Guild, a professional stock company, will begin construction of its Barn Theatre here in March, and will start a 10-week season June 1, according to producer Robert L. Malkin.

Group will erect its theatre-designed-as-a-barn within a 15 mile radius of the city. Seating capacity will run between 200 and 250.

Plans for a touring company of "Fourposter," Jan de Hartog play starring Jessica Tandy and Hume Cronyn, may hinge on a clarification of the rights to some of the material used in Stanley Kramer's recently-produced film edition. Also, there is some question of how the Playwrights Co. wants to finance the second company, as well as the matter of obtaining suitable stars for a tour.

Situation regarding the legal status of material in the picture version is complex. However, de Hartog and the Playwrights hope to resolve the matter amicably, and figure a mutually satisfactory arrangement can be made involving the story material in question and the release date of the picture. There's no talk of legal action or pressure for more money from Kramer for the plot material involved.

Whole matter of the rights goes back to 1947, when British film producer Sydney Box paid approximately \$15,000 for the de Hartog play, at that time not yet produced. About three years later, British indie producer Irving Allen acquired the screen rights from Box for around the same price. When his tentative deal for an Eagle-Lion production, to star Evelyn Keyes and Robert Preston, fell through, he sold the rights to Kramer at a small profit.

Included in the deal with Kramer was a film treatment prepared for Allen, based on the published text of the play but including a new scene from the London legit production.

(Continued on page 71)

## 'Darkness' Touring Dates Revised Due to Costs; One-Nighters Skipped

Scheduled touring route for "Darkness at Noon," following its current Chicago engagement, has been revised to skip previously booked dates through the southwest and substitute appearances on the Coast and the northwest. It's still planned to bring the Sidney Kingsley dramatization of the Arthur Koestler novel back to Broadway in the spring, with Edward G. Robinson in the star part originally played by Claude Rains.

Reason for cancelling out the southwest bookings in favor of a Coast run is that the former would have involved numerous one-nighters and split-weeks, whereas the latter will generally be for longer stands, in some cases several weeks each. Not only has the heavy production proved costly to transport and move in and out for short bookings, but it's been found that the play generally starts slowly at the boxoffice, despite favorable reviews, but builds on word-of-mouth comment. So it does better on longer runs, but tends not to get started on the one-nighters and split-weeks.

The Chicago engagement, starting Monday night (3), continues through Jan. 5. The Playwrights Co. production then plays Detroit for two weeks, splits a week between Columbus and Indianapolis, has a week in St. Louis and then spreads a week between Kansas City, Colorado Springs and Denver. It opens Feb. 12 for three weeks in Los Angeles, follows with a three-week stand in San Francisco, splits a week between California one-nighters and Portland, then plays a week in Seattle and works back east via St. Paul-Minneapolis split and single weeks in Milwaukee and Seattle, with the return New York engagement in April.

## Chi Legiters Setting Tabs for New Year's Eve

Chicago, Dec. 4. At present only four theatres are advertising New Year's Eve prices, which conform to last year's pattern. Only change is the hiking of "South Pacific" prices from \$5 to \$6; management had previously said that the musical would continue the same prices. "Moon is Blue" goes from \$4.40 to \$6 and "Season in the Sun" is advertising the same. "Gentlemen Prefer Blondes" will have left the week before for Dallas. "Darkness of Noon" will have the lowest holiday price—\$5. "Happy Time" hasn't announced any schedule.

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# European Festivals Want N.Y. Ballet For Lush 20 Week, 225G Trek

As result of bids from most of the important music festivals in Europe, the N. Y. City Ballet Co. will probably make a 20-week tour of Europe this summer, for its first continental appearance. Decision is expected this week. Troupe has been abroad only once before, playing 10 weeks in England two summers ago. Tour is the most ambitious foreign trip ever taken by an American troupe, involving a cost of about \$225,000. Unlike previous overseas treks by U. S. ballet companies, entire tour will be made on guarantees.

Tour will begin in Barcelona April 15. During first part of May the troupe will dance at the Maggio Music Festival in Florence. End of May it will open the Paris Music Festival at the Theatre des Champs Elysees. In June it will play the Amsterdam Festival. In July it will appear for a six-week period at Covent Garden, London, where it had its initial season in July-August, 1930. On Aug. 18, troupe will open a two-week season at the Edinburgh Festival. There will also be visits to Switzerland (Lausanne Festival) and possibly Scandinavia.

Edinburgh Festival is of special importance. The Festival directors usually require that a company engaged by it do not play in England prior to the Festival date. They're making a special concession for the N. Y. dance troupe.

For the 12 weeks on the continent, troupe will be managed by Parisian impresario Leon Leonidoff. Latter has been in N. Y. setting up the tour, and hopes to have all details finished before returning home Dec. 14. (He's not to be confused with Radio City Music Hall's chief producer Leon Leonidoff.)

Troupe of 60 will go by air, with round-trip ocean fare running about \$30,000. Ballet will share that expense with Covent Garden. Troupe is expected to receive about \$110,000 for its end of the 20 weeks, on an average of \$5,500 a week, and expects to break even on the tour despite its own expenses involved (such as half the ocean fares).

Leonidoff—figures that his costs for the 12 weeks he'll have the troupe—including guarantees, transportation, etc.—will run to \$150,000. The London engagement should cost Covent Garden \$45,000, and the Edinburgh run should involve that Festival with a \$15,000 net. All are expected to gain on the engagements, due to favorable comment on the troupe's British visit two seasons ago, and subsequent notices it has received in New York.

Added evidence of the care to be given the tour is the fact that Leonidoff will take Jean Rosenthal, the ballet troupe's lighting expert, to Europe at his expense a month ahead of time; give her an assistant, so that she can tour the various houses involved, to inspect and study their varied lighting setups.

## 'LILAC GARDEN' IN SOCK N.Y. CITY BALLET PREEM

Continuing its surprising pace week, the N. Y. City Ballet Co. preemied its version of Anthony Tudor's "Lilac Garden" at the City Center, N. Y., last Friday (30). "Lilac" was heightened by the fact that three of the four leads, Nora Kaye, Hugh Laing and Tudor himself, were doing the original roles they danced when Ballet Theatre debuted the work about 10 years ago.

Tanaquil LeClercq completed the quartet of ill-starred pair of lovers, being separated by marriages of convenience, meeting at a garden party, and being denied the opportunity for final farewell. Ballet, set to the music of Chausson's "Poeme," is alternately tender and poignant drama, and as performed by the quartet and supporting ensemble, proved a scintillating, powerful work. It will be a strong addition to the company's repertory.

Troupe continued its fine box-office in its third status at the Center last week, making up a net \$34,000.

## 'Primitive' Folk Drama

### Set for Spring on B'way

"American Primitive," by McEvoy Patterson, has been optioned by J. P. Miller and William Lantieri for spring production on Broadway. Play, a folk drama with music about a rural Mississippi Negro preacher, was produced at Yale U. couple of seasons ago, and won the Stanford U. \$2,000 Stevens Award. Claire Leonard agented the deal.

John Stix, who directed "The Father," will stage. Author recently succeeded Paul Green as playwrighting professor at U. of North Carolina. This will mark his Broadway bow.

## Met's Road 'Fledermaus'

### Disappointing as Loss

### Rises to 35-50G Mark

The Metropolitan Opera's touring company of "Fledermaus," which started out this fall with high hopes of bringing added revenues to the organization, is proving a b.o. disappointment. Projected as result of the Met's sock success last season with its in-town "Fledermaus," this special Equity troupe started off its fall trek in Philadelphia with a big \$50,000 take for its first week. Biz was good in Boston, with about \$40,000, and in several split-week stands also stood out Troupe did an okay \$24,000 for three shows in Buffalo last week.

But many stands have proved disappointing, and troupe thus far is reported to be about \$33,000 to \$30,000 in the red on its touring operation alone. Production cost about \$70,000 to stage (with Columbia Records advancing \$50,000 toward it, against royalties on the Met "Fledermaus" album). Weekly net is figured over \$30,000.

Booking, scaling, transportation and promotional problems have all affected the tour's showing. Troupe played two weeks in Toronto, when trade figured one week would have been better. Top of \$5.50 hurt. (It's been \$6 in other places.) Take there was a little over \$31,000 each week, when a one-week sellout would have meant a \$44,000 house.

Local managers have been complaining about bookings. The Pittsburgh impresario wanted the show for two nights, but had to take it for four shows, with a good house for the first night and sparse take for the next three shows, as result. The Met's regular "Fledermaus" played Rochester last spring, and the local manager this fall wanted one showing of the touring troupe, but had to take two, with resultant b.o. only so-so. Troupe played two nights in Brooklyn, with second night attendance just fair.

December is normally a dull month in legit, due to Xmas buying, but the Met management is confident its "Fledermaus" will be an exception. Troupe is playing Ottawa and Montreal this week, and Toledo, Grand Rapids and Indianapolis the next, with advance sales in all places reported strong.

## Streamlined Operas Set

### For Showcasing in N.Y.

The Celebrity Opera Co., which recently (under tag of Greenwich Village Opera Co.) completed a six-week successful tour through Pennsylvania, New York and Canada with streamlined versions of Mozart's "Marriage of Figaro" and Bizet's "Carmen," in English, will showcase the works in N. Y. "Figaro" is set for Dec. 10 and "Carmen" Dec. 17, at the President Theatre.

Producer-director Virginia Card, who also did the translation and sings leads with the troupe, has also linked the "Carmen" for Pat Hurley's theatre-in-the-round in St. Petersburg for January, as part of operetta season there. Miss Card, who has sung in all troupe operettas throughout the U. S., is showcasing her two operas in N. Y., with the straw hat circuit as her main goal. Troupe of 10 is all AGMA (American Guild of Musical Artists), with Joseph Giardina as pianist-conductor and Met's Joseph Blatt as musical advisor.

## 'Seventeen' Chorus Wins Disk Rehearsal Claim

Members of the singing chorus of the recently-closed "Seventeen" were awarded a total of \$3,300 extra pay this week in an arbitration proceeding. Coin represented two weeks' salary for the 17 singers involved and was payment for two rehearsal sessions for the RCA-Victor album recording of the musical. Case was handled by the group's union, Chorus Equity.

The "Seventeen" management contested the matter, having paid the singers a similar amount for the two regular recording sessions and claiming that the rehearsals should be gratis. American Arbitration Assn. panel that decided the dispute by a two-to-one vote included Lester Neuberger, designee of the union; Timothy Healy, designee of the producers, and Frederick Backer, appointed by the AAA. Healy reportedly dissented from the decision.

Matter of payment to the principals for the two rehearsal sessions still awaits settlement. Since the principals are represented by Equity rather than the chorus union, their claim will presumably be arbitrated also, unless producers Milton Berle, Sammy Lambert and Bernie Foyer decide to follow the initial verdict and pay the extra two weeks' salaries without further delay.

## See 150G in Met's 3 Spring Nights At Toronto Arena

Toronto, Dec. 4.

The Metropolitan Opera Assn. will present three productions in the Maple Leaf Gardens here (14-500 seats) next May 26-28. This will be the organization's first visit to Canada. Junket will be sponsored by the Rotary Club of Toronto, with all profits going to charity.

At the present \$10 top preliminary scale plan, a sellout gross would be around \$150,000 for the three nights. But an early gauge of the advance mail order sale only, to get under way immediately, may see an increase of that figure, if orders warrant a reshuffling of the present price scale.

Three special trains will transport personnel and productions, with "Aida" scheduled for May 26; "La Boheme" May 27, and "Carmen" May 28.

Met acoustics and staging experts are blueprinting the big sports arena, which, for the temporary transformation, will have a 100-foot frontage and proportionate depth and proscenium, the construction of tiered boxes, plus patron lounges in the traditional opera intermission style.

Present scale plan of the oval layout has box seats at \$10, with orchestra at \$7; and other seats at \$5, \$3 and \$1.50.

## QUEBEC MAPPING BIG 1952 MUSICAL FESTIVAL

Montreal, Dec. 4.

A \$1,000,000 festival on the lines of the recent Festival of Britain is being sketched for the Province of Quebec in the summer of '52.

The festival, to be operated in association with Canadian Concerts & Artists Corp. and France-Film, will get under way in April and carry through till the end of August.

Although plans are still on a somewhat exploratory plane, several commitments by companies and artists have already been made. The Metropolitan Opera is expected to send a troupe here to stage nine operas. The Paris Opera will appear with its orch and corps de ballet. London's Old Vic with Sir Laurence Olivier and the Comedie Francaise of Paris have reportedly accepted.

The Sadler's Wells Ballet and Roland Petit company are among the five top tier groups who will perform during the festival, and 10 major orchestras will also appear. Igor Stravinsky and Benjamin Britten will conduct during the session, and the Boston Pops Orchestra, and the French National Orchestra under the direction of Charles Munch, are slated for performances.

## Inside Stuff—Legit

Critical praise of Charles Boyer, following his recent Carnegie Hall, N. Y., appearance as co-star of "Don Juan in Hell," recalls similar comment by Henry Bernstein in 1940, shortly after the latter had arrived in the U. S. after the fall of France. Bernstein told a VARIETY reporter at the time, "Of all the deplorable things done by Hollywood, the misuse of Boyer is one of the worst." In the Parisian theatre, the French dramatist asserted, Boyer had been recognized as one of the finest actors. "He played all kinds of parts and had perhaps his greatest successes in character roles, such as old men, villains, eccentrics and psychopaths, as well as romantic leads. But in Hollywood he's been turned into merely a charming puppet, playing romantic nonentities. It's a criminal waste of a great talent." "Don Juan," with Boyer teamed with Charles Laughton, Cedric Hardwicke and Agnes Moorehead, opened last Thursday night (29), for a return engagement through New Year's Eve at the Century, N. Y.

For Miss Moorehead the smash stage appearance on Broadway is presumably a source of more-than-normal personal satisfaction, since it satisfies what is believed to be a long-held ambition. Prior to the actress' click on the Coast, after Orson Welles cast her in his "Citizen Kane" film, she was recognized as the standout performer in New York radio. At that time, although she was figured to be earning big money in over-scale appearances on practically all the top programs originating in the east, including contract parts on several daytime serials, she would willingly have made the financial sacrifice necessary to do a legit show. She did, in fact, appear in a few stage productions, getting favorable notices in one short-run summer revival. However, she never had a real Broadway click, particularly anything to compare with the critical and boxoffice impact of "Don Juan."

Much of the comedy pantomime by Robert Cummings in "Faithfully Yours" is necessary to his co-star, Ann Sothern, will have time for her various costume changes. In four such spots the actor is alone onstage and has no choice but to supply bits of hokum business to pad the scene until Miss Sothern's entrance. Actress makes eight changes and although she has gradually been able to do them faster with repeated practice, they still require from a minute and a half to two minutes each. Cummings' pantomime bits were first ad-libbed at the opening night of the "Faithfully" tryout in New Haven. At that time, it was figured the script could be revised to fill the intervals while Miss Sothern was making changes, but suitable added material wasn't forthcoming, so the actor's visual clowning had to be kept in. According to Cummings the solo antics are tough enough when the audience is responsive, but impossible when laughs don't come. Even under the latter circumstances, however, he has no choice but to continue the hokum until Miss Sothern completes her change, makes her entrance and can pick up the dialog.

Anna Russell, British concert comedienne who gave a program of songs and satires at Town Hall, N. Y., last Tuesday (27), has stirred up considerable trade attention on basis of sock notices. Another concert has now been skedded for Jan. 13 in Town Hall, with several in Canada preceding. Disk companies have shown interest; there have been several vaude offers, and a bid in from Australia for a tour. Miss Russell has given a straight concert with symphonies, and has played hotel rooms, including the Copley Plaza, Boston, and Flame Room of Hotel Radisson, Minneapolis. Her program is varied for both longhair and vaude turns, with monologs, parodies on concert singers and public speakers, etc. Artist is managed by Columbia Lecture Bureau, which has an exclusive on her.

Samson Raphaelson, who lives at Springtown, Pa., in Bucks County, reveals that he's become such a photography bug, that he's spending all his time taking pictures and developing them in his elaborately equipped darkroom. As a result, he's been making little progress on his new play. In fact, the author of "Accent on Youth," "Skylark," "Hilda Crane" and numerous screenplays and mag stories says that if he had it to do over again, he'd be a photog rather than a writer.

## Musicals Temporary Top Banana in Legit

Boston, Dec. 4.

"Is Musical Comedy Replacing Serious Drama?" was the topic of a discussion by a panel consisting of composer Richard Rodgers, playwrights Lillian Hellman and Marc Connelly, and drama critic John Chapman at Harvard's Lecture Hall in Cambridge, last Friday night (30).

With Boston Post drama critic Elliot Norton serving as moderator, the two-and-a-half-hour session pulled a capacity crowd into the 1,000-seater, with at least 200 potential customers unable to squeeze in.

Consensus of opinion was that musical comedy is currently top banana in legit circles, but each figured it only a temporary phase, with serious drama bound to make a comeback. One reason cited for the offish biz is the national uneasiness and unrest, with theatregoers preferring escapism entertainment, undoubtedly on the theory they all have troubles of their own. Panelists were unanimous in this opinion.

They also agreed that while the current lethargy is part of a cycle, eventually new writers (and those already established) will come up with the staunch product needed to lure the drama lovers back into the theatres. None would venture a guess as to when this is apt to occur. Another point brought out was that there is room for all types of legit entertainment on the American stage.

Composer Rodgers stated that music in drama could eventually lead to an American type opera, sans arias and recitatives, which a large segment of the public will not accept. He feels that, instead, it will have a form of its own, with the songs slanted to the average fan rather than a relatively few, as in the case of opera. He claims the songs must be singable and tuneful.

## Actors Surprise Critics As Lambs Club Toasts Authors of 'Show Biz'

Actors who fete critics make news in any language, especially in the manner in which The Lambs Seidel-Nighten Abel Green and Joe Laurie, Jr., Saturday (1) at The Lambs clubhouse in New York. The pair were toasted on the occasion of their recent collaborative tome, "Show Biz (From Vaude to Video)," the 50-year history of show business.

Since these were actors playing hosts to a couple of VARIETY mugs, the word "toasted" is to be interpreted with some discretion. However, the place was sold out—and probably with actors whose names were left out of the book. This provided the show's running gag.

With Russ Brown giving the layout a terrific pace with his smearing and special material, the hour's "revue," performed by Lambs, was a laugh-getter all the way from the opening "Chapter One," featuring a lyric by Fred Hillebrand called "The Guys Who Were Left Out of the Book," in which Hillebrand led a chorus. Eddie Miller and Harland Dixon did a sock "Minstrel Days" routine, a la their oldtime minstrel days; Harry Hershfield told some stories, there were other sketches, ensemble singing, and the always indefatigable Eddie Weber pacing the musical portions from the piano.

Lack of space doesn't permit mentioning the bill's entire rundown, an apology which this reviewer hopes won't give rise to a flock of squawks from guys who were left out of this review.

Kahn.

Victoria de los Angeles, Spanish soprano, will give her only New York recital this season at Carnegie Hall, Dec. 9.



# Tired Three-Sheets Look Passe Now; Snipe Sleuth O.O.'s Effect on Hub

By NED ARMSTRONG

Boston, Dec. 4.

The one-, two-, and three-sheet snipe, tired and shopworn outdoor show plug, which costs plenty to print and post, doesn't look like much when studied first hand.

Boston this week has several attractions using outdoor display: Jose Greco Ballet, "The Moon Is Blue," "Fancy Meeting You Again" and "The Rose Tattoo." Greco is using 24-sheets, the other shows smaller paper. All have window cards out. Conservatively, \$2,000 was spent to print and post this paper. What is it worth?

A good brisk walk around the theatre section reveals little of the paper showing, no cards in windows. An automobile tour around most of the city does show some paper visible, but the wonder is anyone sees it, and those who do are in fast moving autos and could scarcely read the dating.

The three-sheets are pasted on typical snipe locations: the side of a condemned tenement or abandoned factory. Often the sniping is so low to the ground that intervening structures hide half or more of the paper. Sometimes, the three-sheet has been pasted in a space large enough only for two-sheet and 1/3 of the paper is missing from the display.

Some paper is posted on available sites so poor they can hardly be visible except to the most eagle-eyed motorist, and, it is, quite doubtful if in heavy traffic people have much time to gaze at bill-posting.

Often the three-sheets are slapped onto a fence length six or eight in a bunch, which makes a great conglomerate display but somehow annoys the eye rather than pleasing it. Another common technique is for all four attractions to be posted on one building side, this creating a fantastic and unsightly array of as many as 20 or 30 three-sheets end-over-end.

(Continued on page 71)

## \$75,000 Budget Set For 'Requiem,' Straight Play Based on Faulkner Book

"Requiem," the proposed Lemuel Ayers production of William Faulkner's dramatization of his current best-seller, "Requiem for a Nun," is budgeted at \$75,000, (and a provision for a 20% overall), with an estimated operating out of \$15,000. Zachary Scott and Ruth Ford (the play was written for the latter) will have the leads in the show, which Albert Marre will stage.

According to an unusually specific prospectus sent to potential backers, the \$75,000 production cost will include a \$2,000 preliminary fee for the director, \$16,800 for scenery, \$6,500 for props, \$2,250 for electrical equipment, \$4,200 for costumes, \$8,760 rehearsal expense (including \$1,600 for cast, \$1,600 for stage manager and assistant, \$1,250 for stage crew, \$1,250 for general manager, \$500 rent and house crew, \$2,000 crew expense for setting up, and \$500 social security), \$5,500 advance publicity and advertising, \$6,450 for such miscellaneous items as railroading (for the tryout), hauling, office expense, insurance, legal, etc., and \$10,540 for union bonds, plus \$12,000 to cover possible tryout loss.

The estimated operating budget includes \$4,400 cast salaries, \$1,000 stagehands, \$100 for "boxoffice boys," \$1,200 author royalty (at the standard minimum of 3, 7 1/2 and 10%), \$150 director royalty (1%), and \$75 designer royalty (1%). \$1,500 for advertising and \$1,182.75 for sundries (office expense, League of N. Y. Theatres dues, accounting, rentals, etc.). The total company operating net is estimated at \$9,607.75.

The prospectus states that the production intends to book "Requiem" into a theatre with a \$25,000-\$27,000 capacity, and it estimates that at a \$15,000 gross and the customary 70-30 sharing terms, the operating profit should be \$892.25 a week. The show is to go into rehearsal Jan. 7; open Feb. 4 in Chicago, and preem Feb. 23 in New York.

## Jack Melford & Daughter In Reunion After 12 Years

When London actor Jack Melford arrives in New York next week with the Olivier-Leigh productions of the two "Cleopatras," he will meet his actress-daughter Jill Melford for the first time in 12 years. She left England during the 1940 blitz, when she was eight, and has remained in the U. S. ever since, first going to school and then becoming a showgirl and recently an actress. She currently has a bit part in "Saint Joan."

Peter Davis, business manager of the Theatre Guild and Miss Melford's foster-father, has known her real father since 1924, when they appeared in London together in "Just Married," in which Davis' late wife, Dorothy Mortimer, played the lead. Miss Melford plans to stay in the U. S. permanently and will soon take out first citizenship papers.

## 'Love' Loses 30G; Ginger Makes Out

"Love and Let Love," Ginger Rogers starrer which closed Saturday night (1) after 56 performances, involved an estimated loss of about \$30,000 on a \$30,000 investment. The Louis Verneuil play never had a losing week on Broadway, but with the end of theatre party bookings and the expected start of the pre-Christmas slump period it was decided to close.

The Anthony Brady Farrell production, which cost about \$65,000 (exclusive of \$10,000 in bonds and approximately \$20,000 tryout profit), earned around \$13,000 during its six-and-a-half weeks' run on Broadway, netting about \$1,000 on its final week, when the gross sank to \$18,500. The total gross for the run was almost exactly \$160,000 and the take for the seven-week tryout tour came to \$169,700.

Disregarding taxes, the star did fairly well on the show. She'll take a loss of about \$13,500 on her \$22,500 investment in the production, but has received almost \$40,500 in salary under her 15% of the gross (without a guarantee) performer contract.

Immediately after Saturday night's closing performance, Miss Rogers gave a party on stage for members of the company, production staff, backstage crew, front of the house employees, etc. Besides champagne and food sent over from Sardi's, the actress gave handsome presents, which she had purchased herself and which were engraved with initials in most instances, to everyone associated with the show. No reporters or other outsiders were invited, and there was no publicity. Miss Rogers told those present that she hopes to do another legit show as soon as she finds a promising script, and intends dividing her time between the stage, films and television hereafter.

Starting next Wednesday (12), the actress starts work in "We're Not Married," co-starring with Fred Allen, at 20th-Fox. Her CBS television series is slated to start next spring.

## Prep One-Night Tryouts For Broadway Operetta

"Happyland," a new operetta by Chesey Arcangel, is being prepped for Broadway by his Chesey Productions via a string of one-night tryout dates. Arcangel, who is filling the triple role of producer-librettist-composer, has already lined up performances at Troup H. S. N. Haven, Dec. 16, and Hotel Diplomat, N. Y., Dec. 30. Other dates in Boston, Philadelphia and Montreal are currently being mapped out. Producer hopes to raise \$200,000 via these test dates.

"Happyland," a fantasy for adults, features Lucille Harmanantz, John Stevens, Mark Christy and Andre Brynson. It's Arcangel's first Broadway try.

## 'Swan' Must Go On

Anton Dolin, co-founder with Alicia Markova of the Festival Ballet of England, is due in N. Y. today (Wed.) by plane, to discuss the first U. S. tour of the troupe, for 1952-53.

Dolin, who danced in the Broadway legit "Seven Lively Arts" as well as with several U. S. ballet troupes, was called on for a rare emergency while the Festival Ballet was touring northern England recently. During an appearance at the Empire, Sunderland, with Miss Markova skedded, to dance "The Dying Swan," the ballerina turned an ankle. There was no ballerina available to replace, whereupon Dolin himself went on in the role, on his toes (as only femme dancers do), in the classical short-skirted tutu, etc.

## 'My L.A.' Nears Preem After Three Years' Try, 173G Stock Financing

Hollywood, Dec. 4.

Barring last-minute hitches, "My L.A.," a topical revue about Los Angeles, makes its bow Friday (7) at the 1,766-seat Forum Theatre, after a three-year history highlighted by the public sale of stock to raise \$173,000 for the financing. Show boasts it has 764 backers, although the figure is questionable in view of numerous stock shifts in the last few months.

Entire complex financial structure has been the subject of considerable speculation in the trade for months, although comparatively little is known of the inner workings of the corporation, which numbers few showbiz people on its lists. Final production cost by certain time probably will be close to \$185,000 (including bonds), a recent postponement of the premiere from Nov. 28 to Dec. 7 having cost an estimated \$12,000. House is scaled at a \$4.20 top and can hit \$35,550 at absolute capacity. Operating cost is estimated to be around \$22,000 per week.

Anne Triola, Benny Baker and Allen Jenkins head the large cast which producer-director William Trenk has assembled for the production. Music is by Sammy Fain and Paul Francis Webster, with sketches by Larry Gelbert, Larry Marks and Bill Manhoff. Harry Horner designed the intricate sets, which cost approximately \$60,000, and Trudi Schoop makes her U. S. bow as choreographer in the show. Her brother, Paul Schoop, is credited with the ballet score.

Among the backers of the production is the Music Fund of the Junior Chamber of Commerce, which also invested in "Song of Norway," which bowed here during the war.

Corporate setup established under California law is based on the sale of stock in units of \$102, each unit consisting of five \$20 A shares and one \$2 B share. All A units must be paid off, under the terms of the stock approval, with 5% interest per year, before the B units can be redeemed. Setup is somewhat patterned after a limited partnership, in that Trenk and his associate, Harold Maresch, receive one unit of B stock for each unit of B stock sold.

In addition, Trenk was authorized to receive some \$33,000 worth of stock, to reduce the organization's indebtedness to him for monies supplied before the corporation actually got under way. He has since transferred large blocks of this stock to private individuals, and since the corporation has issued no breakdown of holdings, Trenk's remaining share of the production is unknown.

Louis Epstein, longtime Al Jolson aide, filed a \$1,050 claim for back pay against the producers of "My L. A." last week. Epstein served as company manager during about six months of preparation, anking the project several weeks ago. State Labor Board took claim under consideration, then advised he has no claim, but he can institute a civil suit if he desires.

## Gloria C.O.D.

Gloria Swanson, co-star of "Nina," which has its Broadway premiere tonight (Wed.), insists on being paid in cash.

At her 10% share of the gross, that has come to nearly \$2,000 in bills some weeks.

# Council of Living Theatre Campaign To Aid Legit Gets Off With Pitt Preem

Pittsburgh, Dec. 4.

## D.C.'s Belasco Theatre Opens Again as USO Centre

Washington, Dec. 4.

The old Belasco Theatre on Lafayette Square reopens this week as a USO centre for men in the armed forces, thus playing a return engagement of a role it filled during World War II. Centre was dedicated last week, but construction was not fully completed then. Place will provide entertainment, snack bar, showers, reading lounge, etc.

Couple of years ago, attempts were made to convert the building, then being used as a warehouse for old Treasury Dept. files, into a legit theatre. However, nothing came of this because the Government refused the long lease required before anyone would spend the \$250,000 for conversion and modernization.

## Guild to Sponsor 'Candle' On Tour

"Bell, Book and Candle," Shepard Traube's touring production starring Rosalind Russell and Dennis Price, will be a Theatre Guild-American Theatre Society subscription offering in a number of cities. The John van Druten comedy, currently in rehearsal under the author's direction, opens Dec. 21 for a three-performance break-in at the Playhouse, Wilmington.

It then plays a three-week stand starting Dec. 23 at the Forrest, Philly, playing an extra matinee to make up for the dark Monday night, Christmas Eve. Following Philly, the show is booked for the week of Jan. 14 at the Nixon, Pittsburgh; week of Jan. 21 at the Hanna, Cleveland, and two weeks beginning Jan. 28 at the Shubert, Detroit. Subsequent dates are being set.

Dorothy Sands and William Windom will be featured in the cast of four. Eddie McHugh is stage manager, Clint King assistant stage manager, Arthur Levy press agent and Leonard Field company manager.

The production, using the original George Jenkins setting, is capitalized at \$25,000 and will probably cost about \$15,000. It will be able to break even at around \$16,000 moving and \$14,500 standing still. Backers of the venture include producer-theatre owner Anthony Brady Farrell, \$2,000; souvenir program agent Al Greenstone, \$2,000; Milton Krantz, manager of the Hanna, Cleveland, \$2,000; producer-manager Eddie Rich, \$2,000.

Also, John G. Cella, owner of the American, St. Louis, \$1,000; Mrs. Ronald Cook, wife of the co-star of "Moon Is Blue," \$1,000; band-leader Meyer Davis, representing a syndicate, \$1,000; Gabe Rubin, manager of the Nixon, Pittsburgh, \$1,000; Traube himself, \$1,000; Mrs. Joseph Fields, wife of the playwright, \$500; I. S. V. Patcevitich, Conde Nast publisher, \$500, and Maurice J. Sohn, Traube's accountant, \$500.

## Council Chartered To Aid Negro Performer

Albany, Dec. 4.

The co-ordinating Council for Negro Performers, Inc., recently chartered as a non-profit corporation, numbers among its directors William C. Handy, J. Rosamond Johnson, Noble Sissle, Lester Walton, Edith Wilson, Marchand Reynolds, M. Edward Walters, Frederick O'Neal, Alberta Pryme and Rosetta Le Noire, all of New York.

Council has been incorporated to "promote the Negro actor and actress, . . . to counsel and co-ordinate the artists towards a more favorable and amicable understanding in every branch of the theatre field."

The Council will "draw no denominational or racial lines." Group will also "create and develop a better understanding between the laity and people affiliated with the theatre."

Future of the Council of the Living Theatre's shot in the arm to preserve legit on the road will depend a lot on results of the whirlwind, one-week subscription campaign which opened here yesterday (3). Under direction of Ralph Lyett, who has been in town organizing committees for nearly two months, around 700 men and women are virtually going from door to door within a radius of 75 miles of Pittsburgh to sell block tickets to the three remaining plays on the Theatre Guild-American Society series, "Rose Tattoo," "Moon Is Blue" and "Member of the Wedding."

Big luncheon at the William Penn Hotel, sparked by the appearance of Sarah Churchill, Walter Abel, Alfred Drake, Lawrence Langner, Warren Caro and Gerald Goode, teed off the drive, and several hundred people, representing communities all over the tri-state area, attended to hear the pep talks.

At present, Nixon subscribers number only a little over 2,500. Goal is to get five times that many, or around 85% of the capacity of the Nixon. Two of the five Guild-ATS shows have already played here, "Autumn Garden" and "Darkness at Noon."

Next city that will get the same treatment is Cleveland, then Columbus and Cincinnati, and perhaps Philadelphia before the year's over. If campaigns come up to expectations, that'll give producers at least five consecutive cities they can count on for a sizeable profit in 1952-53. If subscription drives are as successful as anticipated, Council of Living Theatre plans to set up organizations to work on more than 100 other cities where there are legit facilities.

Pittsburgh was picked as the test spot because legit has been on the decline here for the last few years, and Gabe Rubin and his associates, who saved the theatre locally when they took over old Senator, a film site, and converted it at a cost of \$250,000 when the old Nixon was torn down, have been getting little help from the outside. Council figured Rubin's faith

(Continued on page 70)

## Shuberts Gain Point In Suit Vs. New York Dailies; Anti-Trust Case Pending

Motion by seven New York dailies to compel the Shuberts to file separate statements of claim against them in connection with the pending anti-trust suit in N. Y. Federal Court was denied last week by Judge Sidney Sugerman. In nixing the plea, the court stated that it had "considered only the complaint in the suit and gave no attention to any affidavit of the plaintiffs." It was ruled that the complaint "meets the test in essence, states facts and gives fair notice of a basis of action."

The Shubert suit, filed last August, nominally brought in behalf of various Broadway theatres they operate, charges conspiracy and combination by the publishers of the N. Y. Times, Herald Tribune, News, Journal-American, Mirror and Post-World-Telegram & Sun was apparently omitted through oversight. It seeks to force the sheets to sell ad space to the theatres, which would enable the Shuberts to take advantage of volume discounts on the increased total lineage. Under the existing newspaper practice, ads are sold only to the producers of individual shows.

Meanwhile, the Government's anti-trust suit against the Shuberts and the United Booking Office is still pending. Asked about a rumor in Broadway circles that the case would not be pushed, a Dept. of Justice official said yesterday, "If you want to make some money, take a few bets on that. We're going ahead with the prosecution. These cases take time, but we have lots of that."

"Just remember, the Government brings very few anti-trust suits and it practically never loses one. It took us several years to crack the aluminum case and several years to knock off the film production-distribution setup, but we did it. Don't be impatient; we'll win this one, too."



## Play on Broadway

### I Am a Camera

Gertrude Mary Productions in association with Walter Marchand of comedy-drama in three acts (seven scenes) by John van Druten, adapted from stories by Christopher Isherwood. Features Julie Harris, William Prince, Martin Brooks, Catherine Willard, Olga Fabian, Edward Anderson, Morton Winter, Marion Winters, van Druten, setting and lighting, Boris Aronson; costumes, Ellen Goldsborough. At Empire, N. Y., Nov. 22, 11:30; 10:30 (last opening) and Friday, Saturday nights.

Christopher Isherwood... William Prince  
Franklin Schneider... Olga Fabian  
Frits Wendel... Martin Brooks  
Rolly Bowles... Julie Harris  
Natalia Landauer... Marion Winters  
Clive Mettler... Edward Anderson  
Mrs. Watson-Courtneidge... Catherine Willard

Despite its static-seeming, explanation-requiring title, "I Am a Camera" is a fairly lively and generally entertaining show. Particularly after some of the sophomoric, amateurish trivia that has cluttered Broadway lately, this adult work of an accomplished dramatist proves absorbing and challenging.

Moreover, "Camera" is tastefully and effectively produced, and in the playing of Julie Harris it offers one of the most electrifying dramatic performances of recent seasons, unquestionably the finest this promising young actress has yet given. So although it is an imperfect play, "Camera" seems a good enough show to get at least a moderate run and probably pay off. It is also likely screen material and a moderate prospect for stock and little theatre production when the time comes.

"Camera" is John van Druten's dramatization of "Sally Bowles," a short character sketch in Christopher Isherwood's autobiographical book, "The Berlin Stories." The title is from an introductory line in one of the yarns, referring to the author's concept of himself as the objective observer while visiting Germany during Hitler's rise to power. The part of Sally has been expanded and given added depth and definition in this stage version, while the role of the author, presented under his actual name, remains primarily that of passive, sympathetic spectator.

With the rising anti-Jewish violence as background, the play is an affectionate portrait of a restless, lonely, emotionally insecure, sentimental and impulsive girl who has fled from her English home to an amoral existence in Bohemian Berlin. It opens with her casual entrance into the author's apartment, includes revealing incidents that strip away her pathetic pretensions, and ends with her flight on a new, futile romantic adventure four months later.

After a compact, propulsive first act the script tends to lose focus and drive, and to some extent the characters become diffuse, but this is largely redeemed by the positive, clarifying final scene. The device of having Isherwood think aloud in solo moments onstage, somewhat in the manner of old-fashioned asides, seems synthetic, but it's difficult to figure how this key character could have been better integrated. And in the concluding scene at least the stage personification of Isherwood actually seems like a writer, instead of just an actor pretending to be a writer. In a word, the character is convincing.

Under van Druten's adroit, expertly modulated and paced direction, Miss Harris gives a taut, vibrant and brilliantly varied performance that illumines the eloquent blend of surface comedy and underlying pathos in the role. Although the character of Sally is in some respects similar to that of Frankie, the high-strung, self-dramatizing and tormented adolescent in which Miss Harris gave a prize-winning performance two seasons ago in "Member of the Wedding," the present part has greater dimension and range, and considerably more flamboyance.

The actress responds with a virtuoso portrayal that, without sacrificing any of the laughs, touchingly expresses the shallowness, terror and bravado, and unspoken heartbreak of the doomed heroine. It is a bravura performance, played with daringly broad sweep and unflinching precision. Most important, it reveals in this young, rapidly rising and growing actress an increasing confidence and an emerging style and personal magnetism. In short, it provides new, stirring evidence that Miss Harris is a potential star of first magnitude.

In the modest but important and subtly exacting role of Isherwood, William Prince gives a solid, skillful and attractive supporting performance. Martin Brooks is properly emphatic and convincing as the author's troubled German friend, a young, penniless Jew who poses as a Gentile. Marian Winters gives a sensitive, moving portrayal of the courageous Jewish girl he

loves. Olga Fabian is amusing and persuasive as the bustling Berlin hausfrau who proves a pushover for Nazi propaganda; Catherine Willard gives acid sweetness to Sally's smug mother, and Edward Anderson is believable as a slaphappy, free-spendng American on a slough-fogging binge.

Boris Aronson's single setting suggests authentic high-ceilinged Continental atmosphere, and Ellen Goldsborough's costumes, especially the heroine's tawdry finery, underline character and contribute to mood. *Hobe.*

### Marian Anderson Guest For Bach Aria Concert

Marian Anderson, Erna Berger and Norman Farrow will join the Bach Aria Group, William H. Scheide, director, the Choral Art Society and an orchestra conducted by William Jensen, tonight (Wed.) for the first in a series of three Bach concerts at Town Hall, N. Y. Program will consist of three cantatas and a group of arias sung by Miss Anderson.

### 'Streetcar' on Its Toes

Ballerina Mia Slavenska, who has headed her Ballet Variante troupe on tour for seven seasons under management of the Coppicus, Schang & Brown division of Columbia Artists Mgt., plans a sharp revamp for next season. Troupe will be augmented from the present 10 dancers to 15 people, with Frederic Franklin, at present Ballet Russe de Monte Carlo artistic director, as male dancing lead opposite Miss Slavenska. Because the ballerina also believes she's exhausted the possibilities of the Community Concerts circuit, on which Columbia booked her almost exclusively, she's reported planning to switch managements.

Miss Slavenska is mapping a revised repertoire, too, and is mulling a dance version of the legitier, "Streetcar Named Desire," with choreography by Anthony Tudor, whose "Lilac Garden" was premiered by the N. Y. City Ballet Co. last Friday (30). She's trying to get playwright Tennessee Williams okay.

### Future B'way Schedule

"Grand Tour," Martin Beck, Dec. 10.  
"Lo and Behold," Booth, Dec. 12.  
"Point of No Return," Alvin, Dec. 13.  
"Fancy Meeting You Again," unspecified theatre, Dec. 17.  
"Caesar," Antony, Ziegfeld, Dec. 19.  
"Legend of Lovers," Plymouth, Dec. 20.  
"Wild Duck," City Center, Dec. 26.  
"Pal Joey," Broadhurst, Jan. 3.  
"Anna Christie," City Center, Jan. 9.  
"Desire Under the Elms," ANTA Playhouse, Jan. 16.  
"Modern Primitive," Playhouse, Jan. 17.  
"Shuffle Along," unspecified theatre, Jan. 21.  
"Come of Age," City Center, Jan. 23.  
"Gertie," unspecified theatre, Jan. 30.  
"Jane," unspecified theatre, late January.  
"Month of Sundays," unspecified theatre, week of Feb. 4.  
"Venus Observed," Century, Feb. 13.  
"Mrs. Thing," ANTA Playhouse, Feb. 13.  
"Dear Barbarians," unspecified theatre, Feb. 19.  
"Requiem," unspecified theatre, Feb. 23.  
"Camino Real," unspecified theatre, late February.  
"Jamie," Broadway, week of March 3.  
"Circus of Dr. Lao," ANTA Playhouse, March 12.  
"ANTA Production," ANTA Playhouse, March 12.  
"Don Juan in Hell," (return), unspecified theatre, March 31.  
"ANTA Production," ANTA Playhouse, April 16.  
"ANTA Production," ANTA Playhouse, May 14.

### San Antonio Original

"San Antonio, Dec. 4.  
"Slug It Glory," an original play by Peter Panfield, reporter on a local newspaper, will have its premiere here at the San Pedro Playhouse Dec. 12. Production is under the auspices of the Bowie Women's Club.

## Tax-Shy Philly Opera Co. Gets Okay to Do One Show

Philadelphia, Dec. 4.  
Receiver of Taxes Frank W. Marshall agreed to permit the Philadelphia LaSalle Opera Co. to stage its performance of "La Boheme" Friday evening (7), but warned that he would not issue a 1962 permit to the company unless it paid \$11,000 in back amusement taxes due the city.

Officers of the opera company met with Marshall and assured him they would have the tax delinquency cleared up by Jan. 1. If he permitted them to go through with the "Boheme" performance, Marshall said the company had contracted for singers and other workmen and it would seriously embarrass the group if they were forced to cancel the date.

### Texas Supper Theatre Setup Into 3d Season

Denton, Tex., Dec. 4.  
The Supper Theatre opened its third season here last Friday (30) with "East of Suez." Dinner is served at 7 p.m. at the Eagle Cafe, with the performance an hour later.

The group's second production, opening Dec. 7, will be "The Dreamer." Other plays scheduled by the group include "Command Performance" Dec. 14; "We Were Dancing," Dec. 21; "Among Friends," Jan. 11; "Top O' Me Thumb," Jan. 25, and "Sisters Tragedy," Feb. 1.

### Current Road Shows

(Dec. 3-15)

"Autumn Garden" (Fredric March, Florence Eldridge)—American, St. Louis (3-8); Orpheum, Kansas City (10-12); KRNT Theatre, Des Moines (13); Aud., St. Paul (14-15).

"Candida" (Olivia de Havilland)—Geary, San Francisco (3-15).  
"Cocktail Party" (Vincent Price, Marsha Hunt)—California, San Bernardino (3); Civic Aud., Pasadena (4); Aud., Fresno (5-6); New Aud., Berkeley (8); Metropolitan, Seattle (11-15).

"Darkness at Noon" (Edward G. Robinson)—Erlanger, Chicago (3-15).

"Death of a Salesman"—Memorial Aud., Burlington, Ia. (3). Iowa, Cedar Rapids (4); Paramount, Waterloo, Ia. (6); KRNT Theatre, Des Moines (7-8); Coliseum, Sioux Falls, S. D. (9); Orpheum, Sioux City, Iowa (10); Omaha, Omaha (11-12); City Auditorium, St. Joseph, Mo. (13); Orpheum, Kansas City (14-15).

"Fancy Meeting You Again" (tryout)—Wilbur, Boston (3-15) (reviewed in VARIETY this week).

"Fledermaus" (Metropolitan)—Capitol, Ottawa (3-4); His Majesty's, Montreal (5-8); Paramount, Toledo (10-11); Aud., Grand Rapids (12); Loew's Palace, Indianapolis (13-15).

"Fledermaus" (Hurok)—Orpheum, Davenport (4); Auditorium, Milwaukee (5); East High School, Green Bay, Wis. (6); Wisconsin U. Madison (7); John Adams High School, South Bend (9); Memorial Concert Hall, Syracuse (11) (closing).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (3-15).

"Guys and Dolls"—Lyceum, Minneapolis (3-8); Hartman, Columbus, O. (10-15).

"Happy Time"—Blackstone, Chicago (3-15).

"Kiss Me, Kate"—Nixon, Pittsburgh (3-8); Erlanger, Buffalo (10-12); Auditorium, Rochester (13-15).  
"Legend of Lovers" (Dorothy McGuire) (tryout)—New Parsons, Hartford (3-8) (premiere); Gayety, Wash., D. C. (10-15).

"Lo and Behold" (Leo G. Carroll) (tryout)—Gayety, Washington (3-8); Walnut, Phila. (10-15) (reviewed in VARIETY, Nov. 21, '51).

"Member of the Wedding" (Ethel Waters)—Biltmore, L. A. (3-15).

"Mister Roberts" (Tod Andrews)—Temple, Tacoma (3-4); Strand, Vancouver (5-8); Mayfair, Portland, Ore. (10-15).

"Moon Is Blue" (2d Co.)—Harris, Chicago (3-15).

"Moon Is Blue" (3d Co.)—Plymouth, Boston (3-15).

"Oklahoma"—Shubert, Detroit (3-8); American, St. Louis (10-15).

"Point of No Return" (Henry Fonda) (tryout)—Forrest, Phila. (3-8); Ford's Baltimore (10-15) (reviewed in VARIETY, Oct. 31, '51).

"Rose Tattoo"—Colonial, Boston (3-15).

"Season in the Sun" (Victor Jory, Nancy Kelly)—Cass, Detroit (3-8); Selwyn, Chi. (10-15).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (3-15).

## Legit Bits

With "I Am a Camera" an apparent Broadway click, Bantam books is launching a pocket edition of "The Berlin Stories," the Christopher Isherwood collection on which it is based. It's retitling the volume "I Am a Camera" . . . Donald Wolin, who was associated last summer in the operation of the Theatre-by-the-Sea, Matamoras, N. J., has optioned Irving Elman's "Brass Ring," previously held by Joseph M. Hyman and Otto Preminger, and plans to put it into rehearsal in mid-February . . . Talent agent William Liebling has budgeted at \$110,000 his production of the two Tennessee Williams one-acters, "10 Blocks on Camino Real" and "Twenty-seven Wagons Full of Cotton" . . . Paul Gregory, producer of "Don Juan in Hell," flies to England this week on business, but is due back early next week.

Legit pressagent William Fields, in Havana to handle the circus engagement there, writes that compared to Cuban audiences, who arrive about 9:30 for 9 o'clock shows, New York playgoers are models of punctuality . . . Despite the presence of two extra detectives in the audience, a milk coat was stolen during an intermission at the "I Am a Camera" premiere. Owner left it in her seat when she went out for a smoke . . . Frederic Wariner, featured in the cast of "Saint Joan," will be married today (Wed.) to actress Elmer Wright, with whom he appeared at the Barter Theatre, Abingdon, Va. . . Lawrence Langner's satiric comedy, "Lady Godiva," will be tried out Monday (10) at the New Bottoms, a London club theatre . . . Marcia Henderson, who recently took over the femme part in the third "Moon Is Blue" company, drew enthusiastic notices in Boston . . . Tom Kilpatrick will be company manager of "Modern Primitive."

Anthony Buittita is pressagenting the Lewis & Young touring edition of "Cocktail Party," starring Vincent Price and Marsha Hunt . . . The proposed musical version of "Ghost Goes West," for which E. Y. Harburg and Fred Saddy are to provide the adaptation and lyrics, is reportedly in abeyance because of Robert E. Sherwood's demand of 1% royalty for his original story . . . Laurence Olivier and Vivien Leigh are due today (Wed.) on the Mauretania in preparation for their twin productions of "Caesar and Cleopatra" and "Antony and Cleopatra," opening Dec. 19 . . . With Pierre La Mure's script revisions delaying production of "Moulin Rouge," which he is set to direct, Jose Ferrer has optioned "A Strich on the River," Noel Houston's dramatization of Richard Binell's novel, for Broadway presentation this winter.

Because of a technicality, the recent election of George Abbott, Richard Myers, Irene Mayer Schick, Anthony Brady Farrell, Otto Preminger and A. L. Berman to the League of N. Y. Theatres board has been set aside. After a change in the bylaws, to be approved by non-League attorney John F. Wharton, a new election will be held . . . Helen Hayes will star and Brandon De Wilde will be featured in Mary Chase's "Mrs. Thing" (to be retitled), as the second production in the ANTA Play Series . . . The Government's \$200,000 tax claim against Mrs. Brock Pemberton, widow of the producer, is reported tentatively settled for \$18,000 . . . Another backer of "I Am a Camera," omitted from the list recently published, is radio-TV announcer Vincent Connolly, with a \$650 slice.

Alan Schneider staged the current Catholic U. production of "Cherry Orchard" . . . "Seventeen," which closed Nov. 24 at the Broadhurst, N. Y., represents a deficit of about \$175,000, not \$200,000 as reported. The Milton Berle - Sammy Lambert - Bernice Foy production, which may tour if name leads can be obtained, earned back about \$35,000 of its \$210,000 investment, plus the additional coin put up to keep the musical on during last summer's slump . . . William Chambers will be general stage manager, with Peter Zeisler and Henry Backman assistants, of "Month of Sundays."

Helen Richards, pressagent on tour for Paul Gregory's "Don Juan in Hell," appointed tour director for Gregory's other enterprises . . . Two American authors, Jennette Dowling and Francis Letton, have written "The Young Elizabeth," a historical drama to be tried out in England . . . "You Can't Take It With You" is being revived in London . . . "Roberta," the Jerome Kern musical done on Broadway in 1933-34, will have its London premiere next spring . . . Ruth and Paul Draper (nephew) made a joint

appearance last week at the Shakespeare Memorial Theatre, Stratford-upon-Avon, and Pearl Primus and her dance troupe play the same spot this week.

Patricia Smith has succeeded Phyllis Kirk as second femme lead in the incoming "Point of No Return," starring Henry Fonda . . . Karl Malden and Douglas Weismann are set and Patricia Neal is mentioned for leads in the ANTA Play Series revival of "Desire Under the Elms," under the direction of Harold Clurman . . . Diana Lynn will costar with Maurice Evans, Kent Smith and Mildred Dunnock in the N. Y. City Center revival of "Wild Duck" . . . Murvyn Vye will have the male lead in "Modern Primitive" . . . Gloria Leachman has succeeded Frances Walker in the incoming "Lo and Behold."

Claudia Cassidy, Chicago Tribune legit critic, has started a regular stint on WGN-TV, every Saturday . . . Civic Playhouse of Dallas has named Jack Reed as permanent managing director. He was formerly TV representative for "Knot Hole Gang" show on WFAA-TV and has both film and legit background. Thomas started WFAA-TV play series Monday (3) with "No Shoes," by Larry DuPont, and directed by Bill Sadler.

Judson Pratt, who first did the junk tycoon role in "Born Yesterday" at the Playhouse in Albany and who later played it for 10 weeks in a tour of summer theatres with Shelley Winters, is doing the role at Baltimore's theatre-in-the-round this week. Pratt appeared in "Capt. Billy Budd" on Broadway last season.

Lillian Shelby, trouping with the Met Opera's touring Equity company of "Fledermaus," as alternate Orlofsky and understudy to Brenda Lewis' lead role of Rosalinda, had to step into the latter last Tuesday (27) in Rochester when Miss Lewis took sick between the first and second acts, Miss Shelby finishing the performance. Unusual aspect is that Miss Shelby has been singing the Orlofsky contralto role, while Rosalinda is the dramatic soprano part.

### College Play

#### House in a Sea

Westwood, Cal., Nov. 19.  
U. of California, Los Angeles, production of drama in three acts (three scenes) by Philip Gelb and Cyril Heiman, directed by Melvyn Helston. Setting by Loy Norris. At Regent Hall, UCLA. Westwood, Cal. Nov. 19-20.

Schachter... Sam Rosen  
Marlab... Louis Cullitt  
Barah... Charlotte Freedland  
Shelley... Eleanor Tamm  
Calah... Joannia Leape  
David... E. L. Penn  
Nathan... Frank Wolf  
Lamar... Arvid Nelson  
Loren... Larry Thomas  
Benlie... Mickey Niedorf  
Aaron... Phil Spradling

The commercial theatre has been waiting for some time for a script based on the emergence of the new state of Israel in the Near East—but this isn't it. This drama by Philip Gelb and Cyril Heiman has some possibilities as supporting film fare, but little else.

This is not, actually, a play about the Israeli situation. It is located in Palestine in 1946, but its setting could just as easily have been any other country at a time when underground forces were fighting to end tyranny and injustice. Plot springboard is the attempt by the underground to disrupt the British blockade long enough to permit the landing of three ships carrying "illegal" immigrants.

Surface conflict is between brother and sister—the former believing in community responsibility and the latter in family responsibility to the exclusion of all else. It degenerates, however, in the final scenes into a cross between "Craig's Wife" and "The Silver Cord" thus robbing the chief femme character of all validity.

Cast of UCLA students is frequently ill at ease under Melvyn Helston's rigid direction with only Frank Wolff, as the underground fighter, and Charlotte Freedland, as his mother displaying any promise. Setting by Loy Norris has the flavor of an old Jerusalem home, although there's a little too much wood around to make it completely realistic. *Kap.*

#### YALE PREPS 'LAND'

New Haven, Dec. 4.  
Yale Drama Dept.'s next major production will be an original titled "Far Smiling Land," by Andrew B. Jones.

Playing four performances, Dec. 12-15, show will be directed by Mary Hunter. Broadway stager brought in for this special work.



## Chi Spurts; 'S.P.' \$43,700, 'Moon' 21G, 'Garden' Lush \$22,800, 'Blondes' 36G

Chicago, Dec. 4.

Legit here hasn't felt the usual post Thanksgiving drop as yet. In fact, many shows had a decided upturn. Also on the unusual side is the strong mail order and box-office sale last week. Much of the business came from the International Livestock show and Showmen's League, and affiliated conventions here through the week.

### Estimates for Last Week

"Autumn Garden," Erlanger (3rd wk) (\$3.80; 1,334). Closed Saturday (1) with strong \$22,800.

"Gentlemen Prefer Blondes," Palace (11th wk) (\$4; 2,500). Running into final weeks; off to \$36,000.

"Happy Time," Blackstone (4th wk) (\$3.80; 1,358). Off Guild subscription but still in the black with \$14,700.

"Moon Is Blue," Harris (31st wk) (\$4.40; 1,000). Jumped nearly \$3,000 to \$21,000.

New York City Opera, Opera House (1st wk) (\$4.94; 3,800). Very profitable \$87,500 for five performances.

"South Pacific," Shubert (55th wk) (\$5; 2,100). Bounced back \$8,000 to \$43,700.

## 'Moon' OK \$11,300, 'Child' 10G, Hub

Boston, Dec. 4.

Legit tempo picked up this stanza with two newcomers, "Rose Tattoo" re-lighting the Colonial Monday (3) and George S. Kaufman's "Fancy Meeting You Again" premiering at the Wilbur tonight (4).

### Estimates for Last Week

"Child of the Morning," Shubert (2d wk) (1,700; \$3.80). Theatre Guild subscriptions kept this one going for a second stanza. Sluggish \$10,000.

Greece Ballet, Opera House (1st wk) (3,000; \$3.60). Below hopes at \$22,000.

"Moon Is Blue," Plymouth (1st wk) (1,200; \$3.60). Not had at \$11,300 for second time around.

## 'COCKTAIL' FAIR \$15,000, 'BEAUSTONE' \$4,600, L.A.

Los Angeles, Dec. 4.

Arrival of "Member of the Wedding" at the Biltmore tonight (Tues.) and the scheduled bow of "My L. A." at the Forum Friday (7), will keep the town at the three-offering level for the next few weeks at least.

Pair of shows closed over the weekend after profitable runs.

### Estimates for Last Week

"The Beaustone Affair," Las Palmas (12th wk) (400; \$3.60). Hit \$4,600 on its last week for a \$33,500 total. Production reaped a profit of \$10,500 and may tour; earnings put producer Wallace Parnell about even for his local legit venture despite extensive outlay for house alterations and coin dropped when an Equity-AGVA jurisdictional dispute stymied a proposed revue.

"The Cocktail Party," Biltmore (3d wk) (1,636; \$3.60). Hit a moderate but profitable \$15,000 for the final frame. Three week total of \$51,000 represents an operating profit of around \$6,000.

"Darkness at Noon," with Edward G. Robinson, pulled heavily at the Hanna last week after a hesitant midweek spell, garnering \$18,000 in the 1,515-capacity house with a \$4.35 top.

Hanna will be dark for the next three weeks, reopening Dec. 24 with "Kiss Me, Kate."

## 'Kate' \$17,200, W. Va.

For Cleveland Stanza

Cleveland, Dec. 4.

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Hanna will be dark for the next three weeks, reopening Dec. 24 with "Kiss Me, Kate."

"Kate" \$17,200, W. Va.

Charleston, W. Va., Dec. 4.

"Kiss Me, Kate" was thoroughly tamed last week in a split between Huntington, W. Va., and here. The total gross for the week came to only \$17,200. Dates included Monday-Tuesday (26-27) at the Keith Albee, Huntington, and Wednesday-Saturday (28-31) at the local Auditorium.

Cole Porter musical, with Robert Wright and Holly Harris as leads, is playing a repeat stand (but its first locally indoors) in Pittsburgh this week.

## 'DOLLS' SOCK \$50,800

### IN TWIN CITIES SPLIT

Minneapolis, Dec. 4.

"Guys and Dolls" pulled a tremendous \$50,800 for six nights and two matinees in the Twin Cities. Three nights and a matinee at the 3,500-seat St. Paul Auditorium brought in \$25,400, while the same number of performances in the 1,850-seat Lyceum here yielded about the same figure. A stiff \$4.80 scale prevailed here, that being the tariff for the entire lower floor and part of balcony. There was complete capacity at every performance here, including the Saturday matinee, and many were turned away.

Show remains for an additional seven nights and one matinee at the Lyceum and is already entirely sold out for the entire engagement, meaning an additional \$53,000 intake, or a total of \$78,400. This will break the house record, previously held by "South Pacific," which last season grossed a trifle less for nine nights and three matinees because the midweek matinee scale was a trifle lower than "Guys and Dolls" gets for the Saturday afternoons. Judging by the turn-aways, the Feuer & Martin show could have continued at least a week longer in Minneapolis at capacity.

## Russ Group Formed To Aid Drama Refugees

Albany, Dec. 4.

The New Russian Theatre Association, Inc., has been chartered here as a non-profit membership corporation to "promote, foster, encourage and propagate in the United States the ideas of the Russian dramatic arts, classical as well as modern." The group is also to "provide voluntary assistance and financial and other material help to the Russian-refugee actors and artists, particularly with the view of helping them to adapt themselves to the new conditions and to the American stage and general standards."

Association likewise has authority "to voluntarily contribute funds for the support of the needy, ailing and aging Russian actors and other theatrical men who found refuge in this country and are unquestionably loyal to the United States Government and the Constitution."

Principal offices are to be in New York City, although the group is authorized to conduct operations throughout the U. S. Directors and subscribers are Tatiana Hunter, Matilav Loukomsky, Elsa Eberhardt, Serge Orlovsky, Gollina Trvetkova and Andrew L. Kirshmer. Julius J. Bolotovsky, is filing attorney.

## Gregory to Talk at Anni Meet of Concert Mgrs.

Annual meeting of the National Assn. of Concert Managers will be held in New York Dec. 12-13, at the Hotel Marlborough Plaza.

Afternoon session Dec. 12 will be devoted to concert promotion. Speakers will include Ira Hirshmann, founder of the New Friends of Music, and Samuel Chotzinoff, music director of NBC. Outside speakers for afternoon session Dec. 13 are Paul Gregory, producer of the First Drama Quartet; David Libidini, concert manager, and F. C. Coppicus, of Columbia Artists Management.

Annual meeting of directors will be held evening of Dec. 11.

## Cornell \$20,200, K.C.

Kansas City, Dec. 4.

"The Constant Wife," with Katharine Cornell and Brian Aherne, did a good \$20,200 in its week-long stand at the Fox Mid-west Orpheum Theatre here, closing Saturday (1). Top was \$3.60.

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## 'WEDDING' FINE \$19,700 IN SEVEN-SHOW SPLIT

Denver, Dec. 4.

Ethel Waters in "Member of the Wedding" put together a potent \$19,700 gross for seven performances last week, chiefly due to a powerful three-show stand here Friday-Saturday (30-31). Carson McCullers drama drew \$9,500 for the date at the Auditorium here, after pulling \$3,300 for a one-nighter Monday (28) at the KRNT Theatre, Des Moines, and three showings Tuesday-Wednesday (27-28) at the Omaha Theatre, Omaha. Thursday was spent in travel.

After week-end jump the Robert Whitehead production opened last night (Mon.) for a three-week engagement at the Biltmore, Los Angeles.

## Fonda \$29,300 (7), 'Nina' Down, Phila.

Philadelphia, Dec. 4.

Philly is now down to one legit offering and, from all indications, will continue under same conditions until mid-January.

The Forrest is the house being kept active, having currently the tryout of "Point of No Return," which is doing a sellout biz and is now in the last two weeks. The Greco Spanish Ballet comes in on ATS subscription for two weeks starting next Monday (10), and "Bell, Book and Candle" follows on Xmas night for three weeks, first two also on ATS subscription.

### Estimates for Last Week

"Point of No Return," Forrest (1st wk) (\$4.55; 1,700). Opened Tuesday and was virtual sellout from the start, with all good notices (two raves and a favorable). Star, Henry Fonda, was out two Saturday performances with 200 odd refunds at one and less than 50 at the other, for \$1,100 returned. \$29,300 for seven shows and will have complete capacity this week.

Greco Spanish revue (on ATS subscription) next Monday for two.

"Nina," Walnut (2nd wk) (\$4.55; 1,340). Very mild \$11,700 in second of two weeks, drop of \$6,000 from previous week, after critical bombarding and Gloria Swanson soundoff against show.

"Rose Tattoo," Locust (3rd wk) (\$3.90; 1,580). In final week, without ATS subscription, Tennessee Williams drama didn't hold up as expected. A scant \$14,700. House has nothing in sight.

"Doctor, Oh Doctor," Shubert (one week only) (\$3.90; 1,570). Mask & Wig Club's annual show opened here after tryouts in Atlantic City and upstate. Was generally well-liked, but biz not too good until Friday and Saturday, when Army-Navy crowds helped a lot. House has no booking until mid-January.

## 'BEHOLD' LOW \$12,700 IN FIRST D.C. STANZA

Washington, Dec. 4.

Theatre Guild's "Lo and Behold," Broadway-bound and still in the throes of rewriting, did a very poor \$12,700 in its initial week at the Gayety Theatre, the worst gate of the legit season so far.

Show, scaled to a \$3.60 top, was damned with faint praise by the local reviewers and never managed to get started at the turnstiles, despite the neat opening night house.

## 'Salesman' Sour \$7,000 In Return to St. Louis

St. Louis, Dec. 4.

"Death of a Salesman" couldn't sell itself during its second visit here in 18 months, and wound up a disappointing one-week stand at the Appalachian Theatre here Saturday (1) with a \$7,000 take. Top was \$3.65.

"Salesman" played a two-week engagement here previously and topped \$6,000.

"The Autumn Garden," with Fredric March and Florence Eldridge, took off a week's stand at American last night (3). Piece is scaled to \$3.65.

## 'Roberts' \$15,100, Seattle

Seattle, Dec. 4.

"Mister Roberts" came back a bit too soon to play to capacity. As it is, it garnered a little over \$15,100 at the 1,500-seat Metropolitan last week, with house scaled from \$3.75. This was the eighth performance windup of a 12-show run.

More had been expected, but the play was at the same house six months ago for two weeks.

## B'way Still Shaky, But Up a Little; 'Camera' \$14,700 (5), 'Don Juan' SRO, 'Gigi' \$20,700, 'Fourposter' \$24,900

Broadway had uneven going again last week, but the overall level was a bit better than the previous semester. For the second successive week, attendance was below par the first half, but picked up in midweek and was sellout at all but the weakest shows at the weekend. Considering that it was the first week of the pre-Christmas period, trade was generally above expectations, but it's believed due to ebb this week and continue downward the next two stanzas.

The total gross for all 21 shows last week was \$591,500, or 84% of capacity for the corresponding week last year the 25 current shows grossed \$595,500, or 76% of capacity, a 1% rise from the week before.

Week before last the total for all 24 shows was \$614,000, or 77%, a drop of 3%.

Of the new openings, "I Am a Camera" drew a split press, but went almost clean for its first five performances, with standees several times, a steady line at the window and a lively broker call, "Don Juan in Hell," in for a limited run, is an advance sellout. "Gigi" had a strong first full week and is also getting brisk window trade (mostly advance buying, due to the heavy theatre party bookings) and is a fairly good broker item.

"Fourposter" topped the straight play grosses, hitting a new high for the run, while "Remains to Be Seen" and "Glad Tidings" indicated strength by moving up slightly. "Paint Your Wagon" and "Top Banana" continued SRO, with party bookings still complicating the question of their payoff prospects.

There was one closing last week, "Love and Let Love," and one announced for this week, "Tree Grows in Brooklyn."

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical figures refer, respectively, to top price, (indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (62d wk) (C-\$4.80; 1,912; \$26,874) (June Havoc). Just a trifle under \$17,000 (previous week, \$17,500).

"Call Me Madam," Imperial (60th wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Nearly \$51,800 (previous week, \$49,900).

"Don Juan in Hell," Century (1st wk) (CD-\$4.80; 1,645; \$41,332) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Opened Thursday night (29) for a limited run (drew unanimous raves when it played a one-nighter Oct. 22); first four performances drew the standee limit for a gross of slightly under \$21,500; already virtually sold out for the balance of the engagement.

"Fiddlers' Yarn," Coronet (7th wk) (C-\$4.80; 1,037; \$28,378) (Ann Southern, Robert Cummings). Almost \$18,100 (previous week, \$15,200); theatre party bookings are practically over this week, but the pre-production film deal provides for 20th-Fox to pay an additional \$1,000 for each week the show runs, so there's added incentive to continue.

"Fourposter," Barrymore (6th wk) (C-\$4.80; 1,000; \$24,900) (Jessica Tandy, Hume Cronyn). The top straight play grosser at a shade under \$24,900 (previous week, \$23,900).

"Gigi," Fulton (2d wk) (C-\$4.80; 1,063; \$23,226) (Audrey Hepburn). First full week hit the attendance limit, but commissions limited the gross to \$20,700 (previous week, premiere drew \$3,300, plus one preview at \$2,500).

"Glad Tidings," Lyceum (8th wk) (C-\$4.80; 905; \$22,845) (Malvyn Douglas, Signe Hasso). Nearly \$14,700 (previous week, \$14,300).

"Guys and Dolls," 46th Street (54th wk) (MC-\$6.60; 1,319; \$43,904). As always, \$44,400.

"I Am a Camera," Empire (1st wk) (CD-\$4.80-\$6; 1,062; \$24,400). Opened Wednesday night (28) to four strongly favorable reviews (Coleman, Mirror, Kerr, Herald Tribune; Hawkins, World-Telegram & Sun; Watts, Post); three unfavorable (Chapman, News; Garland, Journal-American; Pollock, Compass) and one inconclusive (Atkinson, Times); first five performances grossed over \$14,700.

plus \$1,200 for one preview; reviewed in VARIETY this week.

"King and I," St. James (36th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Constance Carpenter subbed for the ailing star; about \$51,700 as usual.

"Love and Let Love," Plymouth (7th wk) (C-\$4.80-\$6; 1,083; \$32,000) (Ginger Rogers). Almost \$18,900 (previous week, \$20,000); closed Saturday night (1) after 56 performances, at a loss of about \$30,000.

"Moon Is Blue," Miller (39th wk) (C-\$4.80; 920; \$21,506) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Over \$20,700 (previous week, \$21,300).

"Paint Your Wagon," Shubert (3d wk) (MC-\$7.20; 1,361; \$44,000) (James Barton). Virtually \$44,800 with party commissions deducted (previous week, \$44,400).

"Remains to Be Seen," Morosco (8th wk) (D-\$4.80-\$6; 912; \$25,700). Nearly \$23,700 (previous week, \$23,200).

"Saint Joan," Cort (9th wk) (D-\$4.80; 1,056; \$27,000) (Uta Hagen). Almost \$15,500 for seven performances, the Monday night (28) showing having been cancelled when the asbestos curtain couldn't be raised due to a mechanical failure (previous week, \$21,300); closing Jan. 5, to tour or go to London.

"South Pacific," Maystle (137th wk) (MD-\$6; 1,059; \$50,186) (Roger Rice, Martha Wright). As usual, about \$50,500.

"Statue 17," 48th St. (30th wk) (CD-\$4.80; 921; \$21,547). Nearly \$15,500 (previous week, \$17,000).

"The Number," Biltmore (5th wk) (D-\$4.80; 920; \$22,600). Almost \$13,700 (previous week, \$13,800).

"Top Banana," Winter Garden (5th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Over \$51,400, allowing for party commissions (previous week, \$51,700).

"Tree Grows in Brooklyn," Alvin (33d wk) (MC-\$7.20; 1,331; \$47,167) (Shirley Booth, Johnny Johnston). Nearly \$10,800 (previous week, \$22,400); closing Saturday night (8).

"Two on the Aisle," Heilinger (20th wk) (R-\$6; 1,527; \$49,583) (Bert Lahr, Dolores Gray). Almost \$39,400 (previous week, \$39,300).

### OPENING THIS WEEK

"Constant Wife," National (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Katharine Cornell revival of Somerset Maugham comedy; production financed at \$40,000, cost around \$30,000 (plus \$10,000 bonds and excluding about \$4,500 tryout profit) and can break even at an estimated \$18,000 gross; has a reported advance sale of approximately \$200,000, including \$50,000 in 20 theatre party dates; opens Saturday night (8); tryout reviewed in VARIETY, Nov. 21, '51.

"Nina," Royale (C-\$4.80-\$6; 1,035; \$29,000) (Gloria Swanson, David Niven, Alan Webb). John C. Wilson production of Samuel Taylor's adaptation of Parisian farce by Andre Roussin; financed at \$60,000, cost an estimated \$40,000 (excluding \$23,000 in bonds and \$5,000 tryout profit) and can break even at an estimated gross of around \$14,000; has a reported advance of \$100,000, including \$62,000 in 30 theatre party dates; opens tonight (Wed.); tryout reviewed in VARIETY, Nov. 7, '51.

## 'FANCY' OKAY \$11,500 IN FIVE AT NEW HAVEN

New Haven, Dec. 4.

Premiere of "Fancy Meeting You Again" brought okay biz to the Shubert b.o. last week on its fourth stand (28-31). Advance was fair and show built to almost SRO for weekend. Five performances at \$3.60 top pulled an estimated \$11,500.

House has nothing booked for December, but has a string of breakins lined up for January and February, first being "Gertie," set for Jan. 10.

## 'Oklahoma' 23G, Det.; 'Season' Mild \$10,600

Detroit, Dec. 4.

"Oklahoma" racked up a good \$23,000 at the Shubert. "Season in the Sun" picked up a weak \$10,600 at the Cass.

Both productions remain for a second week.



# Play Out of Town

## Fancy Meeting You Again

New Haven, Nov. 28.

Chandler Cowles and Ben Segal production of comedy in three acts by George S. Kaufman and Leonore MacGrath. Features Miss MacGrath, Walter Matthau, Margaret Hamilton, Glenn Langan, Ruth McDewitt, Reynolds Evans. Staged by Kaufman, scenery and lighting, Albert Johnson; costumes, Kathleen Ankere; production associate, Ann Noyes. At Shubert. New Haven, Nov. 28, 31, 33, 35 top.

Judge Patterson ..... Reynolds Evans  
Martin Veltch ..... Glenn Langan  
Amanda Phipps ..... Leonore MacGrath  
Lacy Bascomb ..... Margaret Hamilton  
A Visitor ..... Vera Fuller Mellich  
Sinclair Heybore ..... Richard Purdy  
Mrs. Cornelius ..... Walter Matthau  
First Nubian ..... Ruth McDewitt  
Second Nubian ..... Reynolds Evans

They've stepped off in the right direction with this nucleus of a comedy click. Some very sturdy laugh lines and business have been hung on the framework of an amusing idea, and indications are that sage development in the balance of its break-in period will bring the production through to a satisfactory climax. Skilled staging of George S. Kaufman should ultimately lead this on across the desert of its present arid stretches to an eventual b.o. oasis.

Apart from some of its blue wordage and sex overtones, script could be adapted to an okay tongue-in-cheek film version.

It's a combination of fact and fantasy revolving around the theme of reincarnation. Amanda Phipps, prominent sculptress, is about to marry, but balks at the "cleave to one man" phrase in the ceremony, and calls the whole thing off. Instinctively she feels that this is the wrong man, and that somewhere the real love who has been wooing her in other incarnations will catch up with her in this life.

Amanda has been commissioned by a national femme group to do a statue of typical American womanhood for presentation to the women of England. When Sinclair Heybore, art critic who is to do a piece on Amanda, shows up at her studio, she immediately recognizes in him her lover of the preceding centuries. Heybore's printed evaluation of her statue results in the thing's being rejected by the committee which had ordered it. However, a final solution has the statue on its way to acceptance and Amanda and Heybore on their way to the altar.

Essaying a comedy role in contrast to her forte of straight dramatic parts, Britisher Leonore MacGrath comes through with a performance that lacks only an "Americanized" accent for complete authenticity. Her sense of comedy values is excellent and she portrays the seductive female in good fashion. Walter Matthau's interpretation of Heybore reaches solid click proportions that should bring him considerable favorable comment. He's a comedy natural.

Comedienne Margaret Hamilton has a field day with bizarre costumes and witty lines, which she knows how to handle. Glenn Langan is appropriately stuffed shirtish as Amanda's romantic brush-off, and Ruth McDewitt capitalizes heavily as an art committee member. Reynolds Evans gives an efficient performance as a pompous judge, and Richard Purdy is a striking study in deliberation as a character from the world beyond. Vera Fuller Mellich is completely in character as Amanda's maid. Ellsworth Wright and Earl Jones

balance off remainder of cast as a pair of Nubians.

Scripting, a combined effort of Kaufman and Miss MacGrath (this wife), is also a combination of sparkle and vacuum. Latter applies especially to closing scene of act two, with curtain coming down on an omelette laid by an innocuous punchline. Approach to story line is original and can be nursed into marked acceptance. Writing impresses as more than simply a string of gags.

Technical twists figure importantly, with revolving scenery, a series of upstage drops and some intricate lighting merging for good visual effects. Costume requirements, in wide variety, have been met successfully in a colorful display.

"Fancy" is the baptismal effort of the new producing team of Chandler Cowles and Ben Segal. They've given it consummate presentation talent-wise and technical-wise as well. Bone.

## Martha Graham Again Terp Soloist With L'ville Orch.

Louisville, Dec. 4.

Continuing its policy of commissioning works by contemporary composers, the Louisville Orchestra, under the direction of Robert Whitney, had for its first commissioned work of the season, Heitor Villa-Lobos' symphonic poem, "The Origin of the Amazon River." Tomorrow (5), for the second commission, the orch will present Norman Dello-Joe's "The Triumph of Saint Joan," a symphony in three movements, "The Maid," "The Warrior" and "The Saint," with Martha Graham as soloist.

This is the second time Miss Graham has danced to compositions commissioned by the Louisville Orchestra. In January, 1950, she performed to William Schuman's "Judith" in Louisville, and repeated the performance, with the orchestra, in Carnegie Hall, N. Y., the following December.

## New Orleans Opera Group To Take Over Concerts

New Orleans, Dec. 4.

A new entrant in the concert field here will make its debut in the 1952-53 season. This is the New Orleans Opera Guild, an affiliate of the Metropolitan Opera in New York, which has mainly been occupied in the past with opera.

The new season will see the Guild taking over the operation of Community Concerts, previously sponsored here by the Philharmonic Society of New Orleans.

The Guild series will include nine events. Seven of the attractions already have been booked—Royal Philharmonic of London, with Sir Thomas Beecham conducting; Robert Shaw Chorale; Lily Pons; a Gershwin memorial concert with Jesus Maria Sanroma, pianist, as soloist; James Melton, Yehudi Menuhin, and Rudolf Serkin.

Of the remaining presentations, one is to be a major ballet company. For the other, negotiations are said to be in progress with a European musical organization that has never appeared in this country.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Bell, Book and Candle" (CD)—Shepard Traube, prod.-dir.; Rosalind Russell, Dennis Price, stars.

"Modern Primitive" (D)—Otto Preminger, prod.-dir.

"Month of Sundays" (MC)—Carly Wharton, prod.; Burt Shevelove, dir.; Gene Lockhart, Nancy Walker, stars.

"Pal Joey" (MC)—Jule Styne, prod.; Robert Alton, dir. dances, overall supervision; David Alexander, dir. book; Vivienne Segal, Harold Lang, stars.

"Wild Duck" (D)—City Center, prod.; Morton da Costa, dir.; Maurice Evans, Diana Lynn, Kent Smith, Mildred Dunnock, stars.

"My L. A." (R)—William Trenk, prod.-dir.

## Equity Library Show

"Our Town"—Lenox Hill Playhouse, N. Y., Dec. 5-9.

## K.C. Starlight Repacts Officers, Sets 5 Shows

Kansas City, Dec. 4.

Starlight Theatre, at fresco setup which had its first season here last summer, has re-elected the same officers for next season. John A. Moore, realtor and Park Board official, is again president, with Herbert H. Wilson and R. R. Irwin, vice-presidents; Cliff C. Jones, Jr., secretary, and R. Crosby Kemper, treasurer.

Moore announced that five shows already have been booked for 1952.

## Chi Legit

Continued from page 65

However, most potent element has been the reported failure of conventioners, always the backbone of legit trade here, to spend as much as normally.

### Just A Weekend Town

Without the tourists, Chicago becomes a weekend town with most legit shows. Attempted solution to the difficulty by the management of "Blondes" involves scaling the Palace to a \$6 top Saturday, while the rest of the week remains \$5. First week of operation under new policy brought \$20,000 in the till for first part of the week, and \$18,400 on Friday and Saturday, a new weekend high for regular theatre houses.

Management feels that showgoers all want the weekend seats and that they don't mind paying the extra tab now for the choice nights. It takes up the slack for the rest of the week and enables productions to offer lower prices for the first part of the week. "South Pacific" has been keeping its \$5 top and "Blue" has a \$4.40 top for Saturday only.

If the boosted scale brings results, it may tend to save the Chicago engagement for "Blondes." After its spectacular boxoffice cleanup on Broadway, the show has been a major disappointment here, with uneven grosses and several losing weeks. Cost of taking the production on the road is understood to have been about \$60,000, and the operating net here has varied from a profit of \$6,356 one week to a loss of \$4,473 another. With a break-even point of about \$37,500, the total net profit for the first eight weeks ending Nov. 10 was \$14,649. The engagement ends Dec. 22, with the musical booked for other midwest dates.

## Council

Continued from page 67

and coin in the theatre entitled him to some extra consideration.

The committees Lyett has set up are patterned after his recent, similarly-successful campaign for the New Parsons in Hartford, and range up and down the cultural, social and wage scale. Their aim is to go after people unacquainted with legit, as well as those who in the past several years haven't renewed their subscriptions. At one time, Pittsburgh had more than double its present number of season ticket-holders.

### Drive In Clear

Cleveland, Dec. 4.

Cleveland committee of the Guild brought in Margaret Webster, Alfred Drake, Walter Abel and Arthur Schwartz as guest-speakers at a Hotel Carter luncheon today (Tues.) to kick off the local subscription campaign of the Guild, American Theatre Society and Council of the Living Theatre.

Drive here is being co-ordinated by Milton Krantz, manager of the legit Hanna; Gerald Goode, executive director of the Council, and Warren Caro, general manager of the Guild-ATS.

About 500 members of the subscription committees attended the luncheon at which other speakers were Frederic McConnell, general manager of Cleveland Play House, and William Ong, of American Steel and Wire Co., subsid. of U. S. Steel, sponsors of "Theatre Guild on the Air."

Nearly a 100% slump in Cleveland's legit theater activity has hit the Hanna in last 10 years, Krantz said. In 1941 there were 30 weeks of professional performances; the 1942-43 season clocked 37 weeks of attractions; 1943-44, 38 weeks; 1945, 40 weeks; 1946-47, 35 weeks; 1948-49, 25 weeks, and 1949-50, 15 weeks only.

# Plays Abroad

## Mary Had a Little ...

London, Nov. 28.

Jack Waller (by arrangement with Gordon Stewart) production of new farce in three acts by Arthur Herring, Jr., Muriel Herman, Al Rosen, Stars John Hubbard. Directed by Ralph Lynn. At Strand Theatre. London, Nov. 27, 31, 33 top.

Dolores ..... Avril Angers  
Mary White ..... Patricia Plunkett  
Jimmy Craton ..... John Hubbard  
Eather ..... Louise Howard  
Betty ..... Patricia Lang  
Mrs. Bell ..... Simone Silva  
Dr. Jimmy Hamilton ..... Basil Appleby  
The Princess ..... Patricia L'Ron  
Max ..... Robert Long  
Band ..... Derek Tansley  
Simulator ..... Spencer Teale  
Policeman ..... Charles Rolfe

Why it was thought that this American farce would be a success in London although it had never been attempted on Broadway, remains a mystery. This hapless, witless and crude concoction was a source of constant embarrassment to the firstnight audience. It's a sort of dismal failure that is best forgotten with haste.

The West End has seen some pathetic attempts at farce during the last year or two, but "Mary Had a Little ..." is unhappily a strong candidate for top honors. It might have got by among the unsophisticated in the sticks, but its crude dialog, crammed with suggestive innuendoes, makes it unpalatable fare for London.

The concocted story of a young girl who is mistakenly believed to be having a baby and is put under the care of a hypnotic doctor, is the vehicle for a farago of nonsense extended over three acts. The incident is particularly regrettable and unfortunate for the experienced cast which endeavors to battle through valiantly despite overwhelming odds. The fate of the piece was sealed after the first 10 minutes, and it seemed as if the final scene was being rushed through to bring this miserable evening to an end.

Averil Angers, Patricia Plunkett, John Hubbard, Louise Howard, Patricia Laffan and Simone Silva, the leading members of the cast, were capable and worthy of something very much better. Myro.

## Reigen 1951

Vienna, Nov. 27.

Konzerthaus production of comedy in 11 scenes by Michael Kehlmann, Carl Hays and Helmut Qualtinger. Music and narration by Gerhard Bronner, sets by Harry Gluck; directed by Michael Kehlmann. With Ilka Windisch, Trade Poeschl, Michael Kehlmann, Helmut Qualtinger, Hanni Schall, Kurt Radtke, Olga Torni, Ellen Novak, Alexander Kervat. At Kleines Theater, Konzerthaus, Vienna.

About 90% of the legit produced in this prewar fountainhead of European drama is either beatup familiar of Molnar, Shaw, Wilder and such like, or else dusty classics from Goethe, Schiller, and Grillparzer to Hofmannsthal, Horvath and Kleist. Most theatre directors here select their plays from the standpoint of what they think their patrons ought to see; not what might entertain them. A safe enough premise from behind the shelter of big state subsidies and tiny wage scales for artists.

Thus it is a special pleasure to see a modern, wittily-told, sharply-pointed satire on the manners and morals of right now—today in a Vienna theatre—instead of ancient creakings from the good old days. The three authors of this 1951 Reigen have used the Schnitzler form of circular bed hopping merely as a jumping off point for their tale of streetwalker, politician, society lady, fading actress, playwright, ex-Nazi warrior and modern youth with hope. It is all held together by a moody, often lovely theme composed for the play by Gerhard Bronner who narrates brief scenes between scenes from a bar piano at stageside of the little theatre. This is the only house in town with the guts to do this sort of thing.

"Reigen" jumps off with a bistro scene between co-author Helmut Qualtinger as a thickheaded drunk-wrestler and a neighborhood blower he remembers from grammar school days. Enter Ilka Windisch, local beauty (who has been seen in some U. S. pic) as society dame with a yen to see what a rasser can do in the amour department. The lady has a wealthy politician husband who can't get his mind off black marketing and

his job in Parliament long enough to notice her charms.

The husband goes on a trip to the country with ex-Miss Europe 1950, Hanni Schall; she in turn warms to a chap who offers models screen tests. But he prefers seducing a secretary who winds up in her turn in the arms of director Kehlmann, playing a playwright-critic who makes the next pass at an aging actress. She flops for the ex-Nazi fanatic, capably played by Alexander Kervat. He is, in turn, the steady of the prostitute who started with. The finish, on the saccharine side, demonstrates that despite the seamy characters, love and life go on eternally happily.

Kehlmann's direction and writing by him and two collaborators is on the brilliant side. Performances with a couple of exceptions are excellent. "Reigen 1951" could easily be converted into a U. S. setting with equal impact or into a strong pic script. It is in for a run here. Iara.

## Third Person

London, Nov. 27.

London Arts Theatre Committee production of play in two acts by Andrew Rosenthal. Directed by Roy Rich. At Arts Theatre Club, London.

Ursula Jeans ..... Ursula Jeans  
Roger Livesey ..... Roger Livesey  
Kenneth Hyde ..... Kenneth Hyde  
Felix Callender ..... Felix Callender  
Pauline Callender ..... Ruth Denning  
Kip Ames ..... Denholm Elliott  
Emmie Moreland ..... Janette Scott

This new play by an American author has a well high perfect combination, an interesting adult story, superb acting and the small confines of an intimate theatre requisite to its character. It is a psychological study of postwar resettlement among veterans, in different spheres, who maintain their service association. Suitably toned down it should stand a good chance for public performance and would probably arouse interest in the author's native land.

Locale is the N. Y. home of a successful business man not long home from the wars. His wartime buddy calling one night has extended his visit over a year. He is a workshy, likable youngster who has become the adored companion of the 12-year-old daughter, but subtly and insidiously has caused a marital breach. On hearing from another close friend that her guest has an unsavory early record of mental unbalance and perversion, the wife asks him to leave. This brings a bewildered protest from the unsuspecting husband who blames the accusations on jealous motives of the informant.

One is led to expect that the uninvited visitor may repeat a suicide attempt, but he departs with philosophic dignity, and the home settles down once more to recapture its prewar harmony, with a normal adjustment of the marriage rift.

Ursula Jeans gives a beautiful performance as the neglected wife while Roger Livesey is sincere and convincing as the blindly trusting husband. Denholm Elliott handles the role of the neurotic houseguest sensitively.

Ruth Denning, as an intimate friend, and Kenneth Hyde, as her mud-slinging husband, have the bulk of the crisply pungent dialog between them and make every point effectively. Janette Scott, a moppet from the screen, settles naturally and charmingly into her first stage part. Roy Rich directs the piece with his usual deft touch. Clem.

## Innocent Bystander

Dublin, Nov. 20.

Abbey Theatre production of drama in three acts (one scene) by Seamus Byrne. Produced by E. J. Mooney. Setting, Vera Duggan. At Queen's Theatre, Dublin, Nov. 19, 21.

Jack Fitzmaurice ..... Edward Golden  
Roy Fitzmaurice ..... Brian Lynch  
Nick ..... Ray McNally  
Della ..... Angela Newman  
Tansy ..... Michael J. Dolan  
Doc O'Malley ..... Harry Brogan  
Sergeant Conroy ..... Philip Flynn

Small-town life continues to form the background of new Abbey plays, but the settings are moving out of bars and farm kitchens into the homes of higher income groups. Seamus Byrne's piece is set in the living room of a small-town solicitor's (attorney's) home. This should be in the higher in. (Continued on page 71)

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## Tired Three-Sheets

Continued from page 47

and side-by-side, a sort of billposters' nightmare.

### Worth the Cost?

Dollar for dollar, it is doubtful if the three-sheet can match the three-cent stamp as an advertising medium, at least as evidenced in Boston this week, and Boston is typical of show cities nationwide.

Consider the costs: Many attractions spend as much as \$4,000 on paper before the show leaves New York, and an additional \$500 is involved in dating and shipping the paper city by city. If the show is out 40 weeks, this is a cost of \$100 a week. The posting in each city costs from \$200 to \$300 a stand more, so that, for a two-week stand, the costs could easily reach \$500. Some musicals spend two, even three times this much on paper.

What could be bought with this money instead? For one thing, \$400 to \$500 will buy a first-class A-1 mailing in any city. Firms specializing in this can provide the lists, if suitable lists are not obtainable through the theatre, or through art, music, and allied groups. For \$500 a first-class mailing to 15,000 persons can be made using the three-cent stamp, or 25,000 if the slower two-cent stamp is used, and with the penny postcard, the attraction could at least be brought to the attention of twice that many people.

### Mail-Order Plan

Another use for the money is in radio advertising. In Boston, for example, \$400 will buy 24-spot announcements in the valuable 6 to 10 p.m. time for one week, the majority of them right under newscasts, and reaching a potential audience in the hundreds of thousands.

An example of up-to-date show salesmanship by Leland Hayward was reported in VARIETY last week in connection with the successful cultivation in Boston and New York of the priority list, strictly a mail-order sales promotion plan.

The development of similar lists for theatre-cities throughout the

nation and, in each city, specialized lists for each type of show likely to play the theatre, would prove of service and profit to theatre and touring attraction.

Outdoor billposting and sniping, no doubt great in the horse and buggy days before congested districts, before dense morning and evening motor traffic, before radio and television, seems outmoded and wasteful today. It is a type of circling which once suited show business, and is still useful for the carny and animal show, and is perhaps helpful to the political candidate, but of dubious value to the legitimate theatre.

And, of course, in all big cities today sniping is actually prohibited by law, and many snipes are arranged only by distribution of countless "free" tickets. The best stands, those available to politicians, often on state or federal property, are strictly verboten to show paper. Sometimes, an over-ambitious billposter really goes to town, as one did recently in Boston, papering the community, only to be papered himself, and likewise the attraction with the legal stuff of lawsuits. One Boston landowner sued for \$7,500; another utility firm went to the law, and the billposter and helper spent days scrubbing a block of fence with acid and steel wool.

On top of this is the ultimate question: who ever paid \$3.60 for a ticket to a show because he happened to see a smear of printed matter in the side of a broken fence or a condemned tenement? The few places left in a big city today where a billposter can snipe are inevitably in the poorest districts—alum, waterfront, factory area—notably unproductive of patrons of the legit.

Harold Arlen will do words and music for the Franklyn Gilbert-Julian Claman production of "Carnival in Flanders" next season, which will star Alfred Drake and Walter Slezak. George Oppenheimer is doing the book.

## Niagara Barn Maps New Summer Ontario Season

Toronto, Dec. 4.

With its new season's plans completed, for spring, Niagara Barn Theatre (Jack Blacklock, director; Mark Saunders, set designer; Fredric Gordon, stage manager), has signed a long-term partnership lease with the Prudhomme Bros., owners, to reconvert latter's model-farm barn into a theatre. Six miles west of St. Catharines, location has an Ontario drawing population of 200,000, plus the Buffalo-Niagara Falls area.

On its initial \$30,000 expenditure the new Niagara Barn will have 450 theatre-style seats, plus a balcony, with the house and lobby in rustic decorative style, including lounges and bar. Whole setup is on the northern shore of Lake Ontario.

## Plays Abroad

Continued from page 70

### Innocent Bystander

come group, but there is no income for Edward Golden.

In financial trouble, not entirely of his own making, he seeks a not unfamiliar way out by playing the horses and relieving his feelings with a whisky bottle. Innocent bystander is his semi-invalid sister who is engaged to an adopted brother, a high-minded young man and also an attorney. Seeking a way out, Golden seeks to buy votes to secure a local appointment, with consequent involvement with a sharp character ready to pocket a quick dollar.

Playwright has shown the dim side of small-town life and petty gangsterdom, but his car crash finish, still leaves a great deal of unfinished business. Play rates a verdict of audience appeal and proves Byrne, whose "Design for a Headstone" was last season's sensation, is not just a one-shot writer but a worthwhile addition to Irish playwrights.

Most of the players are of the Abbey's younger group. Of these, Edward Golden is sharp in the main role, with some uncertainty from Ray McNally. Angela Newman's child-servant is a clever character

study—from a youngster. The two veterans Michael J. Dolan and Larry Bregan, as attorney's clerk and sharper, provide outstanding characterizations and aid the comedy side of the piece. Mac.

### Le Malentendu (The Misunderstanding)

Zurich, Nov. 27.

Kleines Theater presentation of drama in three acts by Albert Camus. German translation by Hans Giese. Director, directed by Lukas Ammann. Sets by Ambrosius Humm. Technical director, Georges Irman. At Kleines Theater, Zurich.

Marie ..... Susanne Lehmann  
Maria ..... Helga Rohoff  
Mother ..... Alice Lach  
Jan ..... Pinkas Braun  
Servant ..... Karl Wagner

With Albert Camus' "Misunderstanding," the Kleines Theater has for the first time ventured into the field of modern controversial drama particularly apt for this type of small-sized experimental legit house. Play is an existentialistic study down to the last consequence, with no hope or relief. Appeal appears limited due to its theme.

Plot concerns a mother and daughter keeping a lonesome little hotel in a deserted, rainy country side. For a long time, they have been poisoning every rich stranger spending the night there, disposing of the corpses in the river after taking their coin. One day, their son and brother returns from abroad after 20 years' absence, as a rich man, but is not recognized by the two women. He plans to reveal his identity the next morning, but is poisoned that same night. When the two women discover whom they have murdered, they both commit suicide.

By this, Camus wants to express the opinion that life is nothing but a series of misunderstandings such as this, and that nobody is master of his own fate. However, he fails to convince, due to the rather far-fetched theme which, though dramatically well-built, at times reminds one of Grand Guignol.

Director Lukas Ammann successfully creates the sombre mood and tense atmosphere without which this play would be unbearable. Good performances are turned in by all five players, but chief credit is due to Alice Lach and Susanne Lehmann as mother and daughter. Ambrosius Humm's two sets are excellent. Mezo.

## 'Fourposter'

Continued from page 45

duction, for which de Hartog had revised the script after sale of the original to Box. The author now claims that Kramer had no right to this extra material, but which is understood to have been used in the newly-completed film edition starring Rex Harrison and Lilli Palmer.

Although the legal aspect of the matter is admittedly moot, the Playwrights and de Hartog hope that rather than proceed with disputed material in the picture, Kramer will agree to an arrangement involving delay of the picture for about 15 to 18 months, plus permission for limited use of scenes from the play on radio and television, for exploitation purposes. As it is, any radio or TV use it out of the question, as those rights were included in the original sale to Box and now belong to Kramer.

The Playwrights and Leah Salisbury, agent for de Hartog, who has returned to his home in Europe, have the idea that some of the material from the current Broadway production of the play might be useful in the screen edition. They particularly point to the revised ending, which is generally regarded as superior to the original London version or the partly changed edition tried out by Miss Tandy and Cronyn in "straw-hats last summer." Fact that the "Fourposter" picture hasn't been previewed yet and that a final print is reportedly not even ready, would enable Kramer to do retakes using the latest revisions. It's believed.

Meanwhile, the Playwrights Co. is trying to cast satisfactory names to tour in the two-character show and at the same time is mulling various possible financing setups. Depending to some extent on Kramer's willingness to delay release and also on the success in casting, the road edition may be hurried or done at leisure.

If Kramer were to delay release of the film, there would be time enough for a tour. But if the picture is issued fairly soon, a second company would have to be rushed.

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## Literati

### 'Show Biz' 4th Edition

Henry Holt & Co., which has been advertising "Show Biz (From Vaude to Video)," by Abel Green and Joe Laurie, Jr., as "selling 10,000 copies a week," seems to be maintaining parity.

Book went into its fourth edition Monday (3), less than four weeks after its Nov. 7 publication.

### Scully's 'Goose'

Frank Scully, VARIETY mugg, has had his "Blessed Mother Goose" published by House-Warven. Tome is a deluxer, selling for \$7.50, and contains Scully's re-writings of the children's classic.

It's illustrated by Keye Luke, who once played Charlie Chan's son in pix.

### Berie Wins Ghost Suit

Milton Berie last week won dismissal of a \$250,000 damage suit brought against him in N. Y. Supreme Court by a femme ghost writer. She had charged that after the comic had requested her to write a novel, to be published under his name as sole author, he refused to go through with the deal and withdrew the work from the market.

In tossing out the action, Justice Morris Eder ruled that an alleged agreement on which authoress Anita Roddy-Eden based her case "offends public policy and is unenforceable, in that it has for its purpose and object the practicing of a fraud and deception upon the public." These same points were raised by Berie in his defense of the suit.

Miss Roddy-Eden, according to the complaint, agreed in February, 1950, to write a "serious novel" for Berie in order that he might gain recognition in the literary field. They were to split the profits. But, she charged, after the work was completed, the comedian breached their pact because an attempted suicide of his ex-wife, Joyce Matthews, was similar to a sequence in the novel.

### Not So Easy Reaction

It's been noted among newspapermen that Billy Rose's current marital hassle with his wife, the former Eleanor Holm, onetime Olympic swimming champ has given him the lesser share of the press reaction. The metropolitan New York press particularly has been obviously unfriendly. Instead of the "bantam Barnum" and kindred affirmatively alliterative billings, of the calibre that Broadway p.a. Richard Maney once built up for the showman, the phrasings now include such terms as "the agate showman," and the like.

It was noted that since Rose took up e-unimizing—"Pitching Horseshoes"—and boasted of his "circulation," a certain segment of the press turned against him.

### New Music Anthology

"Pleasures of Music," edited by historian-educator Jacques Barzun (Viking Press), is an unusual, new type of anthology. Book contains stories about music, musicians and instruments; fiction written by composers and musicians; notes on performances; anecdotes and curios, with the greats of music and literati worlds taking part.

"Music nowadays is interwoven with the texture of our lives," says Barzun in his intro, and his selections from Tolstoy, Wagner, Dickens, Hardy, Shaw and many others prove it, in an appreciation of music that runs for 640 pages. Bron.

### Revised Drama 'Treasury'

Simon & Schuster has just issued an imposing, three-volume "Treasury of the Theatre," edited by John Gassner. Series is a semi-reprint, being an outgrowth of an earlier two-volume treasury of plays edited some years ago by Gassner.

Considered the biggest anthology of plays put together (with 60 scripts), this revised edition consists of Vol. 1, "World Drama from Aeschylus to Turgenev"; Vol. 2, "Modern European Drama, from Ibsen to Sartre," and Vol. 3, "Modern British and American Drama, from Oscar Wilde to Arthur Miller."

### Holiday Aide Sentenced

William Hanson, onetime assistant to the editor of Holiday magazine, received a suspended sentence and was placed on 10-years' probation in Quarter Sessions Court, Philadelphia, on charges of embezzling \$50,000 from Curtis Publishing Co., owners of the magazine.

Hanson had pleaded guilty to the charges and the judge took the case under advisement. Attorneys told

the court that Hanson's family had made good \$25,381 of the defalcation and had promised to make restitution for the balance. Hanson is the son of a former owner of the Philadelphia Record.

### Mary Pickford's Bio

Louis Biancolli, who did the Mary Garden bio, is ghosting Mary Pickford's autobiography for Doubleday. "This My Life" is the title. It is slated for fall '52 publication. Biancolli is music editor of the N. Y. World-Telegram-Sun.

### 'Pogo' Running Wild

Looming as surprise of the fall book season is "Pogo," Walt Kelly's comic strip published in book form by Simon & Schuster. First issued Oct. 29, the book had 114,475 copies reported sold (at \$1) by last Friday (30). Book's first printing was 25,000 copies. There were three additional printings of 50,000 copies each, with another printing of 50,000 due by end of this week, for a 225,000 total. Publishers hope to have 250,000 to 300,000 copies sold by Dec. 31, with expectation of an ultimate sale of 500,000 copies on the book.

Strip, about a possum and his friends, is distributed by the Post-Hall Syndicate to about 200 newspapers.

### Ex-Performers New Scribes

Three books published this month, all by Vantage Press, were authored by former performers who hit the literati trail.

Peg Stokes, who penned "Out of the Darkness," was once a vocalist in local Indiana bands. Lee Trex Hill did "The Golden Years," historical novel. He appeared in silent films. "Auntie Bea's Gift-Stories," a collection of 46 columns which originally appeared in Coast newspapers, was written by Bea Van Osten. Under the name of Bea Thrift she was a member of the vaude team, The Four Golden Blondes.

### He-Man From Manhattan

Proof that those who were destined to come after Tarzan could read and write is now at hand. It's called "Adventure With Tarz" (House-Warven, Hollywood, \$1). Johnny Roth wrote it. He plays Tarz in pix and is as clean-cut a follower of his own cult as can be found.

His story of how an East Side kid called Spindle Legs built himself up to win against all comers for the role of Tarzan on tour is strictly from O. Henry. Roth was that kid. Later he trained Rita Hayworth, Frances Dee, Joel McCrea and others to look as fit as the outdoor parts they played. Scul.

### Canada Pix History

Two Canadian brothers, Andrew and George C. Holland, are revealed as the first commercial exhibitors in North America of Thomas Edison's Kinetoscope, according to "The Canadian Motion Picture Industry" (Film Publications of Canada Ltd., Toronto), by Hye Bosain, top historian of the Dominion's theatrical scene since colonial days. Photostats are shown as proof.

Outcome of several years of research, plus lengthy interviews with oldtimers in the film industry, Bosain has resurrected records of early 1890-90s nickel showings in Canada to the later development of deluxe houses and bygone chains that subsequently disappeared into the maw of modern mergers. His history is a complete and documentary treatise, encompassing today's economic position of the chains and the independents as these affect the Canadian scene, distribution and exhibition facets, the Canadian government's National Film Board, the present challenge of TV, etc. It's a workmanlike job and a film reference shelf necessity. McStay.

### CHATTER

Tolstoy's "Kingdom of God," with intro by Mary Martin, off L. C. Page presses.

Cobina Wright's new book, "I Never Grew Up," will be published this month by Prentice-Hall.

Mishel Green succeeded Bert Raisfield as president of the Hollywood Foreign Correspondents Assn. Charles Samuels' new book, "Entirely Surrounded by Clams," will be published next fall by Prentice-Hall.

Thyra Samter Winslow's "Think Yourself Thin," diet tome, off Abelard presses.

Celestine Sibley is in Hollywood for two weeks to interview celebri-

ties for the Atlanta Journal and Constitution.

Bea Van Osten's tales for children, "Auntie Bea's Gift-Stories," will be published this month by Vantage Press.

"A Short Walk From The Station," newest book of poems by Phyllis McGinley, just published by Viking Press.

James Flora, formerly art director for Columbia Records, joins Park East mag in a similar capacity effective, with the January issue.

N. Y. Times dance critic John Martin is doing a book on post-Dischleil ballet, skedded for spring issuance by World Publishing Co.

Walter Waldman, Paramount publicist and ex-VARIETY mugg, will have a piece on the mamba in the January issue of the American Mercury.

Current issue of Jet, new pocket size Negro mag published by Johnson Publishing Co., features a five-page layout on Cab Calloway's 25 years in show biz.

Art Rosell, former trade press correspondent in Paris, now in Morocco as managing editor of the American edition of Maroc Press. It's the first commercial newspaper published in English in that country.

Len Harris, publicity director for Prentice-Hall, takes over new department as subsidiary rights director. His old spot is being taken by Stuart L. Daniels, formerly with New York State Chamber of Commerce. Libby Ogren, who has been flacking for Fred Waring's Pennsylvanians, will assist Daniels.

Morton M. Grodzins, author of "Americans Betrayed," regarding treatment of Japanese-Americans after Pearl Harbor, has been appointed editor of the U. of Chicago Press. William T. Couch, dismissed a year ago as director of the press, charged then that he had lost his job because he had approved publication of Grodzins' book.

Laura Harris has joined editorial staff of Garden City Books (Doubleday) as Children's Book Editor, in charge of an expanding line of juvenile originals. Real Books Series continue under general editorial supervision of Helen Hoke. Miss Harris, author of picture books for children, was Children's Book Editor at Grosset & Dunlap for 12 years, and executive secretary at the Children's Book Council for two years.

## No Popcorn Try

Continued from page 1

from "formula" films. (Yvonne Taylor has been successfully operating two "art film" houses, the Cinema and Towne, Toronto, in recent years.)

Traditionally the slackest film b.o. night of the week, Thursdays have been chosen for the initial 10-weeks' experiment, with regular releases replaced by films that do not have the "formula" appeal. The three pictures scheduled for test-off showings in the various situations are "Tales of Hoffmann," "The Browning Version" and "Bitter Rice." Tagged "Curtain at 8:30," strip tickets will be dropped on Thursday evenings and replaced with reserved-seat "hard" tix at 75c only. In certain situations, there will also be subscription buys for the 10-week series.

In forming her International Cinema Guild of Canada, Mrs. Taylor earlier chose the Geneva Theatre, Orillia, Ontario, as "guinea pig" town for her "different" films experiment. At increased prices, this showed an increased 25% gross over previous Thursday nights, that 40% of ticket-buyers were hitherto occasional filmgoers attending as few as four times a year.

## Don't Ask Femmes

Continued from page 2

to through the emotions, in fiction, in advertising, in every day life.

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Mrs. Rindlaub added one more bit of advice to advertisers on how to find out what will appeal to women: "Never ask a mother woman, because you can never trust a woman's viewpoint. Go to an expert, one who has queried hundreds of women, because he knows more about a woman's heart than a psychiatrist or a priest."

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Dec. 4.

England is making a determined effort to understand James Thurber, and I think it's about time we began appreciating Johnny Morton in return. Thurber, after all, is easy to understand. He's simply a merger of 12th century art and 20th century madness. Morton, on the other hand, is yesterday's gayest soapbubbe that is still there today.

He is the creator of Captain Foulenough, a character who reads like Robin Hood in spats. Foulenough runs through a volume of Morton's entitled "Sideways Through Borneo," and his exploits frequently pop up in The London Daily Express, where Morton runs a column under the billing of "Beachcomber."

Foulenough could easily have been the inspiration for that barefoot hillbilly from the mountains of New Mexico who recently dangled the military by his brilliance until he went AWOL, only to be found last week 200 miles north of the Canadian border. There it was revealed he was a Canadian vet with a wife and two children in England. Had her name been Flossie-I would have sworn the whole thing was a creation of Morton's.

On the Mojave Desert recently, while hunting for tungsten to give strength to a weak script, I found a document that must have blown off the Super-Chief. The document ran:

From: Operative X.S. To: The FBI. Re: New Faces.

Mitzi Goner, Hollywood starlet, was trying to lift the window at her seat in order to let out the airconditioning and let in some fresh air. The window wouldn't budge. Her aunt, who was no brighter, tried her hand. She fell back crying, "My wrist. It's broken. Quick, the brandy!"

"Pardon me," said a man reaching over them. He took an instrument from his pocket. He proceeded to mark the rim of the window. It grated like a diamond on a horseshoe. Then he breathed heavily on the glass.

Mitzi remarked to her aunt that it seemed like a very strong breath. It was, too, for when the man breathed again the glass fell out as if hit by a mallet.

Just then the train entered a tunnel. Mitzi suddenly felt as if her ear were being washed with a strong solution of eau de vie or white mule. Then it was kissed. She reached up to slap the man's face but hit nothing except fresh air.

When the train emerged from the tunnel the visitor was gone. So, too, was a pint of brandy which Mitzi's aunt had been carrying for medicinal crises such as this.

"Foulenough!" she cried. "The boulder has escaped to America!"

"What can we do?" begged Mitzi.

"Tell Scotland Yard to inform the FBI."

She pulled the emergency cord. But all it did was play "Flossie is the Only Girl for Me."

This document was as clear as a hoofprint. The FBI obviously referred to Film Bookers Inc. Foulenough could mean no one except Captain de Courcy Foulenough, pest of the moors, and scourge for years of London society. Morton first heard of him at a dinner party to which he certainly had not been invited. Morton couldn't point this out to the hostess because he, too, had crashed the party. He saw Foulenough stretched out in an easy chair and sipping a glass of Old Sack. The rest of the bottle was at his side.

A general asked Foulenough what company he was in. "I commanded the 20th Loyal Royal East Rutlandshire Light Mounted Camel Corps."

"Impossible," said the general. "No such regiment exists." "Then keep your snout out of my private affairs," replied Foulenough. "Do I pester you about yours?"

The effrontery of this reply silenced everybody. The general and his staff moved on. The captain went back to his port, his eyes roving among the women.

Next he was asked by the son of the hostess, "Who invited you, sir?" Foulenough got up, took the young man by the arm and whispered to him not to worry. "Any friend of yours is a friend of mine," he said. He was finally asked to leave after he had tied two sets of bagpipes together and blown red pepper over four contestants who were changing to kilts inside a tent.

Cowparsleigh Meases Up Things More

Hostesses began employing detectives to scrutinize their guests after this incident. In this way it was hoped to keep Captain Foulenough away from houses where he was neither known nor wanted.

But this device had a terrible drawback. Augustus Cowparsleigh, Johnny Morton assures us, was refused admittance to two garden parties by the dicks owing to his resemblance to Captain Foulenough. Nobody could afford to offend a banker's nephew of Cowparsleigh's status, especially since his uncle was an American banker.

Nevertheless, Cowparsleigh was asked to resign from one of his clubs because he came into the smoking room with his shirt outside his waistcoat, placed a funnel down the back of old General Dunderhead's neck and poured Sir Raymond Fumblow's whiskey down the funnel.

Anybody with more brains than the general would have suspected Foulenough was masking as usual as Cowparsleigh. The club went into bankruptcy shortly after this faux pas.

Tired of being mistaken for the captain, Cowparsleigh hit upon a way to tell them apart. He explained to Flora Fauna, his betrothed, that he had a birthmark about the size of a florin on his chest and if she were in doubt all he would have to do would be to loosen his collar and tie.

"Of course," said Flora sacrastically, "no one would think it odd. What is it, a dollar mark?"

"It's about the size of a florin. In fact it is a florin." "If I know the captain," Flora said, "he is quite capable of buying a sham birthmark and sticking it on his chest."

Cowparsleigh dropped the subject then but several nights later, noticing Flora's coldness at a party and surmising it was because she thought he might be the captain, he started toward her in a hurry and opening his shirt as he hurried.

He bumped into a voluble lady who looked aghast at his bared breast. She called to her servants, "Show Captain Foulenough to the door!" Her husband's credit rating disappeared with the departing guest.

Flossie is the Only Girl

At another party a panic-stricken hostess suspected a hired barman when she heard him whistling "Flossie is the Only Girl for Me."

"Who are you?" she demanded in a hoarse whisper. "Don't make a scene," said the barman. "It will only get into the papers. I'll keep it quiet if you'll just send along that pretty girl in the green hat."

"Monstrous!" cried the hostess. The hostess went swiftly from the room and ran for the police. When they arrived the barman was missing. So were two bottles of sherry, one of gin and one of French vermouth. So was the upstairs maid. She answered to the name of Flossie.

Days later they were traced to a West End club. She came in asking for the captain. "Do you run this morgue?" she asked the club secretary.

"I don't follow you," replied the embarrassed secretary. "I'd bet you'd like to," countered Flossie with as wicked an expression which the secretary had not seen on a lady's face since his father dragged him out of a shady nightclub in Mayfair.

If you see them report the fact to Johnny Morton or a picture producer, but for heaven's sake don't give them my address.



## Broadway

Barry Gray plans an Israeli visit in February.

Actor Joe Vitale back to the Coast to discuss some film deals.

Maestro Enrie Madrignera building a roadhouse for self-operation near Stamford, Conn.

Nell Vanderbilt's first N. Y. lecture tour next Monday (11) in Town Hall.

Morris L. Ernst due back next week from Europe where he flew on quickie legal biz.

Twelfth Night Club's 60th anniversary tomorrow (Thurs.) at its Manhattan clubrooms.

The Waldorf's Claude C. Philippe organizing a \$250 annual membership gourmet's society.

Judy Holliday in town to scout legit scripts after wrapping up "The Marrying Kind" for Columbia.

Sy Levy, ex-vaudevillian and now Rhode Island manager for Seagram's, recouping at Doctor's Hospital.

Jody Lawrence, costarred in Columbia's "Ten Tall Men," in from the Coast over the weekend to help bally the picture.

RKO hosting a 21 Club luncheon today (Wed.) for Marlene Dietrich and Mel Ferrer. They're costarred in "Chuck-a-Luck."

Metro producer Arthur Freed and terp star Gene Kelly back to the Coast to work on their next, "Invitation to the Dance."

Abe Lastfogel's sore throat and business pressure delaying his return to the Coast until late this week or early next week.

William Holden, who stars in Columbia's recently completed "Boys n' Girls," in from the Coast last week for several radio dates.

Canada Lee, star of the Zoltan Korda-Alan Paton production, "Cry, the Beloved Country," due in from Rome to help ballyhoo the film.

When Borrah Minevitch flew back to Paris he was loaded with Lindy's sturgeon, cornbeef, etc., for a new kind of cuisine for his French friends.

Buddy Allen, the agent, bought in on the refurbished Coral Reef Hotel in Miami Beach, but will continue to operate his M. B. and N. Y. talent offices.

After three years of film-making in Italy, American actress Virginia Belmont and her husband, film technician Alberto Califano, returned to the U. S. last week.

Bill Miller, the Ft. Lee Riviera boniface, back Monday (3) on the Ile de France after a six-week European talent search. He inked the Amin Bros., balancing turn, among others.

Van Hefflin's North African-located picture, to be produced by British interests, waits on the deposit of U. S. currency in America before he flies over tomorrow (Thurs.).

Stan Musial, St. Louis Cardinals star, will host a dinner for Horace McMahon, featured performer in Paramount's "Detective Story," at his steak house in St. Louis on Dec. 19.

Dorothy Kirsten, accompanied by Humphrey DeGuzman, her personal manager, planes out Saturday (6) for engagements in England and France, including an appearance for the British royal family next Monday (10).

Laurence Olivier and Vivien Leigh due in tomorrow (Thurs.) on the Mauretania to star in the Shaw and Shakespeare "Cleopatra," which Gilbert Miller will present at the Ziegfeld on alternate nights starting Dec. 19.

Gladys and Frank M. Folsom now have 16 grandchildren to toyshop for. That, says the RCA prexy, "makes me a parlay of F. A. O. Schwarz out of Fort Knox." For Thanksgiving they had six grandchildren, two in-laws and two daughters to dinner.

## Paris

By Maxime de Betz  
(33 Bd. Montparnasse; Littré 7364)

Dany Dauberson plus Bernard Hilda orch at Drap d'Or.

Actor Henri Salvador's wife taken for \$3,000 by a swindler.

French Beaux-Arts seeking \$15,000,000 to reclaim the Versailles Chateau.

Sixteen-year-old Robert Bronstein conducting the Lamoureux orchestra.

Bill Roach, after UNESCO still in Paris, back to U. S. for a couple of months.

Colette "Legs" Marchand refused an offer that would have taken her away from Paris.

Wolfgang Stauder, German director of "Murderers Are Among Us," visiting Paris.

Paris model Praline, who supported Edith Piaf in "Little Lili," writing her memoirs.

Lon Lober's daughter Vician altering plans from the Paris Sor-

bonne course to an American college.

Claude Dauphin receiving the Dramatic Artists gold medal at same time that Robert Fizani got a Legion of Honor.

French government appropriating \$50,000 for a provincial legit promotion in Aix en Provence, to be headed by Gaston Baly.

## Washington

By Florence S. Lowe

Singer Tito Guizar current at Hotel Statler's Embassy Room.

Film moppet Gigi Perreau here past week for some tub thumping and sightseeing.

Ether Williams and husband Ben Gage visitors this week to see their friend of long standing, Navy Secretary Dan Kimball.

New members of local Variety Tent 11 include Cy Blumenthal, owner of WARL; Phil Isaacs, branch manager of Paramount Pictures; Conrad Seibold, owner of 823 Club; and Henry Wilson, prexy of Sunset Drive-In.

Mrs. Bennett Champ Clark, the former Violet Heming of legit, now wife of the U. S. Circuit Court judge, currently commuting to New York to prep for a Broadway comeback in "Dear Barbarians," new Lexford Richards opus.

## Chicago

Danny Newman ahead of "Season in the Sun" which opens Dec. 10 at Selwyn.

Molly Picon in for Israeli rally along with Dr. Frank Kingdon, radio commentator.

David Miller, pic producer, in last week looking over location sites for next Joan Crawford film.

Audrey Totter having a pre-Xmas visit with her folks in Joliet, Ill., before going overseas on holiday G.I. tour.

"Fixed Bayonets" in tie-in with blood bank drive is allowing free duets for first day at Woods Theatre to donors.

IBEW union is bringing in Sophie Tucker, Martha Raye, Chico Marx and Dagmar for Christmas party next week.

Northwestern U. gave awards to Alfred Lunt and Lynn Fontanne, Edna Ferber, Carl Sandburg and John Dos Passos last week.

Danny Thomas in for five days to lay plans for memorial hospital for St. Jude Police League, tied in with his new pic, "I'll See You in My Dreams," scheduled for the Chicago Theatre Dec. 27. Receipts to the hospital.

## Mexico City

By D. L. Graham

Sonia Benguria, Cuban radio-TV star, here for bookings.

Radio station XEQ will make its first TV tests in March.

Alejandro Verbinsky, top Argentinian pic scripter, here on vacation.

Isabela Corona, stage-film tragedienne, inked for video by local station XEW-TV.

Serge Saxe, Russian-born U. S. composer, attended concert of his music at the Palace of Fine Arts.

Mexico's highest city restaurant will be atop Mexico's tallest building, the 40-story structure nearing completion here.

Arturo de Cordoba, Mary Douglas and Andrea Palma making the film, "The Absent," at Acapulco.

Julio Bracho is director.

Arnold Coty building an intimate theatre in a Cuernavaca hotel for the production in English of "Light Up the Sky" Dec. 6. Afterwards, he will present plays in Spanish at the spot.

## Athens

By Irene Vellazoulou

Violinist Jack Tibaux's two concerts big click.

Greece has been lately the interest of many in show biz.

"Nephele," ancient classic of Aristophanes, at the Royal Theatre of Athens.

Greek actress Katina Paxinou and husband, Alexis Minotis, sailing back to N. Y.

Leo Gwen vacationing and sightseeing and studying possibilities of producing a film here based on a story on ancient Greece.

Roger Manvell, director of the British Cinema Academy as a guest of the British Council in Athens, gave two lectures on English films.

When Greek-American director Ella Kazan was here with Spyros Skouras, he visited many islands and other interesting spots of this country, as he is planning to direct a film based on modern Greece.

On a Mediterranean trip Laurence Olivier and Vivien Leigh, Alexander Korda and Graham Greene stayed in Athens a few days and went to many a place where ancient theatres still exist.

## London

Irene Hilda, currently starring in the Pigeon revue, returned to the Society Monday (3) for short cabaret run.

Joan Dowling inked for a Jack Hyton pantomime opening at Oxford Dec. 26.

The Little musical, "Blue for a Boy," celebrates its first anni at His Majesty's.

Harry Dawson planes to the U. S. Friday (7) to set talent exchanges for vaude, cabaret and bands.

Louise Howard opened her fourth cabaret engagement at the Regatta in less than four months last Monday (3).

James E. Peritz, Paramount's British topper, leaves today (Wed.) on his annual trip to N. Y. for home-office confabs.

David E. Rose, Coronado topper, back to N. Y. on same plane as Linda Darnell, who starred in "Saturday Island," his new pic.

Randolph Turpin, who was booked for a vaude tour after his N. Y. defeat by Sugar Ray Robinson, took out membership in Variety Artists Federation.

"And So To Bed" leaves the New Theatre, Dec. 8, to make way for new Anouilh play, "Colombe," starring Yvonne Arnaud, Joyce Redman and Michael Gough. "Bed" may find another home.

The Moss Hart-George Kaufman comedy, "You Can't Take It With You," revived at Embassy Theatre, Swiss Cottage, Nov. 27 by Anthony Hawtree, Joan Sanderson, William Leighton, Mary Mathews, Mary Horn scored in leading roles.

Latest play by Lesley Storm, author of "Black Chiffon," being staged by Norman Marshall at the Duke of York's Dec. 11. It is titled, "The Day's Mischief," and stars Ian Hunter, Beatrix Lehmann, Catherine Lacey and Walter Fitzgerald.

Current Prince of Wales revue, "Fancy Free," is scheduled to fold within the next two weeks and there is a possibility that Val Parnell may switch his Palladium "Peep Show" to fill the theatre, as his No. 1 house goes over to pantomime.

John Gielgud will present the next H. M. Tennent production, a comedy of Anglo-Indians by Peter Watling titled, "Indian Summer." Piece comes to the West End after breaking in at Brighton with a cast headed by Margaret Halstan, Clive Morton and Nora Nicholson.

Andrew Rosenthal's play "Third Person," run of which was extended at the Arts Theatre Club, has finally been sanctioned for public performance by the censor, who demanded severe cutting. Show, which stars Ursula Jeans and Roger Livesey, is now awaiting a vacant theatre.

## Australia

By Eric Corrick

Local critx panned the London Films pic, "Lady With a Lamp," at Embassy, Sydney.

William Osborne, Monogram's Far East rep, due here late this month on looksee.

Columbia will hold a convention in Sydney this month with Joe McConville presiding.

Berry Greenberg, Warner's homeoffice rep, due to plane in shortly for quick biz looksee. Greenberg was formerly in Puerto Rico.

Rod Gurr, Metro publicity director, putting out on big campaign for "Show Boat," timed to open in five Metro spot day-date this Xmas.

## Las Vegas, Nev.

By Bill Willard

Molra Shearer minus red shoes weekending at El Rancho Vegas.

China Doll Revue in for fortnight at Desert Inn next Tuesday (11).

Betty Grable and Harry James at the Thunderbird for several days.

Much secrecy surrounding Howard Hughes' planned tool-making plant to be built here soon.

Fred Clark up from Hollywood for Benay Venuta's opening at Flamingo last Thursday (29).

Phil Spitalny in holiday be-decked Ramona Room of Last Frontier until Dec. 27 and packing 'em in.

Omophy Irish McCalla with the impressive dagmars added to N.T.G.'s Calendar Girls at Flamingo.

Jack Entratter and Mrs. have to from Palm Springs vacation for brief stopover at Desert Inn and initial look-see of Vegas ptery belt.

Lennie Hayton autobathed from Coast with gang of pals to ringside at El Rancho Vegas and cheer Mrs. Hayton-Lena Horne—last weekend.

Lenny Kent, Peggy Ryan & Ray McDonald and Beverly Hudson in triple-threat billing at El Rancho

Vegas opening tonight (Wed.) for two frames.

Kay Arren, Arren & Broderick, Les Dazile, Johnny O'Brien and Kay Powell of Thunderbird in first show of series planned for barren Camp Desert Rock by Hal Braudis.

Surprise booking in hillbilly stronghold, Golden Nugget Saloon, brings in Addler Joe Venuti heading combo of w.k. jazzmen—Dave Matthews, tenor sax; Bill Cooper, bass, and Byron Long, 88r.

Jack Benny, Jane Powell, Gene Nelson, Rafael Mendez plus members of Benny's AM and TV cast; Benay Venuta and others in Flamingo entourage in whammo sellout Variety Club benefit last night (Tues.) at the Flamingo.

## Reno

By Mark Curtis

Chanteuse Marion Morgan filling tables at the Golden.

Songwriter Matt Dennis playing and singing at Town House.

Guy Mitchell bogged down with bad cold during Golden stint last week.

Gene Autry saddles up for Reno businessmen's annual kids Christmas show, Dec. 8.

Betty Smith in final segment of her residence for divorce from John Piper Jones.

Andrew Sisters wind up, Hilo Hattie on stage, and Ella Fitzgerald next up at Riverside.

Angus Perez, six-year-old quiz kid and pianist, billed with Liberace at Skyroom of the Mapes.

Ex-L.A. disk jock Martin Black takes on four-hour Saturday night show for local ABC-LBS outlet, KWRN.

## Milan

By R. F. Hawkins

Artur Rubinstein here for concert at Lirico.

Wernon and Over's "Mr. Wu" revived at the Olympia by the Benassi-Barbara Co.

Hans Knappertsbusch to direct Salzburger's Mozartian orch in series of concerts at Scala Theatre.

Rosario and Antonio returned to Milan for another sellout series of dance recitals at new Manzoni Theatre.

Two musical revues, "Gran Balorda" and "Galanteria," in for solid runs at Nuovo and Lirico Theatres, respectively.

Greta Garbo still a big draw locally, with her "Anna Karenina" and "Grand Hotel" doing well on extensive release dates.

## Miami Beach

By Larry Solloway

Dan (Yankee) Topping in town, at Casablanca.

Mother Kelly, reopening show with Pat Morrissey and Bobby Ramsen featured, broke records on preem night.

N. Y. Daily Mirror's drama ed Frank Quinn and editorial staffers Bob Hertzberg and Mike Adler due for vacash this weekend.

Walter (Lord Tarleton) Jacobs to New York Saturday (1) for video appearances on Robert Q. Lewis show and "What's My Line?"

Latin Quarter being thoroughly refurbished for return to Lou Walters' management come Xmas time, with Franklin Hughes decorating.

"Borscht Capades," which clicked here last year, coming back to central Beach Theatre location, and new edition, late in month.

Brandt chain bringing in new version of "Bagels & Yox" to their Roosevelt Playhouse here Dec. 20, with new title "What! I'm Lucky?" but same format.

Ted Pratt, author of "Barefoot Mailman," reviewed Columbia's filmization of his novel for the Miami Daily News. It is, incidentally, his fourth novel to be filmed.

Tony & Sally DeMarco and Dorothy Dandridge set to, top preem show for enlarged and rebuilt Ciro's around Dec. 22. Joe E. Lewis pacted for four-week run in February.

American Hotel Assn. toppers here for annual conclave, with Beach Auditorium turned into huge showplace with buffet, hors d'oeuvres and shows for them. Also spreading biz around the various bistros.

## Tel-Aviv

Hazel Scott, expected here in December.

A Yugoslav dance group of 30 played in Israel successfully.

Pianist Artur Rubinstein here for series of concerts with Israel Philharmonic.

Karl Rankl concluded a tour during which he was guest conductor of Israel Philharmonic.

An exclusive recording of the performance of 120 cellists under Pablo Casals was broadcast over Kol Israel, Israel Radio Service, Nov. 25.

## Hollywood

Hayes Goetz planned to London. Gene Autry planned in from N. Y. Clifford Odets divorced in Reno. Gordon MacRae planned in from Chi.

Mrs. Margaret Herrick won a divorce.

Frankie Darro's wife won a divorce.

Irving Asher planned to New Orleans.

Trixie Friganza celebrated 80th birthday.

Vittorio Gassman in from Rome for short visit.

Jose Iturbi signed with Paul Small agency.

Sen. Karl Mundt guested on Paramount lot.

Bill MacArthur in from the east for club dates.

Clyde Beatty in town to make TV color films.

Dean Martin & Jerry Lewis planned to Miami.

Henry Blanke returned to Warner after a flu bout.

Macdonald Carey back after eight weeks of touring.

Max Showalter changed his film name to Cane Adams.

Walter O'Keefe out of hosp and resting in Palm Springs.

Lewis R. Foster returned from Honduras location hunt.

Clark Gable's divorce case set for March 17 in Santa Monica.

Harry Owens purchased the home of the late Robert Walker.

Florence Marly and Neyle Morrow entertained war vets at Sawtelle.

Robert Pirosch to Washington to scout locations for "Mr. Congressman."

Yvette Chauvire in from Paris to join Ballet Russe de Monte Carlo.

Roland Kibbee in from London where he scripted "The Crimson Pirate."

Leo McCarey goes to Paris in January for research on a story project.

Kem Bennett left for London after screenplaying "Time Bomb" at Metro.

Eddie Silverman returned to his Chi theatre circuit after two weeks on Coast.

Frank Lovejoy succeeded Ann Blyth on exec board of Screen Actors Guild.

Alan Lipscott and frau back in town after driving 6,000 miles cross-country.

Edgar Bergen & Charlie McCarthy start tour of service hospitals next week.

Cecil B. DeMille checks into the Good Samaritan this week for his annual checkup.

Dore Schary presented with "One in a Million" award by National Jewish Hospital.

Danielle Amfitheatrof collected \$50,000 for injuries sustained in a Penny R. R. wreck last year.

Louis B. Mayer bought a hunk of Bev hills real estate for \$425,000, making his total invested there \$2,250,000.

Charles Conrad, film thesp, running for Congress from the 22d District, covering Hollywood and San Fernando Valley.

## Cleveland

By Glenn C. Fuller

Gigi Perreau spent three days in area plugging her U-I pic.

Local film critics commuted to Bellaire, O., to cover national preem of "My Favorite Spy."

Adeline Neice and Val Ernie orch current at Vogue Room.

George Duffy outfit leaving Skyway Club to move into Hollenden dinery, Dec. 13.

"What's New?" unit revue, held over at Statler Terrace Room first layout to rate third stanza at this spot.

Russ-Carlyle staying at his nearby Brunswick, O., farm while his band plays return date at Bronze Room.

Maureen McNally, Cleveland canary, understudying role of Salvation Army lass in road company of "Guys and Dolls."

Billy Farrell rushed in by Moe's Main Street Club to pinchhit for Buddy Greco, whose flu attack forced week's postponement.

Sam McDowell in town to coordinate subscription drives of the Hanna, Theater Guild-ATS and Council of Living Theatre here.

Bonnie Primrose and Van Atkins skipped first performance at Alhambra Tavern until they located a pianist. Duke Jenkins orch couldn't handle their song arrangements.

Rialto spots loaded with diskers—Jane Turry at Duffy's, Charlie Parker at Skybar, Delores Hawkins and Buddy Greco at Moe Nubas' niter, Tiny Wolfe at Alpine Village.

Directors of major nonpro drama theatres in Ohio, Indiana and Michigan convened at Play House over weekend to organize local branch of National Theatre Conference.



## Riviera Rover Boys

Continued from page 1

walk carefully. Respectful would be about the word to use for his performance; instead of the raging, bellowing maddened Moor, he didn't chew enough scenery to give indignation to a starving termite. Peter Finch, as Iago, is someone to watch. Even though, when Othello is played down, Iago naturally shines. Gudrun Ure, as Desdemona, was quiet and unassuming, though in the scene where her husband asks about his handkerchief, you'd've thought she lost all of Othello's laundry the way she went on.

Andy Rosenthal and WB

"Figure of Fun," an adaptation of the French play, "Bobosse," which is still packing them in in Paris, is a thoroughly good show, but any attempt to tell you what it's about would be as impossibly complicated as trying to explain a waffle to an Eskimo. "And So To Bed," a musical version of a James Fagan historical play that hit Broadway in the early 30s is the kind of thing where the actors, the director, the composer, the writers all think everybody is going to have a heck of a lot of fun with the thing, and nobody saw fit to tell the audience they were supposed to have fun, too. "Third Person" by Andrew Rosenthal, two of whose plays ("The Burning Deck" and "Broken Journey") closed so fast on Broadway several firstnighters just got to their seats as the scenery was carted off is infinitely maturer, capably handled and deeply thoughtful. It was Rosenthal, incidentally, who got an offer from Warner Bros. for the title alone of "Broken Journey." They did not want any part of the play, they told him; but they'd buy the title to use for their projected remake of "Outward Bound." Rosenthal wired back that he'd give them the title, "Broken Journey" if he could call his new play "Outward Bound."

Noel—Sorko B. O.

Aside from "South Pacific," though, the biggest event in London showbiz was Noel Coward doing his first nightclub stint at the Cafe de Paris. Coward, at 51, has been called finished for so long and so often, he must have worn out at least three generations of self-appointed critics. The fact remains—as does Coward—that he is probably the greatest single concentration of theatrical talent to come along in quite a spell. His voice may be faintly reminiscent of a 14-year-old choir boy crooning over his first shave—and either one of Gilda Grey's hips was steadier than the voice ever was—but he can sing an old bromide like his own "Ziegfelders" and make you believe, momentarily, that you've only heard it 500 times instead of 1,000. He can do more in one second with the flick of an eyebrow than Ezio Pinza was able to do in a whole film with Lana Turner. He can dismiss the entire (pre-war) British Empire with one shrug, which no one has been able to do since Louis XIV of France. He can stand up in front of an audience (on the night we saw him) for upwards of 40 minutes, singing his own songs, and leaving them all sorry he didn't write and sing twice as many. Regardless of what may be said against him—and it probably has—the guy is merely great boxoffice.

Not so happy an event, however, was our evening at the Ballet... the one owned and operated by a genuine (he's just had the title proved in court) Marquis. Of the four ballets scheduled for the evening, we could stand but the first two. No. 1 was supposed to be an abstraction about young girls, ballet being the only known place where it's possible to be abstract about girls. The music was very nice, and at one point in the proceedings two of the corps de ballet actually kept time with it for a few bars. This, naturally, threw everyone else on stage into a panic, and we were sure the offending pair had to turn in their tutus right after the show.

Toujours le Parait

No. 2 ballet had to do with the Birth of Spring, probably one of the most original ideas for a ballet since the first Russian peasants discovered people would pay kopeks just to see them face the moujik. In this ballet, there's this widow, see, who has a whole chorus line full of young daughters. The daughters are interested in running diagonally across stage just

like girls always do, this being the way they express spring. But the widowed mother is not having any of this printemps stuff. She wishes to express, in slow trotting and lolooppings around stage, the fact that her husband is not yet cold in his grave. She thinks. The fact that with such an unattractive helper for a wife any husband would be warmer in his grave than anywhere before in his life seems to have escaped both ballerina and choreographer. However, the daughters know that mother is very sad, and decide to do something about it. Being single-minded girls at best, and we might add that none of them were at their best, they have only one solution.

While mother is revolving nervously around some old memories, the girls drag on a handsome gent in satin overalls that cover very little of him. Him they plant in front of mother, who finishes a few turns in which she could have been overtaken by a Stanley Steamer, and comes face to bare chest with the young man. She does not seem to find him appealing at first, a state of affairs that often arises between ladies and the average male ballet dancer. He pushes out his chest a couple of notches. She shakes her head and runs into the wings. Not knowing when he is well off, and because the poor son-of-a-gun has an iron-clad contract that forces him to do certain things, he runs after her. There is a brief pause, covered by very loud music in case anyone has a dream they'd rather watch than this, and they run on again.

This time he is really wrought up over her nearness. He catches her, the music swoons passionately, love is being born right there on stage. You can tell it's love, because he holds one of her hands while she twirls gently around him aiming a series of kicks at places that can best be described as vital. He becomes inflamed. That is, the music becomes inflamed. He tries to look interested, but all he manages is the kind of look you give to a younger sister. But, to show her his emotions are now running out of control, he lifts her. Several times. She looks down at him adoringly, forgetting that after any gent has lifted a girl her weight several times he will be good for little else but consulting the local MD about hernia. But because their love is now raging beyond bounds, they clasp hands and run off stage together, leaving us alone with our imagination as to what they see in each other. Now the rest of the troupe comes on dressed as farmers and do a spring-planting dance—the kind that would make any self-respecting soil erode in sheer boredom.

We don't pay too much attention to that, though. Our thoughts are on the couple offstage, and we're wondering if they're hitting it off all right. At which point, all the daughters come on carrying the widow, now dressed in white; and the new boy friend enters with fresh flowers stuck artistically around in his litt'l satin overalls. We, of course, are disappointed. So that's all they've been doing. It's all very well to say that a woman who changes her dress to have very little time for necking—and what kind of time can a girl have with a gent who puts flowers in his overalls—but still, this is supposed to be love. Now, right now, is the time when these two are going to have to throw a couple of quick clinches if they want us to believe they really care. Well, to show how ready she is, the widow does a hearty dance with the girls in the line. To show how ready he is, the gent repeats the same dance with her. "The music begins to bubble and boil. The gent and the widow are on opposite sides of the stage, gazing at each other adoringly. The music sweeps into a crescendo, they run to each other ecstatically, clasp each other fleetingly, then they all begin to jump up and down as the curtain falls. Which was why we left after that. That chorus line full of daughters were crazy thinking mother would go for that as a substitute for a husband.

French Postcards Are Better

This, of course, explains why we were glad to get back to Cannes again, although the town is now quieter than the noise made by a toothless field mouse gumming a doughnut. The Paris newspapers and magazines have all been mak-

ing a to-do of late, demanding in headlines, "What is wrong with the French cinema?" Fortunately they wouldn't have to go any further than the local flea-pit to find out. They will see such little gems as "La Maison Bonnardieu" (The House of Bonnardieu), a two-and-a-half hour elaboration of the old husband-young-wife-young-lover clambake that used to be shorter, faster and funnier when Rags Ragland did it at Mininsky's; "Le Garçon Sauvage" (The Wild Boy) which deals with a kid whose mother is one of Those Women who falls in love with one of Those Men who go for Those Women. The entire film tries to keep the audience guessing who will win, the kid or the guy—it could have ended with Ma hanging a sign in her window: Biz as usual. Then there is "La Plus Belle Peche du Monde" (The Most Beautiful Sin in the World), and guess what that is in a French picture; "La Plus Belle Fille du Monde" (The Most Beautiful Girl in the World)—a French satire on beauty contests. "Deux Sous de Violette" (A Nickel's Worth of Violets), Jean Anouilh's second self-written, self-directed film, solves the problem of what to give him for Xmas: a good sharp pair of scissors and a blue pencil. All of which adds up to one conclusion—the French should quit making films and go back to postcards.

## Par Color

Continued from page 4

It reportedly feels that CBS is not anxious to see Chromatic on the market because of its simplicity and adaptability to either b&w or color, and that NPA is possibly an innocent tool.

Par's Tube Factory

Par has acquired a factory in Stamford, Conn., where it had planned to turn out 50,000 tubes a year. These, it was thought, would be a spur to other manufacturers to make license deals for the patents with Par.

Film company had no intention of making sets, but planned to buy chassis from standard makers. It was said that, by the addition of three or four vacuum tubes, these could be turned into sets equally good for color or b&w reception.

Even though there is no color on the air, hope was to sell Chromatic tubes, since they were said to be equally as good as plain b&w and cost no more. In purchasing them, buyers would be protected by their dual abilities in the event color came in.

While the NPA ban on production of equipment for commercial color TV, whether for home or theatre, was very clear in the order issued recently, NPA execs seemed vague in their interpretation when queried by VARIETY this week. J. A. Milling, administrator of the NPA's electronics division, said there is no objection to Par making the tube, but that the agency wasn't certain whether it would be okay to put it in a set so designed that any attachment could later be plugged in for color.

Par claims that the understanding was that it is all okay as long as no added materials are used beyond b&w allocations and it wants a clear understanding to that effect. Porter will file a formal protest for that purpose with the agency this week.

## Trust Suits

Continued from page 3

aside \$400,000 every three months for its defense of the various anti-trust charges. Companies figure that merely the paper work involved in each suit, excluding any possible damage awards, sets them back \$25,000.

Meanwhile, it has become clear that among the chief advocates of setting up an arbitration system to avert many such suits are circuit operators. This stems from the fact that almost invariably when an independent theatre operator files an action against the distributors he names the circuit in his territory as a co-defendant. The circuit toppers consequently are talking up the arbitration remedy as a means of saving time and money. They claim that too often the only persons who really benefit from the court rows are the lawyers involved.

## Show Biz Merchandising

Continued from page 1

for example, the ship, which reportedly cost \$15,000 to build, played to over 6,000 kids and adults. "Space Cadet," riding the new vogue for scientific fiction, has been licensed by manufacturers of 44 different items (from space suits to atomic guns) since the merchandising operation was launched by Toni Mendez, Inc. in March. Among licensees is Lee Hats, which is promoting space headgear in an effort to get youngsters into the hat-wearing habit.

Granddaddy of the show biz characters, Mickey Mouse is still going strong after 22 years, training moppets in the 2-5 age bracket in character buying. Show biz currents have an important sales effect. Thus Hopalong Cassidy benefits from his play on TV, Gene Autry items picked up after his tele series went on, and manufacturers of Roy Rogers products are looking to his upcoming video stanza for a hype. Many firms ink license deals just to "open doors," knowing that if they have a character item they can get into stores which otherwise would not stock their line. It's estimated that about 10% of the total volume in boys' outfitting bears a character stamp.

Techniques Expand

As Big Business increasingly recognizes the potency of showmanship, more and more performers are finding the commercial world their stage. The growing use of show biz techniques and talent by merchants and manufacturers is evidenced by the one-shot dramatic production which the Crosley Division of Avco Corp. staged in N. Y. recently, to herald its new line of refrigerators and tele sets and a \$2,000,000 "American Way" contest. The show, given one performance for 1,000 dealers and press reps, cost over \$35,000 (without counting other expenses of the sales meeting).

The Crosley drama, dealing with an Americanism theme, was narrated by Douglas Fairbanks, Jr. had a cast of 12, specially composed music and a full orch, and involved construction of a series of seven stages and sets in the Commodore Hotel (N. Y.) ballroom.

The \$2,000,000 represented by the contest prizes was exhibited by two models, each with 10 \$10,000 bills and Pinkerton escorts. Two years earlier, another \$2,000,000 Crosley giveaway was dramatized with a gala at which the prize dough, in \$1 bills, was cached in a mammoth refrigerator. Crosley has also used roadshows to preem its new lines to dealers around the country.

Show biz folk are also being integrated into commercial enterprises. Recently Philip Morris upped George Harris, a former performer, to assistant sales manager. Ciggle outfit originally hired Harris in 1938 to plug the brand among entertainers and in niteries. In 1940 he started touring a show which played army and navy bases to keep the firm's name before servicemen.

Integration of show biz into industry is spotlighted by Lincoln Mercury's use of Ed Sullivan, emcee of its CBS-TV "Toast of the Town." Sullivan is considered a salesman and a public relations adjunct as well as a video property. He's "down to dealer meetings, stores, civic events, etc., to promote L-M cars. Similarly, other radio and tele bankrollers are asking their air talent to attend sales parties, on the theory that they are "mass-salesmen." The performers are being "taken into the family," as instanced in Warner-Hudnut's recent stock option deal with ABC gabber Walter Winchell.

Public Relations Value

Public relations value of the talent is being increasingly recognized. Kellogg's has launched annual open-house events, bringing Battle Creekers out to the cereal plant with a bicycle parade and celeb appearances. American Export Lines recently premeed its new ships, the Constitution and Independence, with star galas from which the Metropolitan Opera Guild and ANTA funds benefited.

Manufacturers jazz up their meetings with show-biz techniques. A Kellogg confab last month dramatized how one phase of sales could be increased, with a "living graph" in which three tots represented the current gross and three tall models indicated the

potential take. And, of course, there's the perennial booking of acts for conventions of big outfits.

The growing reliance of the tycoons on show biz savvy isn't confined to performers alone. A theatrical lighting expert like Abe Feder is called on to handle lighting installation for stores and the new UN building; stage designers are brought in to do window displays; legit directors are hired to produce fashion shows; Hollywood and New York film studios turn out educational and training pix for manufacturers; the "Candid Camera" technique is used to study how salesmen pitch and customers spend; writers are wooed for publicity-public relations posts, and so on.

Events like the Macy's Thanksgiving Day Parade or the State Street Parade in Chi on Nov. 17 demonstrate the awareness of b.a. appeal. These processions involve more show biz names to draw the crowds. Supermarkets open with Klieglight preems in the Hollywood tradition, paying local radioites around \$200 for a quickie stint.

Growing interest of the quondam Babbitt in the techniques of Belasco and Barnum is shown in the many requests from trade groups to hear the lecture on showmanship in business by Zenn Kaufman, Philip Morris merchandising director and author of several tomes on the subject. He underscores the value of "that extra little spark called showmanship," citing as an example the Chevrolet Soap Box Derby, which involves 200,000 kids and millions of adults in an effective promotion. Or the Denver store which offered a free ice cream cone to any kid who'd eat it in the window—and attracted big word-of-mouth publicity.

There's no such thing as too much showmanship," Kaufman declares. "There can never be too much good showmanship, but even a little of the wrong kind of showmanship is too much. Knowing when to start and where to stop is mighty important."

## Carmel Myers

Continued from page 1

week, that there was neither sufficient manpower nor stage space to shift lights around as is done in film studios.

"As a result," she explained, "I began to 'figure' out how the proper lighting could be provided under TV conditions. I've been around lights all my life, so it wasn't very difficult. I made drawings of my idea and a patent attorney had engineers prepare the models on which the patents were issued."

Device is simple enough. With it, as many spotlights as desired are attached right to the camera and/or the camera dolly. They can be put on long arms or other extensions to give any sort of effect.

Trick is that they move in and out with the camera as it is dollyed back and forth. And as they do so, they automatically change in intensity, via a dimmer attachment, so that the candlepower remains constant on the subject.

In other words, as the camera comes in close, the lights get dimmer, since the lessened distance requires a less powerful beam. The entire operation is performed with no manual aid at all, the action of the cameraman in running his dolly back and forth providing the necessary information for the electronic synchronizer to control the lights.

Miss Myers returned to her TV interview show in New York last week after honeymooning in Florida. She recently married Al Schwalberg Paramount sales chief.

## \$1,750,000 Push

Continued from page 3

is figured at \$325,000 plus another \$25,000 for production expenses. Thus, a total of perhaps five insertions in a 12-month period would mean an outlay \$1,750,000, representing the most ambitious project of the kind ever undertaken by the companies collectively.

They joined in a one-shot nationwide daily ad at the beginning of the "Movietime" push a couple of months ago. All participating distributors had their own pix mentioned in the copy.



# OBITUARIES

## ELIAS I. GODOFSKY

Elias I. Godofsky, 39, proxy of WILLI. Hempstead, N. Y., died of a heart attack Nov. 27 in Lynbrook, L. I.

Further details in radio section.

## SAM RIVELLA

Sam Rivella, 46, was slain in Chicago Dec. 1. Former vaude actor is survived by wife and four children. Further details in vaude section.

## FANNY BLOODGOOD

Fanny Bloodgood, 50, former legit actress, died recently in Patchogue, L. I. She was a w.k. stage personality from 1900 to 1920.

Miss Bloodgood started her career as a soubrette under the management of Tony Pastor. After she married Al H. Wilson, actor-manager, she appeared in his production of "Princess of Tatters." She then headed a St. Louis stock company which played cities on the Mississippi.

Miss Bloodgood worked under the management of Charles H. Yale and Sidney E. Ellis in such productions as "Tin Soldier," "Blue Jeans," "A Night at the Circus," "In a Big City" and "Eagle Eye." She also appeared in Gilbert & Sullivan works in the U. S. and in England.

## SYDNEY THOMPSON

Sydney Thompson, 60, actress-author, died in Norfolk, Conn. Nov. 30. She gave recitals of medieval ballads and folk songs in dramatic form which she wrote and produced. She also adapted for the stage and starred in productions of stories by Guy de Maupassant and from "The Decameron."

Miss Thompson wrote several novels based on the stage and medical profession, including "Lost April," "Love Leaves No Choice" and "Footlights on a Hero." Between performances in her own plays she appeared in the legit productions of David Belasco,

been appearing with Valentino as a dancer in a New York nightery when he became fatally ill. At one time she also intimated she and the silent film star were married secretly, but Valentino's family denied this.

## JAMES G. BOWLAND

James G. Bowland, former legit and vaude actor, died Nov. 27 in Philadelphia. Bowland played the Keith and Orpheum circuits and appeared in the Broadway legiters "One Third of a Nation" and "Forty-Five Minutes from Broadway." He also played in several Max Gordon musicals, plus pix and radio shows. He was at one time a member of the New York Newsboys' Quartet.

Surviving are his wife, who acted with her husband under the name of Ethel Elliot, a son and a daughter.

## MARGARET LEWIS HATCHER

Mrs. Margaret Lewis (Mom) Hatcher, former featured performer with Hatcher's Players, tent show, and wife of Ward Hatcher, WGCR, Louisville, program director, died recently in Louisville.

With her husband, who organized the tent, Mrs. Hatcher toured Iowa and Kansas for 23 years until her ill health forced the pair to quit. She played bits on local radio shows.

Others who survive are her mother, a daughter and two grandchildren.

## JOSEPH DALY

Joseph Daly, 59, stage doorman at the Golden Gate Theatre, San Francisco, for 31 years, died in that city Nov. 30. Daly began his show biz career as a train boy in the old Wallack Theatre, N. Y. His old job consisted of rolling out a strip of muslin in advance of any star who happened to be wearing a train. He later became a vaude dancer and toured until 1920 when he took the Golden Gate job.

Surviving are his wife, Betty, a

died Dec. 3 in New York. He had been in that position since 1932 and a Times staffer since 1915. He began his newspaper career in 1910 with the Baltimore Sun.

Surviving are his wife and three children, a brother and three sisters. Of his children, Monique is in partnership with Eleanor Kilgallen as TV fasting consultants and Michel is a Times staffer in Pakistan.

## RALPH CEDER

Ralph Ceder, 34, former film writer and director, died in Hollywood Nov. 29, of pneumonia. Ceder was a writer-director with Mack Sennett in the early days of the latter's career as a producer of comedies. Later, he went to YBO as a director of stunt work. In recent years he had been a second unit director at Metro.

Wife and two daughters survive.

## ARMANDO MASSIMELLI

Armando Massimelli, 61, Metro manager in Italy, died in Rome Nov. 28. Massimelli joined M-G in 1925 and was manager of the Milan branch until the studio closed its Italian offices in 1940. When the pic studio reactivated in Italy after World War II, he was appointed its manager in that country.

Survived by wife, two sons and a daughter.

## AVERY E. HUGHES

Avery Edleson Hughes, 60, juggler known professionally as one of the Belmont Bros., died of heart attack Dec. 2 in the Lorraine Hotel, Indianapolis.

Hughes played Keith-Orpheum and Interstate time and the Ringling-Barnum circus as well as many engagements abroad. He was at one time a member of the Korntes Bros. quartet. He started his career on Ohio River packet boats.

## EDGAR KOEHL

Edgar Koehl, 64, publisher of the Ashland, O., Times-Gazette and president of the Ashland Printing & Broadcasting Co., which operates WTAG, Ashland, was drowned in Lake Erie, near Sandusky, Nov. 30. A verdict of suicide was given.

His wife, a son, Fred, office manager of the firm, and another son, Edgar, Jr., secretary, survive.

## TED LORRAINE

Theodore Lussier, former vaude dancer who appeared professionally as Ted Lorraine, died recently in San Francisco. Lorraine appeared in a Gus Edwards unit in the early 1900s and later toured the vaude circuits as a single.

He retired in 1931.

## GEORGE H. POWELL

George H. Powell, 71, co-composer of the World War I marching song, "Pack Up Your Troubles in Your Old Kit Bag," died Dec. 3 in Hove, England.

Powell wrote the lyrics and his brother, Felix, who died in 1942, the music.

## LEON P. GORMAN

Leon P. Gorman, former theatre and ballroom operator, died in Fort Lauderdale, Fla., Dec. 1.

At one time Gorman owned 14 film houses and had established a chain of dancehalls in Maine and New Hampshire.

## BENJAMIN W. GREEN

Benjamin W. Green, owner of the Towne Theatre, Philadelphia, died Nov. 28 in Jewish Hospital there.

His wife, two sisters and six brothers survive.

## LEON E. JOSEPH

Leon Edward Joseph, lawyer-playwright, died Dec. 2 in New York. He wrote plays for amateur productions and from 1924 to 1929 did a weekly column in the N. Y. Herald Tribune covering amateur theatricals.

Wife and daughter survive.

## BEN KENDRICK

Ben Kendrick, 74, died in Wadsworth, Kan., Nov. 27. He was w.k. Kansas City bandmaster in the '20s and '30s. A trumpeter from boyhood in Fremont, Neb., he began his trouping with St. Plunkard's rural band in the 1890s.

Survived by his wife and a son.

## ROLAND W. LEBOLD

Roland W. Lebold, 73, for 20 years manager of the Princess and other Toledo, O., theatres, until 1933, and before that in the film distribution business, died in Toledo, Nov. 29.

His wife and a sister survive.

## EDWARD COLLINS

Edward Collins, 62, composer of opera, "Daughter of the South," died Dec. 1 in Chicago.

He is survived by his wife and four children.

Charles E. Toulser, 75, a musician

for 60 years, died in Concord, N. H., Nov. 24. He was a member of the Nevins Band, in Concord, had played with other orchestras, and was a teacher of woodwind instruments.

Willard H. Van Weert, 45, member of the Byrantine Singers, male quartet specializing in ancient music, who was a New York U. music staffer, died Nov. 26 in New York.

Frederick H. Bergen, Sr., 83, candy manufacturer who built the Strand Theatre, first film house in White Plains, N. Y., died in that city Nov. 28.

Clyde K. Parker, 63, organist in theatres across the nation before sound films, died Nov. 28 in Sandusky, O.

George Pearey, 78, member of Paramount's police department for 18 years, died Nov. 25 in Hollywood.

Father, 66, of Art Tatum, nitery pianist, died Nov. 25 in Toledo, O. Wife, daughter and another son survive.

James C. Wilburn, 62, retired Ladonia, Tex., theatre operator, died recently in that city.

Sister, of W. W. Chapin, NBC commentator, died in Rumson, N. J., Nov. 29.

Mrs. Ada M. Mastings, 71, former concert singer, died in Oberlin, O., Dec. 3.

## MARRIAGES

Joan Lockner to William Joslyn Kinnerley, Toronto, Dec. 1. Groom is topser of "Chum Valley," western show, on CHUM, Toronto, under name of Josh King.

Cecil Chapman to Thomas Gillespie Rogers, Greenwich, Conn., Dec. 1. Bride is a fashion designer; he's head of Metro's eastern radio-TV publicity.

Dana Leslie to Sam Weiss, New York, Dec. 1. Bride is a radio-TV singer; he's general sales manager of Louis Weiss & Co., Hollywood TV firm.

Marion Lois Monroe to Boris Runnin, Rochester, N. H., Nov. 18. Groom is former member of the Ballet Theatre and now N. Y. tele choreographer.

Gail Denby to Jerry Gray, Dec. 1, Hollywood. He's music director of radio's "Club 15."

Esther M. McTiernan to Edward James Fahey, Lawrence, Mass., Nov. 28. Groom is city manager of State Operating Co., owner of Strand, Palace and State theatres in Manchester, N. H.

Carol Mansfield to John Cole, Pittsburgh, Nov. 29. Bride's a TV actress; groom's a salesman for WDTV there.

Mary Innis to Jim Murray, Chicago, Nov. 24. Groom is account exec with KPHO, Phoenix.

Joann Ryan to Tom Strother, San Antonio, Nov. 17. Groom is with National Theatre Supply Co., Dallas.

Beth Bolding to Houston Dean, Dallas, recently. Groom is salesman for Columbia Film Exchange there.

Dorothy Alcott Johnson to Johnnie Fielder, San Antonio, Nov. 23. Groom is a bandleader and producer of vaude shows for Interstate circuit's Majestic Theatre there.

Jeanne Heine to Charles Andrews, Nov. 29, Chicago. He's a Chi radio-TV writer.

Polyna Stoska to Felix Ehren, Philadelphia, Nov. 24. Bride is concert and ex-Metopera soprano; he's a vidpic producer.

Doris Drew to Larry Allen, Chicago, Nov. 28. Bride is radio and TV singer; groom is nitery comic.

## Munnally Johnson

Continued from page 1

when you see it on your television screen."

How long before pic houses fade? Johnson thinks it will happen at least five years from now.

A deal between film producers and television will unquestionably be of advantage for Hollywood, he said. "Look at the good it'll do the movie studios," he said. "It'll give them a market of 4,000,000 for one picture. They'll be able to make 2,000,000 bucks in one night."

Right now, he said, television is hurting the film industry. "It makes us make pictures cheaper—but without any sacrifice in quality. We just cut corners in figuring the cost," he said. Home audiences will pay for televised movies either by addition to telephone bills or through a special machine device, Johnson said.

## Rodgers' Exit

Continued from page 1

Reagan for the top sales spot made the rounds in trade speculation.

Recently Denied Rumor  
Some months ago Rodgers, apprised of a rumor concerning his resignation and retirement, told VARIETY he had no intentions of leaving the company. Actually, following his Florida sojourn, he'll spend a considerable amount of time at the M-G N. Y. homeoffice but on a much relaxed timetable.

Rodgers' employment contract is said to have been extended recently for two years, terminating on Jan. 1, 1954. He retains his v.p. title and officially will be designated as an advisor and consultant until that time.

Also, at the conclusion of the pact, Rodgers will have turned his 65th birthday and will be eligible to collect full benefits from the M-G retirement plan. TFFs will provide him with an annual payoff of about \$28,000.

Rodgers' salary and commission amounted to about \$115,000, plus \$78,000 placed in escrow for him, per year. Under the arrangement, all money deposited in escrow is to be paid to him at the rate of \$1,700 monthly.

Schenck, in announcing the switch, said he considered Reagan to be "especially qualified to assume his new position." He said further he is "happy to state that Mr. Rodgers will remain with Loew's as a vicepresident for a minimum of two years as an adviser and consultant on sales activities and will continue to make his headquarters at the company's offices at 1540 Broadway."

Reagan, who is 35, held various branch posts around the country, dating back to 1920, when he joined the industry as a salesman in Cincinnati. He became a Par v.p. in 1944.

## Par Muks 70%

Continued from page 1

5,000. In addition to the rental expense, Par also is spending additional coin for the printing of special programs and for marquee and lobby displays.

Personnel-wise, company has hired the Lynn Farnol publicity office for a special promotion job to run 13 weeks. George Fraser, press rep for the Council of Motion Picture Organizations, was taken on by Par to coordinate publicity for "Greatest," and Frank Braden, veteran circus advance man, will tour the country preceding the pic on bally of the big tent type.

DeMille and Betty Hutton, star of the film, are expected in N. Y. from the Coast for the "Greatest Show" debut at the Radio City Music Hall on Jan. 10. Par adub director Jerry Pickman hops to the Coast from the homeoffice at the end of this week for work on the campaign, in addition to seeing other Par pic set for release early next year.

Meanwhile, "Greatest Show" has been set for a Jan. 10 showing at the Imperial, Toronto, for the benefit of Tent 28, Variety Club. Miss Hutton originally was set to appear at the Canadian unveiling but this is now uncertain in view of her tentative plan to be in N. Y. on that date for the Hall opening.

## BIRTHS

Mr. and Mrs. Teddy English, daughter, Brookline, Mass., Nov. 18. Father is a comedian.

Mr. and Mrs. Harper Flaherty, daughter, Nov. 29, Chicago. Mother is Dorothy Littlefield ice show choreographer for the Conrad Hilton Hotel there; father is featured skater in show.

Mr. and Mrs. Edward Nassour, son, Hollywood, Nov. 29. Mother is the former Sharon Douglas, radio actress; father is film producer.

Mr. and Mrs. Lawrence Laskey, daughter, Boston, Nov. 29. Father is an K. M. Loew (pic theatres) partner.

Mr. and Mrs. Lloyd Chapman, son, Pittsburgh, Nov. 26. Father's a KDKA salesman there.

Mr. and Mrs. Owen Riley, daughter, Pittsburgh, Nov. 27. Mother is former WMCK continuity writer there.

Mr. and Mrs. Peter Engel, son, Paris, recently. Mother is Virginia Peters, of the Peters Sisters trio.

Mr. and Mrs. William Marshall, daughter, Paris, recently. Mother is actress Micheline Presle; he's pic producer.

## IN MEMORY OF

# DAMON RUNYON

PAUL SMALL

Brook Pemberton and Frank McEntee.

Surviving are a brother and a sister.

## JUSTINA WAYNE

Justina Wayne, legit, film and radio actress, died in Freeport, L. I., Dec. 2. Miss Wayne appeared in London early in her career in "The Fortune Teller" and other Victor Herbert operettas. She later starred on Broadway in "Beverly of Graustark," "The Show-Off," "Skidding," "Baroness Sophia" and "Reunion in Vienna."

Miss Wayne appeared in films for Universal and Republic and in recent years had been heard on the "Lux Radio Theatre." For the last two seasons she played summer stock in Litchfield, Conn., and Pawling, N. Y.

A sister survives.

## MRS. NEITH B. HAPGOOD

Mrs. Neith Boyce Hapgood, 79, novelist and founder of the Provincetown Players, died in Provincetown, Mass., Dec. 2. Mrs. Hapgood and her husband, the late Hutchins Hapgood, author-drama critic, with Eugene O'Neill, Susan Glaspell and the late George Cram Cook organized the Provincetown amateur theatrical troupe in 1915, which later transferred to Greenwich Village in New York. The Hapgoods collaborated on a play, "Enemies," which was produced by the Group Players.

Surviving are a son and two daughters.

## MARION BENDA

Mrs. Marion Wilson Watson, 45, former Ziegfeld Follies dancer who was known professionally as Marion Benda, died from an overdose of sleeping pills in Hollywood, Nov. 30. Miss Benda was one of the "ladies in black" who annually mourned at Rudolph Valentino's tomb.

Miss Benda claimed she had

veteran vaude performer, and a son.

## HARRY E. STEINER

Harry E. Steiner, 67, former owner of the Cotton Blossom showboat which plied the Ohio and Mississippi, died Nov. 24 in Indianapolis. Since coming to Indianapolis in 1916 he had been sales manager of a stoker firm and operator of a nursery firm. For several years he was sales manager for the Mills Novelty Co., Chicago. He was owner of one of the nation's first all-girl baseball teams, touring the south and mid-west.

Wife and two stepsons survive.

## MRS. HELEN BAILEY

Mrs. Helen Bailey, actress and wife of Howard Bailey, director of the Annie Russell Theatre, Rollins College, Winter Park, Fla., died Nov. 26 in Winter Park. In recent years she had appeared with stock companies in Erie, Pa., Cape May, N. J., East Hampton, L. I., Barnstable, Pa., and at the Florida theatre. For five seasons, Mrs. Bailey had a leading role in Paul Green's pageant, "The Lost Colony," at Roanoke Island, N. C.

In addition to her husband, a daughter and her parents survive.

## SAM VAN RUNKEL

Sam Van Runkel, 72, film pioneer, died Nov. 29 in Beverly Hills, Cal. Former theatre owner and operator of the Universal exchange, he moved to Hollywood 30 years ago and produced a number of comedies, including the "Andy Gump" series for Universal release. He also was associated with the late Carl Laemmle in numerous film productions.

His wife and two daughters survive.

## EDWIN L. JAMES

Edwin Leland James, 61, managing editor of the N. Y. Times,

ENGLAND'S #1 SINGING STAR

*Booked*  
**SOLID**  
UNTIL  
JULY, 1952



## *My Sincere Thanks and Appreciation—*

to all those who have been so helpful in  
furthering my career in America and  
making my tour such a success.

And a special vote of thanks to my friends the Disk Jockeys.

# ANNE SHELTON

◆ **Just concluded—**A personal appearance tour of the nation's leading hotels and night clubs, in addition to Radio and TV.

◆ **Returning to Europe—**For a personal appearance tour and booked solid until July 31st, 1952.

◆ **Returning to America—**In August to fulfill commitments for Night Clubs, Theatres, Hotels, Radio and TV.

— Exclusively LONDON RECORDS —

#### AMERICA

Personal Mgt.: CHARLES WICK & ASSOCIATES  
Direction: MCA

#### EUROPE

Personal Mgr.: DAVID REID  
Direction: CHARLES TUCKER AGENCY

Publicity: TED HARTMAN, New York



FILMS

RADIO

VIDEO

MUSIC

STAGE

# VARIETY

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VOL. 185 No. 1

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PRICE 25 CENTS

## EXHIB HYPO FOR NEW PIX FACES

### 'My L. A.' Fold Nicks Stockholders For 165G; Parnell Talks Takeover

Hollywood, Dec. 11.

Some 700 stockholders were left holding investments ranging from \$102 to \$10,000 Monday (10) when "My L. A." suddenly shuttered at the Forum, ostensibly for alterations, with a Dec. 26 reopening, reported. Wallace Parnell, vet British and Australian showman, was talking a deal today (Tues.) to take over the show, raising necessary capital for revisions and reopening. It's understood he wants to acquire a substantial share of the stock held by the present management, to insure having complete control.

Revue had been three years in preparation. Financial loss is in excess of \$165,000, although all show biz union members involved are covered by bonds or personal guarantee of Sherrill Corwin, landlord of the Forum, where the revue opened Friday (7). Show played four performances, including Sunday matinee. Cast, musicians, etc., were notified of the closing when they showed for the Monday evening performance. Some 600 potential audience were turned away.

Just a year ago (Dec. 20, '50) VARIETY called attention to the shakiness of the promotion, which raised \$173,000 through public sale of stock—the first time a show has been financed in such manner, with a radio pitch resembling a "blue sky" operation. Story also warned

(Continued on page 63)

### De Hartog Is All at Sea Over His \$2,500 Weekly 'Fourposter' Earnings

Jan de Hartog, whose "Fourposter" is playing to capacity business at the Ethel Barrymore, N. Y., has had no news of the play since returning to Europe two days after the opening. Moreover, he's received no royalties and has no idea of whether the Playwrights Co. production is a hit or a flop.

Although royalties, boxoffice statements and letters and cables have been sent to de Hartog's forwarding address in Paris, none has reached him. In a letter sent to the management last week, the author explained that he's been stranded in Holland, where he lives on a houseboat. One of his reasons for leaving New York immediately after the "Fourposter" opening was to move his boat from Holland while the weather permitted. He generally anchors it in the Seine at Paris during the winter.

When de Hartog finally does receive the reports and royalty checks on "Fourposter" it should be a pleasant surprise, since he's never before had such a lucrative engagement. The author's plays are popular in Paris, but grosses there are only a fraction of those on Broadway and the royalties are

(Continued on page 61)

### Joe E. Lewis Drops Case Vs. Heckler, Assessed \$12

Philadelphia, Dec. 11.

Joe E. Lewis, who one year ago brought assault and battery charges against a heckler in the Latin Casino following a bloodless scuffle, appeared before the Grand Jury Friday (7) to ask that the charges be dropped.

The jury dropped the charge but assessed the comedian \$12.13 costs for drafting the indictment against Mortimer Steinberg, of Brooklyn. In his complaint, Lewis stated that Steinberg had followed him from city to city, always occupied a ring-side table and proceeded to annoy him.

Lewis told the panel that the incident had apparently discouraged the heckler, who has not bothered him since.

### Page, Paul-Ford Top '51 Sales With 6,000,000 Apiece

With the year drawing to a close, Les Paul & Mary Ford and Patti Page are heading toward a photo finish in the race for top disk sales honors. Both the Paul-Ford combo and Miss Page, via their Capitol and Mercury platters, respectively, are skedded to reach the 6,000,000 mark in the final totals for the year.

In a Capitol tabulation last week, the Paul-Ford platters were reported to have hit 5,500,000 without adding the figures of their Xmas release, "Jingle Bells." It's claimed, however, that "Jingle

(Continued on page 16)

### Injured Cedric Adams Keeps Going Full Tilt Via Bedside 'Remotes'

Minneapolis, Dec. 11.

Technical trickery, including a "remote remote," is keeping Cedric Adams, this town's one-man radio industry, on the air while recovering from traffic injuries.

Adams suffered sprains to both ankles and other injuries when the car in which he was traveling was ditched returning from an out-of-town p.a. He'll be homebound a couple more weeks, but the accident kept him off the air and out of his Star-Sunday Tribune spots only a couple of days.

He's broadcasting from bed, however, being represented in one session by a loudspeaker. For his weekly "Dinner at the Adams" show, a discussion program during

(Continued on page 18)

### THEATRES CO-OP TO BUILD TALENT

Film companies this week expressed gratification that exhibs are "finally" showing greater interest in promoting new acting talent, pointing out that the production companies long have been actively engaged in introducing new faces. They noted, however, that it has been the exhibs who have not co-operated fully.

In the past, according to film execs, theatreowners have called for new faces but, on the other hand, have been reluctant to buy pix without "name" value. They hoped that proposals made by Mitchell Wolfson, Theatre Owners of America prexy, would be the start of a cooperative effort to build new film personalities.

Wolfson pointed out that "stars are made, not born. From this group of young people," he said, "will come our stars of tomorrow, and pre-selling the personality will increase grosses for his earlier pictures, thus further increasing his number of fans."

The TOA prexy noted that the job was one for all three branches of the industry, and he called on exhibs to do everything possible to cooperate with producers and distributors. Wolfson outlined specific things which the exhib can do, and called on producers to send their young talent on tour as often as they can.

Distrib and production outfits were quick to emphasize the promotion job they were doing to introduce new faces and pointed out that many former unknowns had

(Continued on page 16)

### Schnoz OK Spurs Palladium Variety

London, Dec. 11.

It now appears that the Palladium, London, will have a variety season. Jimmy Durante's promise to play four weeks at that house next May has provided sufficient impetus for the theatre to go ahead with other bookings. It's also probable that Jack Benny and Betty Hutton will play the Palladium in '52. In addition, deals are on the fire for Sophie Tucker and Billy Daniels.

Palladium's decision to proceed with plans for a vaude season follows the return from the U. S. of several British date-diggers as well as Palladium managing director Val Parnell. All had been scouting acts and casing availabilities. Harry Foster, head of the Foster Agency, London, and both Lew & Leslie Grade spent considerable time in New York and Hollywood.

The Palladium had been doubtful that sufficient names would be available to make up a variety stretch. Strategy was to line up an abundance of names to insure the policy before proceeding with overall plans.

### Egyptian Dancer Who Wed Oil Heir Cooches Film Into Regular Release

#### Forbes Field Staff Sues Loew's as 'Angels' Extras

Pittsburgh, Dec. 11.

Employees Protective Assn of Forbes Field, where the Pirates play their home games in the National League, has filed a suit for \$38,839 against Loew's, Inc., claiming its 1,138 members were all extras and did a lot of work last spring during the shooting of "Angels in the Outfield," for which they were not paid. The Metro pic was centered around the local baseball club, and the company spent two weeks on location, chiefly at Forbes Field, in April.

For additional work involved in contributing "the spirit, enthusiasm and flavor" of an actual baseball game, the Assn. asks \$10 per member, and an additional \$25 because "the picture is being exhibited for profit."

### Critics Wired For Wiggles, Put Pix On the Hot Seat

Unknowingly theatre audiences may become film critics as a result of "wiggles" recorded by an electromagnetic device attached to theatre seats. Ability of anonymous critics to record their opinions fairly depends largely, of course, on the excellence of the wiring system. Should a short circuit develop, it's feared that the views expressed could damage the picture permanently, especially if the sitters are authorized film critics.

Invention is the brainchild of Dr. Elwood Kretsinger, associate professor of speech at the University of Pittsburgh.

(Continued on page 20)

Recent marriage of Egyptian belly dancer Samia Gamal to Texas oil heir Sheppard King and the attendant publicity have served as a springboard to jump the first Egyptian film into regular theatrical release in the U. S. Previously the market for such product in America had been limited to Syrian, Egyptian and kindred audiences familiar with the Arabic tongue.

With Miss Gamal as its costar, "Little Miss Devil" (reviewed in this issue) premed at the Cinema 48, N. Y., Friday (7) and will open on the Interstate and Jefferson circuits in Texas Saturday (15). Latter loop is affiliated with United Paramount Theatres. Distributor of the English-titled "musical fantasy" is the Oriental Film Co. of America.

Also a contender in the Gamal sweepstakes is Albert Rashid, another distrib of Egyptian pix. His entry is the three-year-old "Love of My Life," which he has set for an unveiling on an undisclosed Texas chain within another week. There'll be no N. Y. preem, according to Rashid, for he has only one print with English titles.

Oriental, headed by Mrs. Wadie N. Goryeb; Rashid's firm and a third distrib, Cairo Films, are understood to handle almost all of Egyptian imports in the U. S. While

(Continued on page 15)

### Radio Moscow, Training Guns on 'Annie' Pic, Tells Indonesians It's Loaded

Washington, Dec. 11.

Radio Moscow beamed a broadcast all the way down to Indonesia last week to tell the Indonesians that Metro's "Annie Get Your Gun" is loaded with propaganda for racial discrimination, and that Annie goes around killing people in the film. The broadcast claimed in Indonesian language that the Indo-

(Continued on page 18)

**The Hour of Charm**

ALL OUR ORIENTAL AND EXOTIC  
THEATRE PRODUCTIONS ARE HERE

**BEVERLY HILLS Country Club,  
Covington, Ky. (Nov. 2-22)**

Nov. 23. Richmond, Ind.

" 24. Dayton, O.

" 25. Kokomo, Ind.

" 27. Chicago, Ill.

**LAST FRONTIER, Las Vegas  
(Nov. 30 - Dec. 27)**

**Itinerary  
Until 1952**

# Sullivan Beef on AGVA TVer Brings TVA Talent Ban on Cuffo Comm'ls

Television Authority last week outlawed all commercial benefit shows with a resolution prohibiting performers from working less than their customary salary on any sponsored show. Resolution was aimed at the American Guild of Variety Artists benefit show which was beamed last Sunday (2) on NBC for the AGVA welfare fund.

On that show, Bob Hope worked for free and as a result, \$10,000 went to the union's needy. Bob Crosby, Eddie Bracken and Marilyn Maxwell worked this program for scale.

TVA action came shortly after a protest by N. Y. Daily News syndicated columnist Ed Sullivan, who emceed "Toast of the Town," opposing show on CBS. Sullivan felt that it was unfair competition to sponsors paying full salaries to performers. He protested the AGVA program to George Heller, TVA exec secretary, and Henry Dunn, AGVA's national administrator.

TVA resolution was passed over AGVA's opposition. It's seen that (Continued on page 63)

## New-Born Babe to 'See' Brave New World When Montgomery Hails 1952

As a special way of saluting the New Year, Robert Montgomery's "Lucky Strike Theatre" on NBC-TV will stage an hour-long documentary program New Year's Eve in which a new-born baby will be "shown" the kind of world it is entering and what it can expect in its future. Montgomery, who will serve as narrator on the show, will take his cameras directly into the hospital to show the baby immediately after its birth and introduce its father, and then, via other remote pickups or film clips, will outline the "world we live in."

Program will occupy Montgomery's usual 9:30 to 10:30 p. m. air time. Introducing the infant as the "youngest child born on the oldest day of the year," he'll then (Continued on page 63)

## ALL SHOW BIZ RALLIES TO RADIO FREE EUROPE

Editor, VARIETY

Had I not seen it, been part of it, I wouldn't have believed the zest and spirit and self-sacrifice that motivates this Radio Free Europe operation.

Wouldn't believe that guys would work willingly until one in the morning then start in again at five the same a.m. day after day. And these are showpeople, remember, and whether from Budapest or Prague or Bucharest or Sofia or Warsaw showfolk dearly love to sleep until noon. Their enthusiasm is contagious and you can't help getting wrapped up in it even though you know the characters at Shor's or Lquis & Armand's would say: "Yeah... but what's in it for you!"

I've never seen anything to top their gutsy spirit, especially when you consider that these exiles who do the actual broadcasting are working with a noose halfway around their neck, having been condemned in absentia, and their hangmen are on the Czech border a little over 100 miles away... or 10 minutes as a jet flies.

Couple of weeks ago, however, the Hungarian operation got on the air (that's why I was sent over) and while things are still hectic, they're tapering off and I'll soon be in a position to send more stuff.

Lord knows there's plenty here. On the fire is some inside material on the Bavarian Filmkunst (the biggest and best equipped studios in Europe lying idle), a piece on top grossers here (only one American film in the top five and that, Heaven help us, an Esther Williams' opus), the legit season here ("The Moon is Blue" and "The Big Knife" opening and "Bell, Book & Candle" in rehearsal), the expansion of Radio Munich (under American direction), a story on the beer-halls (802 could move right in here (Continued on page 18)

Richard Brooks

writes on

## How to Make a Sexy Dish in Hollywood

an amusing byline piece in the  
46th Anniversary Number

VARIETY

## Lanza's Jackpot Hits \$1,100,000

Hollywood, Dec. 11.

Mario Lanza, only a few years ago an unknown kid from South Philadelphia, has raked over \$1,100,000 in 1951, his first year in the big time in show biz.

A voice which established him as the Cinderella-man-of-the-year has brought in approximately \$500,000 in royalties from his RCA-Red Seal platter sales; \$250,000 from radio; almost \$200,000 from concert tour, and it's understood Metro pays the singer \$150,000 a picture this year.

First concrete evidence that a star was born came when Lanza wound his concert tour early in the year, cracking records all over the country. Any remaining skepticism over Lanza's socko voice personality draw was dissipated when his disk, "Be My Love," sold an extraordinary 1,600,000 records, more than any single artist had ever sold for RCA-Red Seal. Lanza gets 10% of each \$1.29 a wax. Pop singers get 5%, but Red Sealers draw 10%, theory being the long-hairs won't sell too many. Lanza shattered this theory, but looking at their sales sheets, RCA execs aren't a bit unhappy about it.

While "Be My Love" was leading hit parades, Lanza continued his sizzling pace by hitting another jackpot in the title role of Metro's "Great Caruso," a picture which set new b.o. marks nearly everywhere. Lanza recently got a statement from RCA exec Marie Sacks, listing his royalties for the past nine months as amounting to \$401,000. Sacks said "Loveliest Night of the Year" is over the \$300,000 mark, and mentioned as boffo sellers the "Caruso" album, "Because," and "Vesti la Giubba." He said he thinks "Loveliest Night" will hit the million mark, which would give the singer his second gold record, a distinction never before earned by any Red Seal artist.

Lanza is the only Red Sealer whose disks are in jukeboxes all over the country. Since the RCA statement covers only domestic returns, it's safe to say conservative estimate of his wax earnings for the year will be about \$500,000. Illness forced Lanza to cancel out additional commitments the latter part of the year, or he would have topped his figure of \$1,100,000.

## Mouth-Organ in UN

By LARRY ADLER

Tokyo, Nov. 26.

You may think the United Nations is operating in Paris, but I've got news for you. You'll find a very powerful branch at the American General Hospital in Tokyo. I went through the wards today expecting to give a more or less routine performance, and ended up with an experience I'll never forget.

My own status this trip is unique. I am the guest of the British Commonwealth Division, first time that an American entertainer has toured a war area under the auspices of the British.

When I was ushered into the first ward by Miss Drew, a Red Cross worker, I said hello to the men and asked them what they wanted to hear. They looked blankly at me.

"Mr. Adler," said Miss Drew, "these men don't understand English. They're mostly from Colombia."

"Oh," I replied. (I am noted for my repartee.) Dispensing with announcements, I played "Besame Mucho," "La Paloma," "La Cum (Continued on page 20)

# Coast Court Elicits a Bumper Crop Of Definitions on Lili's Undulations

Hollywood, Dec. 11.

## 'VARIETY' MUGG IN O.D. ON FRANKFURT'S B.O.

By CPL. JESSE GROSS

(VARIETY staffer in the service)

Frankfurt, Dec. 6.

With the additional planting of four American Divisions in Germany during the latter part of 1951, business in this country has generally taken a sharp rise. Entertainment-wise, this hypo is most noticeable in the numerous cafes spotted throughout the country. These establishments, a good number of which provide dance music via instrumental groups, rate as one of the prime sources of relaxation for the large muster of U. S. troops now stationed here.

Other media of entertainment are also profiting by the present influx of American soldiers. GIs with more aesthetic tastes and others with a knowledge of the language are taking in German films and, when accessible, German legaters, while those in the long-hair groove attend an occasional concert. Also drawing clientele, draped in OD garb, are the gambling casinos in such cities as Wiesbaden and Frankfurt.

Though troops have been stationed in Germany since 1945 an impressive number of men wearing 4th Infantry and 2d Armored Division insignia are now in evidence in the Frankfurt and Wiesbaden areas. These two units, incidentally, are among the four that have arrived since mid-'51. Of the remaining two outfits, the 43rd Infantry Division is located around the Munich area, while elements of the 28th Infantry Division are still arriving.

Niteries with floorshow policies are also getting some soldier patronage, but as a whole, the army men show a preference for those situations that confine their entertainment to dansapiano, dished out by musical-combos, usually ranging in size from three to five men. However, the lure at these spots is not primarily the instrumentalists or the brand of music played, but rather the unescorted femmes in attendance.

Frankfurt's "Times Square" An area in Frankfurt, covering about six blocks in length and three blocks in width, holds up as a fair barometer of the direction in which large percentage of soldiers are targeting their folding money. In this sector are located numerous cafes, a few niteries and two German film houses. Drawing the bulk of Olive Drab trade here are the cafes.

Indicative of the neat returns being garnered by these bistro operations is the overflow business being done at the Trocadero Bier-Palais, on weekends and frequently during the week. Establishment, which caters primarily to a GI crowd, is located in this 6 x 3 district and differs somewhat from the run-of-the-mill locations in that it features an offbeat wrinkle which has developed into a top selling point. Device used to attract patronage is a network of telephones set up solely (Continued on page 61)

## HAZEL SCOTT SCORES WITH ISRAELI CONCERT

Tel Aviv, Dec. 11.

Hazel Scott opened her Israeli tour here last Thursday (6) to a packed house and enthused audience. Pianist is skedded for 10 concerts here. She's also to be received by the Prime Minister.

Concert sked calls for a typical Scott recital, with first half comprised of serious music, second half of pops, and program advertised as "from Bach to Boogie-Woogie." Pianist's tour will end Dec. 18, after which she returns to the U. S.

## Bemelmans-Straus Show

Ludwig Bemelmans, just back from Europe, is planning a legit musical based on his book, "The Blue Danube."

He has been huddling with Oscar Straus in Paris on the score. Latter recently composed the music to the controversial film, "La Ronde," which is barred (thus far) from New York, but Straus music has been breaking through on its own.

A jury of 10 women and two men began deliberations in Beverly Hills Justice Court this afternoon (Tues.) on a charge of lewd performance against Lili St. Cyr. Closing his arguments yesterday (Mon.) defense attorney Jerry Giesler said there was nothing wrong with the stripper's performance at Ciro's "when caught" Oct. 19.

He declaimed, "this fine young woman is only trying to lift herself up. This is the American way. She has every right to do it."

Prior to that, there were three days of titillating testimony ranging from descriptions of Miss St. Cyr's "Interlude Before Evening" act, including its costs, to such items as the role of rhinestones in shielding a stripper from prying eyes. It was bogged down, however, with details regarding the seating capacity at Ciro's, stage measurements, location of seats, etc. The sometimes crowded courtroom alternately snickered and slept.

Most recurring testimony revolved around whether Lili did or did not do a bump—and exactly what a bump is. There were three or four descriptions of it entered onto the records, but the most complete came from Capt. Walker "Tex" Hannon of the sheriff's office, one of the arresting officers.

## Bumps and Bends

"A bump," he proclaimed, "is when the muscles are contracted and the lower part of the spine bends forward, sudden-like—throwing the front portion of the private parts forward."

Ciro's boss, H. D. Hover, put it more tersely. He obviously had heard the definition once given by Katherine Dunham—one of the foremost practitioners of the art— (Continued on page 16)

## Kalmus Explains '45 Settlement With Wife In Her Acctg. Suit

Washington, Dec. 11.

Dr. Herbert T. Kalmus, head of Technicolor, has had his troubles with Natalie Kalmus, he told the Supreme Court in a reply brief last week. He said that when they were divorced in 1921, there was a full division of their property; nevertheless, in 1945, he executed a new agreement in which he gave her additional cash and property for recognizing the old divorce and surrendering any claims she might have.

Kalmus says they haven't been married since 1921, when they were divorced in Massachusetts. Mrs. Kalmus claims she is still his common-law wife. She is suing for a full accounting and division of what she calls their community property and their partnership. Mrs. Kalmus, who lost in the California State courts, is asking the Supreme Court to hear an appeal. Dr. Kalmus declared in his brief that the matter was fully settled and that there was nothing for the high court to do.

In the agreement made Feb. 19, 1945, he says, Kalmus gave her \$36,625. Of this \$11,625 repaid a loan, and the remaining \$25,000 was "in full and complete satisfaction and settlement of all claims, demands and liabilities, past, present and future, of the said Natalie M. Kalmus... against the said Herbert T. Kalmus... of every nature and description whatsoever, except those arising out of his obligations under this agreement, and except alimony of \$7,500 a year under said divorce decree." According to the alleged agreement, Mrs. Kalmus "acknowledges that the aforesaid divorce decree is valid and in full force and effect; and that she is not the common-law wife of Herbert T. Kalmus." Part of this settlement grants her a long list of personal property items from "the Bel Air home," including "1 Jug of Scotch—in projection room."

In his brief, Kalmus sets his net worth at "approximately \$1,000,000." He said he owns less than 2% of the outstanding stock of Technicolor Corp. He gives his gross annual income at from \$120,000 to \$140,000 a year, of which he keeps less than \$25,000 after taxes and alimony.

12/12



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# JOB PEAK FOR EASTERN CRAFTS

## Johnston's Impending Global Gander Brings Some Chill, But Lotsa OK's, Too

Industry eyebrows were lifted somewhat this week by Eric Johnston's announced intention of taking off on a lengthy series of overseas tours within 45 days of re-assuming the active presidency of the Motion Picture Assn. of America. Domestic problems were felt by many upper-bracket execs to overshadow foreign ones at the moment.

Company prexies, who comprise the MPAA board, to which Johnston reports, feel, however, that the projected good-will trips by the Association's topper are worthwhile. Several of them, queried this week, said they thought it was a good long-range plan for warding off troubles.

One of them remarked, however: "I think Johnston's traveling is a fine long-range idea. Now I only wish he had some short-range ones."

Foreign managers of MPAA member companies are less enthusiastic about Johnston's overseas trips. They feel that since the industry never before in its history has been getting as much coin out of foreign markets as at present, the good-will touring is an unnecessary luxury.

Johnston returned to the MPAA helm Dec. 1, after 10 months as Economic Stabilization Administrator. He announced, following the first MPAA board meet since his return, that he'll move off for South America Jan. 15, head for Japan, the Philippines and Australia in the spring and try to get to Europe later in the year.

He said that he'd visit virtually all the South American countries (Continued on page 15)

## Rommel's Widow, Son Advising 20th How To Cut 'Fox' for Germany

Munich, Dec. 11. Ernst G. Techow, head of the dubbing company, Ultra Film, disclosed here that Mrs. Lucie Rommel and Manfred Rommel, widow and son of the late Field Marshal Erwin Rommel, have been employed as technical advisors to the synchronization job on "Desert Fox," 20th-Fox film on the famous Afrika Korps general. Dr. Karl Strolin, former mayor of Stuttgart and one of the plotters who tried to kill Hitler on July 20, 1944, has also been hired as a political advisor. Techow also said the picture "will require much editing. This is a very delicate job," he added.

Techow's announcement is the first disclosure that "Fox" is to be edited. Earlier, 20th-Fox reps at the Frankfurt head office said there would be only very minor changes. Techow further stated that once the dubbing is actually started, the picture would be ready for release within four weeks.

"Fox" has already stirred up considerable controversy between the U. S. High Commission and 20th-Fox. The High Commission as well as the State Department previously advised 20th-Fox against releasing the film in Germany because it might stir up "undesirable effects" among neo-Nazis. A congressional delegation of the House foreign affairs committee, which toured Germany last year, also expressed concern.

## Warner Clan Gathers For H. M.'s 70th Birthday

Hollywood, Dec. 11. The Warner clan gathers here tomorrow (Wed.) to celebrate the 70th birthday of Harry Warner. Major Albert Warner flew in from New York today. Also on hand will be daughters Doris (Mrs. Charles Vidor), Betty (Mrs. Milton Spering), and Harry's adopted daughter Lita (married to a Coast medic), daughter of the late Sam Warner and Lina Basquette. Grandchildren also will attend the shindig, which will be strictly a family affair.

Universal President  
**N. J. Blumberg**  
appraises the b.o. potential of the picture business and concludes  
**The Future Is Up to Us**  
an interesting editorial feature in the forthcoming  
**46th Anniversary Number**  
of  
**VARIETY**

## Offish Biz Reports Bring \$24,000,000 Film Stocks Drop

After a shaky interest in picture stocks that was generated mostly by the boxoffice boom of the past summer, Wall St. suddenly got the news last week that the upturn had leveled off. Selloff that resulted knocked down the value of shares of the 10 companies listed on the New York Stock Exchange by about \$24,000,000 in the week ending yesterday (Tues.).

The bad news came to the Street in the lead story in the Wall St. Journal Wednesday (5). The following two days saw considerable selling, which was particularly tough in view of the fact that the market was generally strong. Yesterday's overall market weakness gave the film shares a really rough rap.

Universal and Paramount were the principal sufferers. Universal dropped \$2.12½, while Par was hit for \$1.50. Next hardest hit was 20th-Fox, off 1½. Only shares resisting the trend were Republic's, which held steady for the week.

Composite list of the 10 companies was off \$8.67½ for the week. Quick selling on the basis of the single news story was in the face of a dozen or more brokers' letters during the past six months plugging film shares as a good buy on the basis of earnings and price vs. assets.

Total paper loss in each company's shares during the week was: Columbia, \$327,500; Loew's, \$5,782,500; Paramount, \$3,454,500; RKO Pix, \$1,000,000; RKO Theatres, \$1,500,000; 20th-Fox, \$3,817,000; UPT, \$2,855,000; Universal, \$2,040,000; and WB, \$3,400,000. Survey of 11 cities by Wall St. (Continued on page 16)

## Spewacks Likely to Do 'Kate' Pic for Korda

Sam and Bella Spewack are understood likely to do the script of the film version of "Kiss Me, Kate," which Sir Alexander Korda plans to put into production in England late in 1952 or early in 1953. Spewacks did the book for the smash Cole Porter legit musical.

Attorneys are now drawing up papers for purchase of the screen rights by the British producer. Deal reportedly calls for \$50,000 down payment, plus a percentage of the gross.

Part of Korda's interest in the property stems from its success currently in England and other parts of the world. Deal to pay dollars to the writers and producers Lemuel Ayres and Saint Subber requires approval of the British Treasury.

Pic will be shot in Technicolor. There's a possibility that Alfred Drake will repeat the starring role he had in the long-run Broadway version.

## NON-THEATRICAL, TV BRING BOOST

Eastern film craft employees, for the first time in years, are enjoying an unprecedented period of peak employment. Craft unions in the east have noted that almost 100% of their members are employed in various phases of film making. Employment record is reported to have almost doubled in the last two years. Groups involved in the boom include cameramen, film editors, studio mechanics, makeup artists and hair stylists.

Producers, actors, directors and assistant directors also are enjoying increased employment, but the percentage isn't as high as with the craft workers. This is particularly true of actors, who far outnumber the other film employees and can obtain union membership more easily.

Eastern film-making prosperity is attributed to the tremendous increase in the production of video and non-theatrical films. Latter group includes advertising spots, industrial, educational and training films.

Approximately 150 commercial film companies are reportedly operating in the east. Competition is keen and the established producers have taken more than a passing notice of the many indie (Continued on page 54)

## UA Looks Certain For In-Black '51

On the basis of continued hefty billings over recent weeks, United Artists now looks certain to wind up the current year in the black. Company reps earlier had offered a more conservative estimate, figuring the distrib had a 50-50 chance of showing a profit for 1951.

In addition to the immediate switch in direct UA ownership, out-of-the-red figures for the year may serve to loosen the 4,000 shares now held in treasury. These are in addition to the 4,000 each held by Mary Pickford and Charles Chaplin and the 8,000 now in escrow but which will pass to prexy (Continued on page 15)

## National Boxoffice Survey

No Yuletide Spirit at Wickets; 'Quo Vadis' First, 'Bayonets' 2d, 'Tickets' 3d, 'Paris' 4th

Current buying is concentrated on purchases for Christmas and all key cities are reflecting the downbeat this stanza. Many exhibitors claim that Xmas shopping is earlier than usual. This coupled with the fact that most people have less coin to spend obviously is putting a real crimp into boxoffice takings. "Quo Vadis" (M-G) is champ again for third week in a row but off from recent sessions partly because 100% holdover. "Fixed Bayonets" (20th) is pushing up to second position with some 11 playdates. War opus encountered some mild and just okay weeks.

"Two Tickets To Broadway" (RKO) is climbing from fourth slot to third while "American in Paris" (M-G) is dipping to fourth spot. "Detective Story" (Par) again is fifth, same as last session.

Sixth money is going to "Silver City," also from Paramount. "Blue Veil" (RKO) will wind up seventh while "Submarine Command" (Par) is showing enough to take eighth. "Lavender Hill Mob" (U) rounds out the Big Nine list.

Runner-up pix are "The River" (UA), "Starlift" (WB) and "Raging Tide" (U) in that order.

Most promising of new crop of pictures appears to be "I'll See You in My Dreams" (WB), which started out well at N. Y. Music Hall, as that theatre's Xmas pic, "Wild Blue Yonder" (Rep), with a

## Stewart, Grant, Brando, Peck, Ladd In Indie Package Dickers With UA

### Hell Breaks Loose

Board of directors of the Motion Picture Assn. of America few weeks ago made an exception for Warner Bros. to use the word "Hell" in a title, which is contradictory to the industry's Production Code. Exception was made at request of the Marine Corps.

At the same time it granted Robert L. Lippert an exception, with no special urging, of the title "Hellgate Prison."

## Joint Ad Drive Set for Revamp In Policy Snag

Joint newspaper advertising campaign which was taken up last week by the Motion Picture Assn. of America's ad committee now appears headed for either major reshaping or a scuttling by some company presidents. They're fearful that insertions in the dailies which point up some pix, as had been planned, would lead to too much hassling over which outfit's product gets the big play and at what time.

Idea was for the companies, collectively, to run a full-page ad in dailies across the country at the rate of one about every two months. Originally all papers were to be included, but subsequently it was decided to use only the dailies with a circulation of 100,000 or over. Expense commensurately was shaved, from the original estimate. (Continued on page 61)

### Wm. Fox Seriously Ill

William Fox, founder and former prexy of the Fox Film Corp., is seriously ailing at New York's Doctors' Hospital.

Film pioneer, now 73, is not permitted to receive telephone calls, and only visitors allowed are his immediate family.

Deal by which James Stewart, Cary Grant, Marlon Brando, Gregory Peck and Alan Ladd each would make one indie pic per year for release by United Artists reportedly is being negotiated by UA president Arthur B. Krim and his pard, Robert Benjamin, both of whom are now on the Coast.

Instead of collecting the usual salary for their services, the five performers would be given a part ownership of the films in which they appear. Arrangement would give them a continuing payoff following the films' initial release via television and residual values.

Prior to their hop west last Friday (7), Krim and Benjamin discussed the deal with Lew Wasserman, president of Music Corp. of America. The five stars are MCA clients.

Wasserman denies Louis B. Mayer would be involved in the setup.

While the specific plan hasn't been officially disclosed, it's apparent the distrib and MCA intend to set up package deals which would be attractive to banks and other investors. With Grant already lined up for a film, with his payment deferred via the participation arrangement, it's figured (Continued on page 16)

## Balaban Picks Up Options On 40,000 Par Common, Ditto UPT at 800G Saving

Barney Balaban, president of Paramount, has exercised options to purchase 40,000 shares of the corporation's common stock at \$12.50 per share, plus the same number of certificates of interest in United Paramount Theatres at the same price.

Par shares currently are selling at about \$26 and UPT trading has been running at about \$19 per share. Thus the prexy picked up (Continued on page 15)

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## Why Did McDonald Pay Finnegan? That's a Confusing 50G Question

Question bothering film execs as an aftermath to last week's tale of James P. Finnegan's \$50,000 rainbow is why Zenith prexy Eugene F. McDonald actually paid the former St. Louis tax collector that sum.

Film men who've dealt with McDonald have a healthy respect for his acumen and they don't think he was as naive as he says in handing Finnegan the 50G for help in getting pictures for Zenith's Phonevision test early this year. They likewise don't feel that he was babe-in-the-woods enough to believe that the coincidence of his getting pix shortly thereafter resulted from his payoff of Finnegan.

On the other hand, pic execs also refuse to believe that a trader of McDonald's acknowledged savvy had paid Finnegan for nothing. That leaves as the \$50,000 question what did the Zenith prexy pay the former White House favorite for?

One thing they're sure of: it was not for getting the pix for the Chicago pay-as-you-see video test. VARIETY reported more than a year ago—and it was borne out in sworn testimony during the past week—that the majors were spurred into changing their minds by the Dept. of Justice, after first nixing the Phonevision request for films.

H. Graham Morison, head of the antitrust division, last week corroborated other testimony that he had sent the companies a letter and

(Continued on page 21)

## Reader's Digest's M'Evoy Urges 'Screening' Our Pix for the Asiatics

Hollywood, Dec. 11.

Extreme caution in selecting pix for export to the Far East is emphasized by J. P. McEvoy, roving editor of Reader's Digest, just back from a three-month trip to Formosa, Japan, Korea, Hongkong and other far Pacific localities. He said many pix now going to that area should be policed out since they present the American scene in unfavorable light. Though only a small portion of films are involved they tend to negate present American propaganda campaigns against Communism.

Europeans are more aware that our films do not depict basic conditions, customs and life, but Asiatics accept only what we or our enemies tell or show them.

Any picture giving an adverse American slant gets widespread publicity in the Communist press. He suggested pix which are borderline and have an explanatory foreword stating it's "not a true picture" of America.

McEvoy said no Government interference is needed to "achieve proper selectivity since the industry could set own regulations similar to the production code. Studio heads should study conditions themselves via trips to Asiatic countries. He said the film industry is a great force in our favor throughout the world, doing an outstanding job of spreading the American way of life worldwide.

## Dubbed Mex Remake Due on 'Maedchen'

American audiences, who 20 years ago saw an English-subtitled version of the German-made "Maedchen In Uniform," may shortly see a dubbed version of a Mexican remake of the story. Producer Rodolfo Lowenthal is currently in New York talking release deals for the pic.

Film was made in Spanish, and Lowenthal must clear with Azteca Films, which owns U. S. distrib rights to the Spanish-language version, prior to proceeding with the dubbing. English title is being changed to "Girls Without Love" to differentiate it from the original German pic and to avoid its being mistaken for a war film.

Irasema, Italian actress, who stars in the film, last week won the Mexican industry's top award for her performance in her second pic there, "Stolen Paradise." She is under contract to Lowenthal, who returns to Mexico City at the end of this week after seven months in the U. S. and Europe.

## McGrath Denies Finnegan Pitched to D. of J. for Pix

Washington, Dec. 11.

Attorney-General J. Howard McGrath, testifying before the special House Committee probing tax graft, said today (Tues.) that James P. Finnegan had never approached the Dept. of Justice regarding films for Zenith's Chicago test of its Phonevision pay-as-you-see TV system. Finnegan, former St. Louis tax collector, got \$50,000 from Zenith, reportedly for help in getting the majors to kick in with pix.

"Why these companies feel they have to hire influence peddlers when the welcome mat is out and our door is open is more than I can see," McGrath stated. "But some of them do and we get the blame."

## No Brotherly Love At Par; Sells 7 Pix To Brandt, N.Y.

Paramount and Brandt Theatres, N. Y., are going steady, emphasizing that the film company and the Paramount Theatre, N. Y., really have parted following their legal divorce. Par pic company is now consistently selling away from the Par, which is operated by United Paramount Theatres.

That Par is leaning heavily to Brandt for its N. Y. showcasing is reflected in deals which provide for seven films to play Brandt's Mayfair and Globe, tying up both first runs probably to near March.

"Detective Story," now in a sixth week at the Mayfair, and still holding up strong, is tentatively set to be followed by "When Worlds Collide," George Pal's newest science-fiction pic, and "Sailor Beware," Martin-Lewis comedy.

Par's "My Favorite Spy," Bob Hope-Hedy Lamarr costarrer, opens at the Globe Christmas Day. Listed on the tentative sked to follow are "Silver City," "Submarine Command," "Hong Kong" and "Flaming Feather."

## RKO Snares Jap Film For Subtitled Release

RKO is making a rare move for a major distrib in taking on a subtitled pic for U. S. release. Pic is "Rashomon," the Japanese entry which won the grand prize at the recent Venice Film Festival. Deal is also unusual in that this is believed to be the first Jap film ever given large-scale distribution in the U. S.

RKO's only previous try with a subtitled foreign-made was the Maurice Chevalier pic, "Man About Town," produced in France. It was released in 1948. Columbia and other companies have at various times set up departments to track down linguists for art audiences, but there have been few, if any, released by them.

Deal with RKO, which is about to be signed, was handled by James A. Mulvey, president of Samuel Goldwyn Productions, as a favor to Goldwyn's Jap distribution agency. Latter, Daiel Films, produced and released "Rashomon" in Japan. U. S. preem will inaugurate the reopening of the refurbished Little Carnegie, N. Y. Christmas Day.

## Chi Theatre Closings Reach High of 132

Chicago, Dec. 11.

With the closing of the Davis and Buckingham Theatres last week by Essaness circuit, Chicago area theatre closings now total 132. Essaness has shuttered four theatres in the last year and dropped one.

With the closing of so many houses in the exchange areas, boothmen are taking winter "vacations" to spread the work among dismissed ops and apprentices. Vacations are without pay, for two weeks.

Allied States Association's Head Men

Abram F. Myers

extensively details why he thinks  
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an interesting editorial feature  
in the

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OUT SOON

## WB Bows to RKO, Duals 'Streetcar'

Warners' "A Streetcar Named Desire" will be part of a double bill when the film plays the RKO circuit in the N. Y. metropolitan area starting Dec. 30. Supplementary pic will be Monogram's "Disk Jockey."

Tandem date caused some lifted eyebrows since Warners reportedly had been pitching the film for sale to RKO as a single. WB based the one-feature spiel on treatment accorded recently to 20th-Fox's "David and Bathsheba," which was played by RKO as a single attraction at \$1 top although RKO execs had been reluctant to accept "Bathsheba" on 20th's terms because of the circuit's long-time double feature policy.

Warner sales execs weren't as insistent and RKO quickly lined up with Monogram film. Dual policy will prevail when "Streetcar" hits other circuits in the New York area at a later date. RKO admits that "Bathsheba" did okay b.o. on the single basis, but feels that it could have done better if it had been coupled with another attraction.

Selection of "Disk Jockey" as the "Streetcar" support also caused some surprise, since, it's felt, each motion pic appeals to completely different audiences. "Streetcar" will get the big advertising play with the space percentage perhaps as high as 90 to 10.

## UNGER, DAVIS SPLIT ON N.Y. THEATRE TIE

Partnership of Oliver A. Unger with Richard Davis in the new Fine Arts, New York art house, has severed almost before it got started. Unger, national sales director of Snader Productions, last week resigned as treasurer of the Fine Arts and withdrew his financial investment.

It is understood that violent disagreement over policy led to Unger's exit. Davis is making his debut in show biz with the Fine Arts. Unger is an industry vet, having been in the art film field for many years.

Davis offered Unger a partnership after taking a shine to him when Unger came in to sell him pix. Unger is understood to have put up about \$20,000 of a total of about \$60,000 which he was to pay over a period of years for a half-interest in the theatre.

## Blames Weak Pix For New Hampshire Closing

Concord, N. H., Dec. 11.

Neither the increase of ozoners in the area nor television but a decline in the drawing power of "B" pictures is blamed for folding of the 43-year-old Star Theatre here. Manager Albert Stretton noted that the public continues to patronize houses getting top product first-run.

The Star was operated by the Maine-New Hampshire Theatres Co., which also owns the Capitol here. The Capitol and Concord are now the only year-round theatres left in the city besides a third running in the Penacook section.

## N. Y. to Europe

Kem Bennett  
Ruth Clayton  
Florence Desmond  
Richard Goldstone  
Robert L. Joseph  
George London  
Kenneth McElldowney  
Raymond Rouleau  
Ann Shelton  
Robert Taylor

## Film Men Not Up-to-Minute on TV Delay Industry Meets, Irk Hepsters

### Gould Gets U.S. Rights

To de Cordova Prizer.

American importer Walter Gould has acquired U. S. rights to "In the Palm of Your Hand," Mexican-made film which last week won the best-performer award from the Mexican industry for its star, Arturo de Cordova. Gould, former foreign manager of United Artists, may prepare an English-dubbed version of the film. It was produced by Philip Mier and Oscar Brooks.

Award to de Cordova was part of Mexico's "Cinema Week" activities. Prize for best femme performance of the year went to Irasema, Italian actress, for her role in "Stolen Paradise."

## 20th Uncertain On When It Can Show Eidophor

Despite the ambitious plans for a 73-theatre circuit of big-screen television houses announced on the Coast last week by National Theatres prez Charles P. Skouras, 20th-Fox, NT's parent company, is still uncertain on when it will be able to demonstrate its Eidophor system of color theatre TV. Since it's expected the NT houses will concentrate on Eidophor exclusively, the date when the theatre chain will be able to spring its circuit is also up in the air.

Skouras said this week that the Eidophor equipment has not yet been brought over from the U. of Zurich, Switzerland, where it's being developed jointly by university and 20th engineers. He said 20th hopes to demonstrate the system sometime in early January. Company, he added, may decide to stage the demonstration at some site other than the Broadway Roxy, where it was originally reported the showing would be held. Industrial models, the 20th exec declared, are in their final stages of design now.

NT prexy Skouras, reiterating the contention long held by him and his brother, 20th prez Spyros Skouras, that theatre TV could provide a lucrative new business for exhibitors, outlined detailed plans for the circuit it's planned to set up on the Coast. In addition to perfection of the Eidophor, of course, the company also must obtain permission from the National Production Authority to manufacture the equipment in this country.

## Dec. 22 Deadline on NPA Materials Applications

Washington, Dec. 11.

Manufacturers of motion picture and photographic equipment should return their applications for controlled materials during the second quarter of 1952 by Dec. 22, it has just been announced by Nathan D. Golden, director of the motion picture-photographic products division of National Production Authority. The applications were put into the mail over the past weekend.

Golden emphasized that failure to submit applications would result in delays in obtaining allotments of controlled materials.

## Europe to N. Y.

Dawn Addams  
Ludwig Bemelmans  
S. P. Eagle  
Roger Furse  
Hayes Goetz  
Paul Gregory  
Brigitte Horney  
Glynis Johns  
Burt Lancaster  
Peter Lawford  
Canada Lee  
Arthur Lesser  
Bela Lugosi  
Alicia Markova  
Patricia Morison  
Bill Roach  
George Skouras  
Raymond Gram Swing  
Ray Ventura  
George Weltner

## N. Y. to L. A.

Fred Allen  
Sid Blumenstock  
Irving Brecher  
Gloria DeHaven  
Jack Dunning  
Myron Eichler  
Mel Ferrer  
William Holden  
Abe Lastfogel  
Jerry D. Lewis  
Brenda Marshall  
William Perlberg  
Lawrence Phillips  
Jerry Pickman  
Max Richard  
George Seaton  
Al Shenberg  
Ezra Stone  
Major Albert Warner  
Max Weinberg

Some of the film trade's experts on television are complaining that joint-industry meetings on TV are being attended by non-hepsters who require time-consuming back-grounding on the medium before any decisions can be considered at the conclaves.

Beef is that too often the meetings are devoted to conversation whereas at this time, in view of the pressing importance of TV, reps of the various companies and trade associations should be constantly aware of day-to-day developments. In that way they immediately could get down to policy-making.

All film companies and exhibit outfits have personnel equipped with sufficient knowledge of TV. However, in some cases where the experts are unable to attend meetings, alternates insufficiently back-grounded sit in.

Comments on what were felt in some quarters as needless delays were heard following a joint industry conclave at the Motion Picture Assn. of America's N. Y. offices last Friday (7). Although this was attended mainly by the industry's veteran TV observers, some participants felt too much of the meet was given to repetitious talk.

In any event, reps of the various outfits in attendance considered an appeal from the National Production Authority's order banning color TV from theatres, as well as home telecasting. It was decided to refer the matter to a joint committee which will consider the legalistics involved.

Also taken up at length was the unified industry's presentation to the Federal Communications Commission on special TV channels, set for Feb. 25. This was discussed in broad terms with James L. Fly, MPAA counsel, acting as chairman.

## Yank Who Went Tahiti Slated for Golden Pic

Hollywood, Dec. 11.

Mickey Golden, music publisher, acquired screen rights to the life story of Eddie Lund, American pianist, who went to Tahiti 20 years ago and has since made a career for himself as a nitery pianist during the week and a church organist on Sundays.

Golden will put together a package deal for a musical film, including Tahitian tunes written by Lund, whose activities form a part of the James Michener book, "Return to Paradise."

## L. A. to N. Y.

Judith Anderson  
Irvin Atkins  
Binnie Barnes  
Anne Bauchens  
Herbert Berghof  
Audrey Christie  
Kirk Douglas  
Richard Goldstone  
Milton Grossman  
John Guedel  
Kim Hunter  
Sol Hurok  
Gene Kelly  
Frank King  
Herman King  
Art Linkletter  
Kenneth MacKenna  
Harry Maizlish  
Tyronne Power  
Natalie Shafer  
George T. Shupert  
Walter Slezak  
John Sutherland  
Robert Taylor  
Loretta Young



# ALLIED, TOA BID FOR SPOTLIGHT

## Big Ballot Volume Slows Voting Count In RKO Theatres Stockholders Fight

Counting of ballots in the RKO Theatres proxy fight yesterday (Tues.) took on all the aspects of a marathon. Tally began last Thursday (6) morning with the proxies in alphabetical order, and up to Monday (10) night had proceeded only to the "C's."

As a result, the stockholders meeting that began on Thursday was once more recessed yesterday to allow the count to continue. New convening date was set for next Tuesday (18), by which time it is hoped the tabulation will be completed.

Slowness of the count is said not to be caused by any disagreement over validity of proxies, since all disputed ones are put aside. Rather, it is a mere matter of physical tallying and checking of the ballots for signatures and to make sure the stockholders are qualified.

Likewise slowing things is sheer volume. While there are only about 15,000 stockholders in all, there are about 25,000 proxies. Some people are said to have voted as many as eight times. That's perfectly legal, but only the proxy with the latest date counts, so every one must be checked to make sure there's not a later ballot.

Official election inspectors, plus three "watchers" for each of the two competing slates, have been working in Dover, Del., three shifts daily—from about 9 a. m. to 1 p. m., 2 p. m. to 6 p. m., and 7 p. m. to about 11:30 p. m. They also worked two shifts Saturday and Sunday in their effort to speed up the count.

In their hands is determination  
(Continued on page 15)

## Wouk to Discuss 'Caine' With Navy At January Meet

Herman Wouk, author of "The Caine Mutiny," expects to discuss the film treatment of his bestselling novel with Navy officials some time in January. Now in New York to attend rehearsals of "Modern Primitive," his new play which Otto Preminger will present and direct, Wouk reported that Stanley Roberts, his film collaborator, is now readying a final screen version.

Wouk said that so far the Navy had made no specific recommendations and, contrary to reports, had never suggested that he change the leading character to a reserve officer. In the film treatment the captain remains a regular Navy officer.

Author believes that the Navy might have some reservations on the title, since there has never been a mutiny in the U. S. Navy. Even on this matter, however, there hasn't been an official communication from the Navy Department. Question of the title and other details will be discussed  
(Continued on page 15)

## Little Opposition To Reelected RKO Pix Bd.

First annual meeting of RKO Pictures stockholders last week in Dover, Del., produced only a meaningless amount of opposition to the management-nominated slate of directors up for reelection. Total of 73% of the outstanding shares were represented at the session, with negative votes showing up on only a scattered few proxies.

As anticipated, the meeting was the direct opposite of the RKO Theatres conclave in the same city at which management and a stockholders group were at odds on election of board members (see separate story).

Reelected by the film outfit for another year's term was the five-man directorate comprising Howard Hughes, Noah Dietrich, Ned E. Depinet, J. Miller Walker and Francis J. O'Hara, Jr.

## Sues WB, Wald for 250G, Charging Piracy of Story

Los Angeles, Dec. 11.

Franklin Coen, writer, filed a \$250,000 piracy suit against Warner Bros. and Gerry Wald, involving the picture, "Storm Warning," co-starring Ginger Rogers and Steve Cochran.

Plaintiff declares his story was rejected by Warners about five years ago and later appeared on the screen as "Warning."

## D. of J. 'Concerned' Over Jay Emanuel Bid to RKO Board

Dept. of Justice has expressed itself as "concerned" over nomination of Jay Emanuel for a post on the RKO Theatres board. Basis of the Washington concern is that the Philly theatre owner and publisher is also on the board of Trans-Lux. Latter has houses in some of the same areas as RKO.

Justice Dept.' feelings in the matter were expressed in a letter last week from Philip Marcus, of the anti-trust staff, to Isidore J. Kresel, counsel for the David J. Greene committee of dissident stockholders, which is trying to unseat what it claims are Howard Hughes appointees to the board. Emanuel is a Greene candidate.

Despite the D. of J. "concern," it has taken no public action regarding Emanuel's nomination, nor is any indicated. The Marcus opinion  
(Continued on page 20)

## Seaton Back to Coast

George Seaton, in New York for the past week, planes out tomorrow (Thur.). He was preceded back to the Coast on Sunday (9) by his producing partner, William Perlberg.

Pair were east for sneaks of "Anything Can Happen" and "Aaron Slick from Punkin Crick," which they just completed for Paramount, and for huddles with Par h.o. execs on those and on "Somebody Loves Me," which is now being scored.

## 'PROGRESS' PUSH BY EXHIB ORGS

Allied States Assn. and Theatre Owners of America appear well underway with their most spirited and sustained bids for industry attention in years. They're out to impress exhibs with the idea of unity and progress via organization membership.

This is pointed up by the fact that virtually every field meeting of theatreowners is attended by toppers of either Allied or TOA or both, delivering addresses designed for the entire industry's ears and not only the immediate audience.

Every meeting of an Allied unit hears a talk by board chairman Abram F. Myers or president True-man Rembusch, or both. TOA's national headquarters is repped by prexy Mitchell Wolfson, exec director Gael Sullivan, exec committee chairman S. H. Fabian or counsel Herman Levy at the local sessions.

Although there has been no end to the rivalry between the two outfits, actually they're both pursuing the same objectives although there are differences on details.

### Want Arbitration

Both claim to want an all-industry system of arbitration. Fabian last week asserted that Allied was trying to set up such a system in meetings with distribs from which TOA would be excluded. He accused Allied of a non-cooperative attitude which could kill all chances for arbitration. Myers im-

(Continued on page 20)

## 23 Producers Require Plenty Handling, So 20th Adds Brown as M.E.

Hollywood, Dec. 11.  
Plethora of producers at 20th-Fox was principally responsible for appointment this week of David Brown as managing editor of the story department. There are now 23 producers on the lot, and presenting potential story material to them and discussing it requires plenty of manpower.

Brown's post is a new one. He'll work under story editor Julian Johnson. Activities of James B. Fisher and Coles Trapnell as associate story eds are not affected. Brown, who recently resigned from Cosmopolitan mag, was formerly managing editor of Liberty. He was also a newspaper exec and literary scout.

## Freeman, Roach See Upped Quality, No 'B' Pix in Industry Future; TV Forecast as New Cradle of Talent

### It's a Long Day

How far can science-fiction go?

Twentieth Fox recently made "The Day the Earth Stood Still." Now Columbia is going a step farther. It registered with the Motion Picture Assn. of America title bureau last week "The Day the Earth Turned Backward."

## 20th Stretching Budgets for 'Top' Product Chiefly

Hollywood, Dec. 11.  
Top executives of 20th-Fox opened a week of conferences here yesterday to map production, advertising and sales policies for 1952. Trend of the conclaves is toward higher budgets, more elaborate productions and increased exploitation efforts. Prominent in the huddles are Spyros Skouras, prexy; Al Lichtman, chief of sales and distribution, and Charles Einfeld, v.p. in charge of advertising-publicity, in from N. Y. to confer with Darryl F. Zanuck and Joseph M. Schenck. "Our aim," Zanuck declared, "is to film subjects which will prove a lure to millions of theatre patrons who desire the motion picture, and no other source, as their medium of entertainment." He added that advertising and exploitation budgets would be increased and pointed  
(Continued on page 20)

## Weltner Back From O.O.

George Weltner, prez of Paramount International Films, returned to New York, Monday (10), on the Queen Elizabeth after a six-week continental survey.

James E. Perkins, chairman and managing director of Par's operations in Britai Northern Ireland, Elre, Gibraltar and Malta, accompanied Weltner on the Elizabeth to make a periodic homeoffice report.

Hollywood, Dec. 11.  
Formula pictures are on their way out of the major film lots. This prediction comes from two authoritative sources — Y. Frank Freeman, chief executive of Paramount Studios, and Hal Roach, veteran of 40 years in show business, currently producing television films on his own lot.

Freeman pronounced the death knell of the low-cost B production as guest speaker at the Panhandle Dinner of the Screen Publicists Guild. He predicted fewer theatres in the future and fewer but better pictures, with the film industry better off than it is today.

In support of production for mass entertainment, Freeman referred to such pictures as "Going My Way," with a gross of \$10,500,000, "Bells of St. Mary's," with \$11,500,000, and "Samson and Delilah," with probable worldwide returns of \$17,500,000, and declared that "Quo Vadis" would go far beyond that. As other samples of mass entertainment he mentioned "An American in Paris," "Great Caruso" and the Martin-Lewis films released by Paramount.

Hollywood and TV Co-op  
Hal Roach, in an interview, predicted that motion pictures and television are destined to complement each other, with the major studios dropping B pictures in favor of telepic programs, and 75% of the future film stars coming from the TV field.

Vaudeville, he said, once served as a stepping stone for many legit stars, and TV will function in the same way for motion pictures. Motion picture studios, he declared, are learning that B product  
(Continued on page 18)

## \$2.40 Roadshow Top On 'Hoffmann,' 'River' Resisted in Hinterlands

Two pix playing on a roadshow policy at \$2.40 top have been experiencing difficulty getting that price in the hinterlands. They are "Tales of Hoffmann," British-made Sir Alexander Korda production, which is being distributed by Lopert, and "The River," Ken McDeldowney's production for United Artists release.

Exhibs who have played the pix and advance men working on them have been recommending to home-offices that policy be changed to grind at \$1.25 or \$1.50 top. They feel that resistance to the bigger price is too great and better b.o. could be had by cutting the tap and making the films more easily available by continuous runs.

While \$2.40 seats have been very slow to sell, the \$1.80 sections are reported going pretty well. In most situations, patrons have a choice of \$1.20, \$1.80 and \$2.40 tix and tend to the middle bracket.

Grosses on the road for both "Hoffmann" and "River" have been disappointing in some engagements as compared with successful runs in New York. Mail Stem public is said to be much less price-conscious.

## Selznick in RKO Release for 'Gypsy'

David O. Selznick has concluded a deal with RKO Pictures for the release of "Gypsy Blood." Technicolor film starring Jennifer Jones. RKO has received the United States, Canadian and Latin American rights.

Film was made in England and written and produced by Michael Powell and Emeric Pressburger in collaboration with Selznick. It is the second of two pictures cooperatively produced by Alexander Korda's London Films and Selznick Enterprises, the first being "The Third Man."

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## Death of a Salesman

**Fredric March stars in fine adaptation of stage hit. Needs strong selling because of somber theme, but reviews, word-of-mouth should build it.**

Columbia release of Stanley Kramer production (George Glass, associate). Stars Fredric March, features Mildred Dunnock, Kevin McCarthy, Cameron Mitchell, Howard Smith, Royal Beal, Don Keffer, Jesse White, Claire Carleton, David Alpert. Directed by Laslo Benedek. Screenplay, Stanley Roberts, based on play by Arthur Miller; camera, Frank P. Planer; editor, William Lyon; music, Alex North; musical director, Morris Stoloff. Previewed in N. Y., Dec. 5, '51. Running time, 115 mins.

Willy Loman.....	Fredric March
Linda Loman.....	Mildred Dunnock
Biff.....	Kevin McCarthy
Happy.....	Cameron Mitchell
Charley.....	Howard Smith
Ben.....	Royal Beal
Bernard.....	Don Keffer
Stanley.....	Jesse White
Miss Francis.....	Claire Carleton
Edward Wagner.....	David Alpert
Miss Forsythe.....	Elizabeth Fraser
Letta.....	Patricia Walker

The vise-like grip with which "Death of a Salesman" held Broadway theatregoers for almost two years continues undiminished in Stanley Kramer's production of the film version. Arthur Miller's Pulitzer Prize-winner has been closely followed the screen adaptation and the result is a fine film with sock word-of-mouth values. Because of its tragic overtones, "Salesman" will require strong selling, but the reviews and word-of-mouth should be big factors in building it at the boxoffice. It is a must-see.

With Fredric March starred as Willy Loman, in one of the great film performances of the year, "Salesman" is now even more shattering in its emotional impact. The only discernible differences between the stage and picture versions are those governed by production conditions, though the transition was certainly made simpler because of certain basic film techniques used in the legit original.

"Salesman" is not for the squeamish, nor the escapists. It represents life's frustrations, the doom that the author suggests is stalking the average man while awaiting the time when all his illusions will come crashing down about him. In this case it is the story of Willy Loman, a salesman whose life-long sense of values is governed by his desire not only to be liked, but to be well-liked.

Being well-liked is Willy's best yardstick for bigness; but in his case he only talked big. A good week for Willy in his New England territory brought him \$100 a week; only there aren't any more good weeks. He is 63—at the end of the trail. The biggest tragedy of Willy's life lies in the fact that he had also talked big to his two sons, and they, too, had been ensnared within the web of Willy's false sense of values.

"Salesman" starkly reveals how Willy's disillusionments catch up with him, his sons, his wife Linda; of how, after 34 years selling for the same house, he is finally fired, thus bringing about his complete mental collapse. During the period when his mental processes are breaking down, the film images Willy's memories of the past 20 years in illustrating how his desire for importance somehow became enmeshed in his confused dreams.

They are memories of Willy's hale-hearted spirit, his love of family and, above all, the great pride in the athletic prowess of his son Biff. But always eluding Willy were the things that made people really important, and his breakdown and ultimate death are unsparing of audience sensitivities.

March, in the part created on the New York stage by Lee Cobb, gives perhaps the greatest performance of his career. It is a particularly notable portrayal because at no time during the unreeling does it seem incredulous for March to play a character so disparate from his former romantic roles. It is a physically and mentally exhausting part that demands his presence in almost every scene, and he has set the pace for an excellent cast of supporting players.

Mildred Dunnock, in her original Broadway part, is superb as Willy's wife Linda. Kevin McCarthy, as Biff, is a film newcomer who entrenches himself strongly in the role performed on Broadway by Arthur Kennedy. Cameron Mitchell is an engaging "Happy" Loman, the other brother, which he played

Other outstanding performances are by Howard Smith, as Willy's friend Charley; Royal Beal, as Willy's brother Ben, who constantly returns to haunt Willy's memory, and Don Keffer, as Charley's son Bernard. Smith and Keffer also were in the Broadway show.

Laslo Benedek has done a nifty job of directing, especially in the "dissolves" bridging reality and

fantasy, where never a moment of movement is lost. It is a particularly adroit camera job, too, during these flashbacks, with the attendant mood changes achieved via imaginative lighting and camera techniques.

Running almost two hours, "Salesman" could be speeded in the early moments, and Charley's speech at Willy's grave should be cut, since it is extraneous. Otherwise, "Salesman" is a memorable if exhausting film experience.

—Kahn.

## I'll See You in My Dreams

**Nostalgic tune-film of Gus Kahn's life and lyrics. Doris Day, Danny Thomas and profitable b.o. prospects generally.**

Hollywood, Dec. 4.

Warner Bros. release of Louis F. Edelman production. Stars Doris Day, Danny Thomas, Frank Lovejoy, Patrice Wymore; features James Gleason, Mary Wickes, Julie Oshins, Jim Backus, Minna Gombell. Directed by Michael Curtiz. Written by Melville Shavelson; Jack Ross; camera, Fred McCord; editor, Owen Marks; musical direction, Ray Heindorf; musical numbers staged and directed by LeRoy Prinz. Tradeshown Dec. 4, '51. Running time, 109 mins.

Grace LeBoy Kahn.....	Doris Day
Gus Kahn.....	Danny Thomas
Walter Donaldson.....	Frank Lovejoy
Glenn Edwards.....	Patrice Wymore
James Gleason.....	James Gleason
Johnnie Martin.....	Mary Wickes
Sam Harris.....	Julie Oshins
Mrs. LeBoy.....	Jim Backus
LeRoy Kahn.....	Minna Gombell
Harry Antrim.....	Harry Antrim
Florence Ziegfeld.....	William Forrest
Eort Van Alstyne.....	Dick Simmons
Irene (6).....	Bunny Lewbel
Donald (8).....	Robert Lyden
Donald (3).....	Christy Olson
Donald (4).....	Christy Olson

The life and hit lyrics of the late Gus Kahn provide a nostalgic background for this semi-biopic on a figure who was one of the music business' top tunesmiths. Story is told with feeling, twanging at the heart as well as the ear as it entertains. Its marketable factors are good, promising profitable returns generally.

Intra-trade there may be some lifted eyebrows over the way Kahn's life comes out on the screen, but the conventional pattern is designed to appeal to the regular run of ticket buyers unfamiliar with the personal phases of the tunesmith's life and who know of him only through his catalog of some 800 published works.

Kahn died in 1941 and the Melville Shavelson-Jack Rose screenplay spans that period in his life between 1908, when he first met Grace LeBoy in Chicago and they did "I Wish I Had a Girl" together, up to 1939, when he was honored by fellow tunesmiths at a testimonial dinner in the Beverly-Wilshire Hotel. It's a life of marital and material ups and downs, sparked by the good emotional feel between Gus and Grace Kahn as projected by Danny Thomas and Doris Day, respectively, and whipped up under the directorial hand of Michael Curtiz.

Kahn song partners who get the biggest play in the tunes chosen for film use are Walter Donaldson and Isham Jones, but also mentioned are Egbert Van Alstyne, Will Rossiter, Ernie Erdman, Billy Meyers and Elmer Schoebel. Miss Day, Thomas and Patrice Wymore do excellent vocal chores on the songs that fall to them. Other than the title number and "I Wish," such Kahn lyrics are heard as "Memories," "Pretty Baby," "The One I Love Belongs to Somebody Else," "Nobody's Sweetheart," "My Buddy," "Toot Tootsie," "It Had to Be You," "Yes, Sir, That's My Baby," "Swingin' Down the Lane," "Carolina in the Morning," "Love Me or Leave Me," "Making Whoopee," "No, No, Nora," "Your Eyes Have Told Me So," "Ukelele Lady."

A song montage highlights points in the Kahn career, from his successful Chicago beginning, the jump to New York and putting words to Donaldson music for Ziegfeld, the stock crash of 1929 and the apparent loss of his ability to create word magic after parting from Grace Kahn when her drive to make him successful became too much, the struggling days in Hollywood that only brightened when Grace came back into his life, climaxing with the 1939 honor. Script lays considerable stress on Grace LeBoy Kahn's part in his career.

Thomas is making another bid for general acceptance by the film public and this venture may turn the trick for him. The Kahn character is one that gives him a chance to sock over that warmth and heart that is even a part of his nitery and video clowning. Miss Day is likeable as Mrs. Kahn, supplies a good marquee name and a vocal lift to her songs.

Frank Lovejoy performs the Donaldson character with smooth skill. Miss Wymore is an entirely fictional character in the setup, be-

## The Galloping Major

"The Galloping Major," British import which opens at the Trans-Lux 60th St. Theatre, N. Y., Saturday (15), was reviewed from London in the May 16, 1951 issue of VARIETY. Myro, observed that Monja Danischewsky and Henry Cornelius have made a modest picture which abounds in laugh-provoking situations, being packed with delightful directorial touches.

Myro, opined that "Major" may not reach the same class as "Tight Little Island," an earlier Danischewsky-Cornelius production, "but should click nicely despite the absence of marquee names." Plot relates the adventures of a retired major in organizing a syndicate to buy a racehorse. Souvaine Selective Pictures is distributing in the U. S.

ing shown as the Ziegfeld star who introduced "Love Me Or Leave Me" and "Carolina in the Morning," and also made an abortive romance pitch at Kahn. She pleases, James Gleason, as publisher Fred Townsend; Mary Wickes, family cook; Julie Oshins, Jim Backus, as Sam Harris; Minna Gombell and Harry Antrim, the parents of Grace; and several uncredited players, including Trudy Marshall, give the picture excellent backing. The Louis F. Edelman production supervision is calculated for audience appeal and these aims are expertly carried out by the technical assists from Ted McCord's camera, Ray Reinhold's musical direction and the staging and direction of musical numbers by LeRoy Prinz.

Brog.

## I'll Never Forget You

(COLOR)

**Weak remake of "Berkeley Square" with Tyrone Power, Ann Blyth.**

20th-Fox release of Sol C. Siegel production. Stars Tyrone Power, Ann Blyth, Michael Rennie; features Dennis Price, Beatrice Campbell, Kathleen Byron, Raymond Huntley, Irene Browne. Directed by Michael Curtiz. Screenplay, Donald MacDougall, from play by John L. Balderston; camera (Technicolor), Georges Perinal; editor, Alan Obolson; music, William Alwyn. At Roky, N. Y., Dec. 7, '51. Running time, 89 mins.

Peter Standish.....Tyrone Power  
Helen.....Ann Blyth  
Forsyth.....Michael Rennie  
Tom Pettigrew.....Dennis Price  
Kate Pettigrew.....Beatrice Campbell  
Duchess of Devonshire.....Kathleen Byron  
Mr. Throgmole.....Raymond Huntley  
Lady Anne Pettigrew.....Irene Browne

The charm and sensitivity inherent in the 1933 Jesse L. Lasky production of "Berkeley Square" are notably absent in 20th-Fox's remake, now captioned "I'll Never Forget You." Tyrone Power is playing the part originally done by Leslie Howard, and Ann Blyth has the Heather Angel role, but they are unable to contribute much to relieve the film's involvements, nor the b.o.

"Never Forget," partially Technicolor, is the story, in its modern form, of a 20th century scientist who tires of his existence in an up-and-atom modern day and becomes transplanted, as his own ancestor, back to an 18th century England. His scientific background serves him in good stead as he is able to predict with absolute certainty the results of science's pursuit of the future.

But instead of getting the 18th century equivalent of the Nobel Prize for discovering, in advance, Thomas A. Edison, Robert Fulton and maybe 20th Century-Fox, he is held to be no more than an electronic lunatic who ought to be put away before he discovers television. He realizes that he is better off wearing herring-bone tweeds instead of lacey cuffs, but, alas, the young scientist has fallen in love, tragically, with Miss Blyth. He achieves happiness only when he discovers her counterpart in his return to the 20th century.

All of this is done heavy-handedly, and none of the original humor emerges. The Leslie Howard version will be recalled as the story of an American who succumbs to 18th century charm and so transports himself there to startle the British gentry with his amazing predictions.

Power gives a monotonous performance that isn't aided any by an unmanageable script. Miss Blyth holds her own, while the presence of Michael Rennie points up the science-fiction trend that seems to have influenced 20th-Fox. It is Rennie who plays the robot-manipulating man - from - another planet in 20th's "The Day the Earth Stood Still," only this time he is a modern-day British scientist.

The Technicolor trappings - in what seems like over-exposed film stock - are applicable to the 18th century unfolding, while the mod-

ern story is told in black-and-white. Made in England, the pic, outside of the two principals, has an exclusively British cast, namely Dennis Price, Raymond Huntley, Irene Browne and Beatrice Campbell, in addition to Rennie. The direction by Roy Baker has kept the performances on a one-note level, and the production supervision is not in keeping with 20th's usual Hollywood performance.

Kahn.

## The Girl on the Bridge

**Subject too downbeat for general trade; for lower-bracket bookings.**

Hollywood, Dec. 5.

20th-Fox release of Hugo Haas production. Stars Hugo Haas, Beverly Michaels, Robert Dane, Tony Jochim, Johnny Close, Darr Smith. Directed by Haas. Original story-screenplay, Hugo Haas, Arnold Phillips; camera, Paul Ivano; music, Harold Sydnor. Tradeshown Dec. 5, '51. Running time, 76 mins.

David.....	Hugo Haas
Clara.....	Beverly Michaels
Mario.....	Robert Dane
Mr. Cooper.....	Tony Jochim
Harry.....	Johnny Close
Councilman.....	Darr Smith

Story of the older man who marries the unwed mother to give her and her child protection unfolds dramatically in this Hugo Haas indie. Subject matter, however, although treated sympathetically, isn't calculated to intrigue the general spectator, and film will find the going rough.

Haas produced, co-authored, directed and starred in film, which carries a fatalistic note. As an aging European who operates a small jewelry shop near a bridge in a California city, he talks a girl he meets on the bridge out of suicide and she comes to his establishment next day to thank him. With her is her six-month-old baby, whom he cottons to immediately. The girl is unmarried, he learns, and when she has no one with whom to leave the infant while she works, the jeweler begs to care for the child.

Ultimately, she moves in as his housekeeper, they're married and the father of the child makes an appearance. Latter's cousin tries to blackmail the jeweler, and Haas kills him in self-defense. Story ends with Haas himself committing suicide from the same bridge on which he had saved his wife-to-be from committing the same.

Certain emotional impact is achieved at times, but technique is too Continental for any but the most serious audience. Haas, who also turned out "Pickup" for Columbia release earlier as another one-man show, handled his quadruple assignment with care, and again uses Beverly Michaels as his costar. Miss Michaels delivers capably, Robert Dane is briefly effective as the father of her child, and Tony Jochim also is in dramatically as Haas' friend, who knows the secret of his killing the blackmailer. Technical credits are standard.

Whit.

## Superman and the Mole Men

**Comic strip hero in first full length slanted for juve trade.**

Lippert release of Barney A. Sarecky production. Stars George Reeves, Phyllis Coates; features Jeff Corey, Walter Reed, J. Farrell MacDonald, Hal K. Dawson. Directed by Lee Sholem. Screenplay, Richard Fielding; camera, Clark Ramsey; editor, Al Joseph; special effects, Ray Mercer. At New York N. Y., starting Dec. 4, '51. Running time, 67 mins.

Kent.....George Reeves  
Lois.....Phyllis Coates  
L. Benson.....Stanley Adams  
Bill Corrigan.....Walter Reed  
Pop Shannon.....J. Farrell MacDonald  
Sheriff.....Stanley Adams  
John Craig.....Ray Walker  
Weber.....Hal K. Dawson  
Hospital Superintendent.....Frank Fletcher  
Child.....Beverly W. Burn  
Eddie.....Stephen Carr  
Doc Saunders.....Paul Burns  
Maggie.....Maggie Lee  
Jeff Reagan.....Byron Foulger  
Esther Pomfrey.....Irene Martin  
Matt.....John Phillips  
Deputy.....Phil Warren  
Intern.....John Reed  
Nurse.....Adrienne Marden  
Creatures: Billy Curtis, Jack Banbury, Jerry Marvin, Tony Baris.

Juve idol makes okay impression in full-length pic bow. Although limited in his first screen adventure to some routine superhuman" stunts, Superman should please his fans and build a following for inevitable sequels. He's sock moppet bait.

"Superman and the Mole Men" deals with a visit to earth of several creatures who inhabit the subterranean strata six miles below. They had come up through the shaft of "the world's deepest oil well" for an o.o. of the topsoil's civilization. Their visit throws the town, somewhere in the midwest, into an uproar, turning reasonable people into an unthinking, violent mob. Superman, who had come to the town in the guise of reporter Clark Kent to do a story on the deep well, uses his unusual prowess to quell the mob and appease the mole men, who

have been discovered to be radioactive.

Pic is a subtle plea for tolerance, and although it's embodied in a fantastic tale, it gets its point across. The mob is painted in all its ugly aspects and the odd critters turn out to be harmless, likeable chaps. They show what they think of the town's quick-shooting, lynch-hungry inhabitants by retreating into the oil shaft and blowing it up, thus sealing possibilities of any future exchange of visits.

In his efforts to bring peace and understanding to the community, Superman flies through the air, deflects bullets with his massive chest and stands in the way of a ray gun. George Reeves doubles as Superman and the mild, bespectacled reporter, Kent. He's effective in both roles. Phyllis Coates is a pleasant vis-a-vis, and Jeff Corey projects plenty of intolerance as the mobleader. Other cast members assist adequately in lesser parts.

Lee Sholem's direction keeps the Richard Fielding script moving at a clicko pace. Clark Ramsey's lens work is okay, as is Ray Mercer's special effects. Gros.

## Desert of Lost Men

**Standard western but not up to par in "Rocky" Lane series.**

Republic release of Harry Keller production. Stars Allan "Rocky" Lane. Directed by Harry Keller. Screenplay, M. Coates Webster; camera, John MacBurnie; editor, Harold Minter; music, Stanley Wilson. Tradeshown in N. Y., Dec. 7, '51. Running time, 54 mins.

Allan "Rocky" Lane Allan "Rocky" Lane Skeeter Davis.....Irving Bacon  
Nan Webster.....Mary Ellen Kay  
Link Rankin.....Ray Barrett  
Dr. Jim Haynes.....Ross Elliott  
Carl Landers.....Cliff Clark  
Frank.....Boyd "Red" Morgan  
Dr. Stephens.....Leo Cleary  
Bill Hackett.....Keneth MacDonald  
Evans.....Steve Pendleton

Allan "Rocky" Lane again is the limb of the law in his latest oats opera, though western thriller does not enhance his career. The formula is too pat; plot becoming entangled too many times.

The familiar plot of the missing money and Lane's attempt to wrangle his way into a gang of outlaws to trap the ringleader is done statically. Lane portrays a typical western law enforcement agent who cleans up the band of murderous robbers. Lane comely femme is Mary Ellen Kay, daughter of the much-involved medico, Irving Bacon, who has done better in other roles, seems out of place as the sheriff. Cliff Clark is excellent as the outlaw chief who actually works undercover as an honest citizen. Ross Elliott makes an okay younger physician.

John MacBurnie has done a bangup camera job while Harold Minter's editing is on a par. Harry Keller's direction is fine considering story material provided by M. Coates Webster.

Wear.

## Little Miss Devil

(Songs)

(EGYPTIAN)

Oriental Film Co. release of Farid El Atrache production. Stars Samia Gamal, Farid El Atrache. Directed by Mohammed Ragaki. Screenplay, Barakat, from story by Abou El Atrache; camera, Julio De Luca, Umberto Lanzano, Ahmed Adley; songs, Farid El Atrache, Ahmed Ramey, Mahmoud Shanawy, Joseph Badross. Tradeshown N. Y., Dec. 6, '51. Running time, 95 mins.

Agour.....Farid El Atrache  
Kahramana and Semema.....Samia Gamal  
Aleya.....Lola Sedky  
Agour's comedian friend.....Ismail Yassine  
Mimi Bebe.....Abed Salam Nabily  
Aleya's father.....Estepher Rosty  
Man of Destiny.....Zaky Abraham  
Christa Ballet

(In Arabic; English Titles)  
Chief selling point that the Egyptian-made "Little Miss Devil" has to its credit is that it stars Samia Gamal, the dancer who recently wed Texas oil heir Sheppard King. For those interested in a closer view of her physical assets the dance alone is worth the price of admission. Otherwise, the film's commercial possibilities in the U.S. are limited solely to audiences familiar with Arabic.

Best b.o. results with this import likely will be had by displaying life-size blowups of Miss Gamal's figure at the lobby entrance along with catchphrases and press clippings recalling her marriage to King. It's a film that obviously lends itself to exploitation, especially for houses specializing in freak film fare.

Story is a musical fantasy with Abbott-Costello overtones. A singer (Farid El Atrache) has a fancy for a dancer (Lola Sedky) but she scorns his attentions in favor of the wealthier Abed Salam Nabily. In a fit of despondency, Miss Gamal appears before him as a spirit out of a lamp. She essays a dual role—that of a djinn's daughter as well as a dancer. Needless to say she eventually causes him to lose interest in Miss Sedky.

From a production standpoint the picture isn't too bad though (Continued on page 18)



# 'Miracle' High Court Appeal Seen Clarifying N.Y.'s 'Vague' Censor Law

Constitutionality of a number of issues surrounding the N. Y. State Board of Regents' ban on the Italian-made film, "The Miracle," are expected to be clarified now that American distributor Joseph Burstyn has received a greenlight for an appeal to the U. S. Supreme Court. Legal step was authorized in Albany last week by Chief Judge John T. Loughran of the Court of Appeals.

Regents revoked the license of "The Miracle" on the grounds that the picture was "sacrilegious." Its decision was upheld by the Appellate Division of the Supreme Court and finally by the Court of Appeals in a 5 to 2 decision. Sharp dissent of the State's highest tribunal prompted Burstyn to take the case to the U. S. Supreme Court.

In appealing to the Washington tribunal, Burstyn legalite Ephraim S. London declared in New York this week that he would challenge New York's censorship statute as being so vague and indefinite that it violates the due process of law amendment to the Constitution. The word "sacrilege," he said, is not defined in the statute. Moreover, there's a question of whether the ban on "sacrilege" violates the Constitutional guarantee of separation of church and state.

London also pointed out that there are some 256 different religions and "we no longer have separation of church from state when a ban on 'sacrilege' is based upon some particular religious concept." His views largely parallel the minority opinion of Judge Stanley H. Fuld, which stated in part "that one man's heresy is another's orthodoxy, one's 'sacrilege' another's consecrated belief."

Still another important constitutional point is the "freedom of expression" (Continued on page 18)

## Counter Wage Offer By Co. on Pub Staffers In District 65 Dickers

A counter wage offer is reported to have been made this week by one of the film companies in pact talks with New York pub-ad staffers affiliated with District 65, Distributive Processing and Professional Workers of America. Companies whose members are associated with District 65 include Columbia, Warner Bros., 20th-Fox, Universal and United Artists.

The nature of the offer in answer to the union's 18% hike demand was not disclosed as both unionites and company execs became extremely tight-lipped as the confabs reached the specifics stage. Another development in the gabfests includes the offer of one company to rewrite certain clauses of the proposed pact. Terms submitted by District 65 over which the company reportedly has reservations include a basic minimum crew, pension plan and union shop.

Local 230, Sign, Pictorial and Display Union, AFL, which represents the publicists at RKO Pictures, added the RKO Theatres unit to its roster last Wednesday (5). Group voted 11-2 in a National Labor Relations Board election for Local 230, which was unopposed on the ballot. Local 230 also will be unopposed when Loew's and Loew's International units vote for a bargaining agent next Wednesday (19).

## Runyon-Lindsay Play Due as WB Musical

Hollywood, Dec. 11. Warners is setting plans for a musicalized version of its 1938 comedy, "A Slight Case of Murder," and is currently looking for a librettist to revamp the story. Original play, presented on Broadway, was scripted by the late Damon Runyon and Howard Lindsay, and the WB film starred Edward G. Robinson.

Original film, produced by Sam Bischoff, included several songs, incidentally, which were clefted by M. K. Jerome, and Jack Scholl. Tunes, though, were only incidental to the story, whereas Warners wants to do a complete musical comedy in the new version.

## Blumberg Sold 700 Shares, 32,000 Options to Decca

Report to the Securities & Exchange Commission last week disclosed that Universal prez Nate J. Blumberg sold 700 shares of the company's common and 32,000 option warrants to Decca Records during October. Transaction was part of the Decca purchase which gave it a principal stock interest in U.

SEC report didn't reveal the Blumberg price, but it is understood to have been \$15 per share for the stock and \$5 for the options. Latter permit purchase of stock at \$10 per share from the company's treasury until 1956.

## Justice Dept. Asks High Ct. to Act In Dipson Trust Suit

Washington, Dec. 11. Supreme Court was asked by the Justice Department last week to take jurisdiction in the treble-damage antitrust suit brought by Dipson Theatres, of Buffalo, and to find for Dipson. The action, mainly against Paramount and Loew's, lost in both the trial court and the Circuit Court of Appeals. Antitrust division rarely takes a hand in private treble-damage suits. In this instance, however, it has stepped in because it claims the lower court decisions were contrary to the law as laid down by the Supreme Court in Paramount, et al.—the Big Five antitrust case. It says many pending treble-damage cases are affected.

In the Big Five case, said the Justice Dept., there was "a blanket condemnation of joint theatre ownership as between exhibitor defendants (two of which were Loew's and Paramount). The court in effect held that illegality was not dependent upon evidence showing, in particular instances, defendants' motives in entering upon joint ownership, the manner in which they operated their jointly owned outlets, or the effect of joint ownership in bringing about discrimination by the defendants in the distribution end of their business."

Brief continues that "in direct conflict with this decision, the court below, in the present triple-damage action, held that maintenance of a joint theatre venture was legal in the absence of a showing that a joint owner had 'conspired to do jointly' precisely what joint ownership impelled them to do—each give preference in the distribution of its films to the jointly owned theatres."

Therefore, says the Government brief, the Supreme Court should take jurisdiction and clarify its ruling as they affect this and other pending treble-damage suits.

## PIC EDITORS IN TALKS WITH NEWSREEL COS.

Motion picture film editors in the east, affiliated with the International Alliance of Theatrical Stage Employees, are in the midst of contract talks with the five newsreel companies—Warner-Pathe, Universal, Paramount, Movietone and News of the Week. Current pact expires Dec. 31.

Union is seeking a two-year pact with wage reopening privilege at the end of one-year period, wage increases, and a tightening of security clauses.

In election held Wednesday (5), the union reelected proxy Fred Ahrens, secretary Robert Dworsky, treasurer Lawrence Sherman and business agent Charles Wolfe. Fred Jacobs was named v.p.

Up Cleve. Theatre Pay

Cleveland, Dec. 11. Contracts inked last week by AFL motion picture operators and stagehands unions will hike their wages from \$6 to \$10 a week in four local theatre chains—Loew's, RKO, Warner Bros. and two Schefel-Burger houses.

H. Allen Smith  
has a humorous piece on the  
*Biography of a Word*  
(Yes, you guessed it—'Rhubarb')

an amusing feature in the  
upcoming  
46th Anniversary Number  
of  
**VARIETY**

## Record Bally Com For U Pix in '52

Hollywood, Dec. 11. Hypoed promotion campaign set by Universal for 1952 includes the sending of more personalities on tour and the increased use of video for local plugs. Company execs now in a studio huddle were told that the company will embark on the greatest promotional effort in its history and that the effort will be backed by an increased advertising budget.

Plans for the enlarged promotional hoopla were outlined by David A. Lipton, pub-ad chief, at the second day's session of the conclave. Promotion chief also announced increase in national magazine, trade paper and Sunday newspaper advertising, saturation preems backed by personal appearances, and extension of promotional aid to smaller situations.

Universal has skedded 12 features, six in Technicolor, for release during the first four months of 1952. Announcement was made by Alfred E. Daff, global sales top-per, and Charles J. Feldman, domestic sales chief, at the opening day's session yesterday (Mon.).

Sales execs' statement noted that company had made progress during the year, and new films on the release schedule were seen as furthering this progress. Opening gabfests centered on sales and distrib problems.

## 'Country' Due for U.S. Jan. 23 Among Flock Of New Picture Imports

"Cry, the Beloved Country" will have its U. S. preem at the Bijou, N. Y., Jan. 23. It will play on two-a-day, reserved-seat policy.

Loport Films is handling American distribution of the pic, which was produced in South Africa by Zoltan Korda under the banner of his brother, British-producer Sir Alexander Korda. Film is based on the bestselling novel by Alan Paton, who gets associate producer credit.

Canada Lee is starred, with Charles Carson, Sidney Poitier and Joyce Carey featured. "Cry" will follow reissue of "Henry V" (Rank-UA), which opens at the Bijou for Christmas. House is now closed following its long run of "Tales of Hoffmann."

Meantime, a flock of other imports are due for preems within the next few weeks. Snader Productions has "Angel With a Trumpet," Korda production, moving into the 68th St. Playhouse, N. Y., Dec. 20; its "Wonder Boy," with Bobby Henrey, opening Dec. 25 at the 55th St. Playhouse, N. Y., and the same distrib's David Niven starrer, "Bonnie Prince Charlie," bowing at the Kenmore, Boston, Dec. 25, with the N. Y. preem to follow Jan. 15 at the Trans-Lux 60th St. Theatre.

Brandon Films' French-made "Passion for Life" debuts at the Cinema 58, N. Y., Dec. 20. Among other incoming art pix are "The White Hell of Pitz Palu" and an Italian-made version of Victor Hugo's "Les Misérables." Both films have English dialog and are being distributed by Lux Film. Classic Pictures has acquired U.S. distribution rights to Marcel Pagnol's "Le Rosier de Madame Husson." It will be released in America as "The Prize."

# Lippert, Mutual Would Fill Distrib Void Caused by Film Classics, EL Fadeout

## Local H-63 Wins Hikes Up to \$9.50 at Par H.O.

Homeoffice employees union Local H-63, International Alliance of Theatrical Stage Employees, this week concluded a new pact for white collarites of Paramount Pictures. Sixteen-month accord calls for a \$3.50 to \$9.50 wage hike, a union shop, use of American Arbitration Assn. in all disputes, and automatic increases based on cost-of-living index. Reason for 16-month period was to have pact expire at the same time as the one already signed with Paramount International.

H-63 today (12) opens negotiations for office workers at RKO Pictures.

## W-T-Sun Editor Defends Rap Vs. Amus. in GI Sluff

Number of free tickets for servicemen to picture theatres, radio and television shows, and sports events has increased considerably since the publication last week in the N. Y. World-Telegram & Sun of a series of articles berating the amusement industry for its neglect of visiting GIs, according to Lee B. Wood, the paper's exec editor.

Wood's statement was made in reply to an indignant letter sent to the newspaper by the Independent Theatre Owners of America. Letter, addressed to publisher Roy Howard, condemned stories which appeared on Dec. 3 and 4 as "unfair," "insulting" and "absolutely incorrect."

Articles, written by Carol Taylor and Allan Keller, charged that film theatres, particularly in the Broadway sector, along with other elements of the amusement industry, give servicemen a "shabby welcome" and "do not think the members of the Armed Forces rate any ticket privileges for being international cops."

Theatreowners unit, in the letter signed by Max A. Cohen, exec. vp., charges the World-Telly with misrepresentation and points out that "the Broadway theatres of this assn. are presently giving out free passes to servicemen through the Inter-Servicemen Ticket Committee at the rate of 2,500 per week, which has been funneling them to the Army, Navy, Air Force, Marines and Coast Guard. Arrangements, completely satisfactory to the Armed Forces, were made by Harry Brandt, president of the assn., with Lt. Gen. Crittenger and Lt. Col. Kendall."

Cohen's letter terms the newspaper's articles as "insulting in (Continued on page 20)

## KIEPURA-EGGERTH ASK 34G ON FILM BREACH

Cinoper, Inc., failed to carry out provisions of 1947 agreement calling for it to make two pictures in Rome, singer Jan Kiepura and his actress-wife, Marta Eggerth, charge in a \$34,000 suit filed in N. Y. Supreme Court. Besides Cinopera, Columbia Pictures International Corp. is also a defendant. Gist of the Kiepuras' complaint is that Cinopera allegedly short-changed them on their living expenses in Rome and reneged on a \$5,000 advance for the second film. Under a deal assertedly entered into in April, 1947, the couple were to star in an English-language film, "Eternal Lady," to be made in Rome that year.

Agreement called for them to get 12% of the film's revenue, the Kiepuras claim, plus 29,692,000 lire for expenses while in Rome. An option arrangement, it's said, was to hand the duo \$5,000 at the start of the second pic, plus another \$5,000 60 days later. Suit admits that 8,000,000 lire was paid for expenses, but contends that the balance, equivalent to \$29,000, is still due. Moreover, the second \$5,000 allegedly was never paid.

Vacuum created in the industry's distribution system by the expiration of Film Classics and Eagle Lion during the past couple years will soon be filled, if two current distrib operations follow through as planned. Aiming to fill the gap as quickly as possible are Robert L. Lippert and the new Mutual Productions Corp. set up by Hal E. Chester, Moe Kerman and Jack Dietz.

Lippert is also likely to give some lively competition to United Artists, if his plans jell. And both Lippert and Mutual should be fighting for the same playing time that Monogram is now grabbing.

Lippert may also well snare indie product that might otherwise go to UA, or even to Monogram's bigger-budgeted sister, Allied Artists. Mutual will undoubtedly grab off some indie producers who might go to Mono or AA, since both Chester and Dietz alumni of that lot.

While Mutual is frankly making no pretense to the UA level, that's not true of Lippert. In his recent decision to give up his own production of minor-budgeters, is a resolve to have made, for his own distribution, pix capable of earning "A" playing time.

It was with that in mind that he recently made his deal with Carl Foreman, former partner in the Stanley Kramer unit. He's seeking a group of other young, talented producers, or preferably producer-writer-director combinations, to turn out for his distribution setup a dozen or more pix a year.

**300G Lippert Budgets**  
There will be a budgetary ceiling of \$300,000, but that's no stymie to top playing time with the type of production Lippert has in mind. It merely takes the emphasis off star values and puts it on story (Continued on page 18)

## Appeals Ct. Upholds Denial to Disney Of Bunin 'Alice' Curb

Walt Disney's battle to secure an injunction against distribution of Souvaine Selective Pictures' "Alice in Wonderland" hit another setback last week when the U. S. Circuit Court of Appeals upheld the lower court's refusal to grant a restraining order. Disney's contention that his version of "Alice" had acquired a "secondary meaning" was disregarded by the three-judge appeal tribunal, which ruled there was nothing in the record to justify such a finding.

In moving for an injunction last July to restrain the release of Souvaine's Lou Bunin production of "Alice," Disney claimed simultaneous exhibition of two pictures with identical titles would lead to confusion in the public's mind. At that time Federal Judge Alexander Holtzoff denied the application with the observation that "anyone has a legal right to make a picture based upon the Lewis Carroll book."

Whether the Disney organization will take the case to the U. S. Supreme Court is uncertain inasmuch as proxy Roy Disney is in Europe. Reportedly, a decision one way or another won't be made until his return Friday (14). Meantime, trade observers feel the matter is now a moot one since Souvaine's "Alice" has already played out what situations it could get.

## 'Cleo' ('46) Reissue Keyed To Oliviers' B'way Legit

Taking advantage of the publicity engendered by the forthcoming Broadway legit engagement of Sir Laurence Olivier and Vivien Leigh in Shaw's "Caesar and Cleopatra" and Shakespeare's "Antony and Cleopatra," the Trans-Lux theatre interests have booked the film version of the former at the 72d St. Trans-Lux, N. Y., starting Friday (14).

Film, British-made Gabriel Pascal production, was released in August, 1946, by United Artists and starred Miss Leigh and Claude Rains. Original production in Technicolor reportedly cost \$6,000,000 to make. Pic is now the property of Favorite Films.

Oliviers, presented by Gilbert Miller in association with Olivier, open at the Ziegfeld Dec. 19.

## Fresh Fare Fails to Bolster L. A.;

### 'Bayonets' Trim \$31,000, 'Lady Pays'

### Thin 19G, 'Vadis' Sockeroo 40G, 2d

Los Angeles, Dec. 11.

First-run biz remains very spotty this round, with Xmas shopping in full swing and newcomers mostly mild. Best of five new bills is "Fixed Bayonets," which is shaping neat \$31,000 in four theatres. Combo of "Lady Pays Off" and "Cave of Outlaws" is thin \$19,000 in two houses, while "Raging Tide" looms dull \$16,000 in three spots.

"Submarine Command" is only light \$15,000 in two sites while "Ft. Defiance" looks dull \$9,000 or less in three.

"Quo Vadis" dominates the holdovers by a wide margin. It will be socko \$40,000 or near in second round, two locations. 'Biz is building slightly in the small Four Star, topping first week with nearly \$14,000. Other holdovers continue to slip.

#### Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-\$1.10) — "Fixed Bayonets" (20th) and "Girl on Bridge" (20th). Neat \$31,000. Last week, "FBI Girl" (Lip) and "Longhorn" (Mono), \$24,700.

Hollywood, Downtown, Wilmette (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Raging Tide" (U). Dull \$16,000. Last week, "Bright Victory" (U). Only \$15,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 80-\$1.50) — "American in Paris" (M-G) (5th wk-4 days). Okay \$13,000. Last week, big \$22,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1) — "Lady Pays Off" (U) and "Cave of Outlaws" (U). Thin \$19,000. Last week, "Blue Veil" (RKO) and "Whip Hand" (RKO) (3d wk), \$15,300.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 80) — "Submarine Command" (Par) and "Skippalong Rosenbloom" (UA) (L.A. Par only). Light \$15,000. Last week, "Worlds Collide" (Par) and "Cage of Gold" (U) (2d wk), (at L.A. Par), \$6,300. Hollywood Par, "Place in Sun" (Par) (4th wk), \$3,700.

Hawaii (1,106; 60-85) — "Worlds Collide" (Par) (3d wk). Mild \$3,000. Last week, \$4,700.

Ritz, Vogue, Globe (FWC) (1,370; 885; 782; 70-\$1.10) — "Fort Defiance" (UA) and "Obsessed" (UA). Only \$9,000 or less. Last week, Ritz and Vogue, "Golden Girl" (20th) and "St. Benny the Dip" (UA) (m.o.), \$4,300.

United Artists, Four Star (UA) (2,100; 900; 90-\$2.40) — "Quo Vadis" (M-G) (2d wk). Socko \$40,000 or near. Last week, smash \$46,000 (record \$34,000 at UA).

Fine Arts (FWC) (677; \$1.20-\$2.40) — "River" (8th wk) (UA). Slow \$2,300. Last week, \$2,600.

Beverly Hills (WB) (1,612; 80-\$1.50) — "Streetcar" (WB) (12th wk). Neat \$5,500. Last week, \$5,700.

Wilshire (FWC) (2,296; 80-\$1.50) — "Detective Story" (Par) (7th wk). Oke \$5,300. Last week, \$6,500.

### Pitt Spotty; 'Bayonets'

### Hep \$7,000, 'Well' NSG

### 10G, 'Vadis' \$24,000, 3d

Pittsburgh, Dec. 11.

"Quo Vadis" continues to set downtown pace here and still riding high in its third week at the Penn. "Fixed Bayonets" looms fine at the Harris but "Girl on Bridge" at Fulton shapes slow.

#### Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Girl on Bridge" (20th). Not much more than \$4,500, slow. Last week, "Flight to Mars" (Mono) and "Highwayman" (Mono), \$4,500 in 6 days.

Harris (Harris) (2,200; 50-85) — "Fixed Bayonets" (20th). War stuff apparently still has a following. Fine \$7,000. Last week, "Thunder in Hill" (U), \$6,000.

Penn (Loew's) (3,300; 65-\$1.25) — "Quo Vadis" (M-G) (3d wk). Still in big money at around \$24,000. Last week, socko \$32,500. May stick until "Texas Carnival" (M-G) comes in Xmas Day.

Stanley (WB) (3,800; 50-85) — "The Well" (UA). Good campaign and fine notices but they're not buying. Slow \$10,000. Last week, "Detective Story" (Par), \$13,500.

Warner (WB) (2,000; 50-85) — "Blue Veil" (RKO) (3d wk). Latest h.o. limited to 4 days with rousing \$4,500 likely. Last week, \$8,500.

### Broadway Grosses

Estimated Total Gross  
This Week ..... \$512,200  
(Based on 19 theatres)  
Last Year ..... \$423,000  
(Based on 19 theatres)

## '2 Tickets' Tasty \$11,000 in Indpls.

Indianapolis, Dec. 11.

Christmas buying plus a steady down pour Saturday, is sloughing biz at most first-runs here this stanza. But "Two Tickets To Broadway" at the Indiana, shapes nice to lead town. "Callaway Went Thataway" at Loew's, and "Submarine Command" at Circle, are slow. "Harlem Globetrotters" is getting a nice play at Lyric.

#### Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-70) — "Submarine Command" (Par) and "Corky Hasoline Alley" (Col). Tepid \$7,500. Last week, "Blue Veil" (RKO) and "Tahiti Honey" (Indie), dandy \$11,000.

Indiana (C-D) (3,200; 50-70) — "Two Tickets Broadway" (RKO) and "Her First Romance" (Col). Nifty \$11,000. Last week, "Detective Story" (Par), mild \$9,500.

Loew's (Loew's) (2,427; 50-70) — "Callaway Went Thataway" (M-G) and "Unknown Man" (M-G). So-so \$8,000. Last week, "Man in Saddle" (Col) and "Family Secret" (M-G), \$9,000.

Lyric (C-D) (1,600; 50-70) — "Harlem Globetrotters" (Col) and "Son of Dr. Jackyl" (Col). Stout \$6,000. Last week, "Honeychile" (Rep) with Blackstone onstage, fair \$8,500 at 50-85c scale.

### Bad Weather, Pre-Xmas

### Bop K.C.; 'Christy' Drab

### 7½G, 'Calloway' Dim 9G

Kansas City, Dec. 11.

Shopping season, sloppy weather and jumbled schedules are giving light takings this week. Best total likely will go to "Callaway Went Thataway" and "Red Badge of Courage" at Midland, but it will be lightweight. "Millionaire for Christy" at four Fox Midwest first-runs goes only five days with drab biz likely. After more than a week of mild weather, snow swirled in on weekend to add to transport difficulties.

#### Estimates for This Week

Kimo (Dickinson) (504; 75-99) — "Oliver Twist" (UA) (5th wk). Holding satisfactorily at \$1,800. Last week, fine \$2,000.

Midland (Loew's) (3,500; 50-69) — "Callaway Went Thataway" (M-G) and "Red Badge Courage" (M-G). Dull \$9,000. Last week, "Light Touch" (M-G) and "Unknown Man" (M-G), \$10,000.

Missouri (RKO) (2,650; 50-75) — "Blue Veil" (RKO) and "China Corsair" (Col) (2d wk-4 days) split with "Little Giant" (U) and "Time" (Continued on page 20)

## Cincy Steady; 'Saddle' Okay \$9,500,

### 'Command' Fair 7G, 'Lady Pays' Same

Cincinnati, Dec. 11.

Downtown biz is fairly steady this session in the face of Yuletide shopping. "Man in Saddle," liveliest of four new bills, is doing brisk trade at the Palace and nudging "American in Paris" in third week at Albee, for top take. "Lady Pays Off" in the Capitol, "Son of Dr. Jackyl" at the Grand and "Submarine Command" in Keith's are bunched at moderate pace. All major houses are reducing Monday and Thursday night prices after 9 p.m. to matinee scale when department stores have late shopping hours.

#### Estimates for This Week

Albee (RKO) (3,100; 55-75) — "American in Paris" (M-G) (3d wk). Satisfactory \$10,000 pace after solid \$14,000 second round.

Capitol (Mid-States) (2,000; 55-75) — "Lady Pays Off" (U). Modest

## 'On Loose' So-So \$9,000, Toronto; 'Face' 15½G

Toronto, Dec. 11.

With new product failing to score, first-run biz ranges only from fair to just satisfactory, with holdovers still doing nicely despite offish trend.

#### Estimates for This Week

Cres, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Magic Face" (Col) and "Highwayman" (Mono). Oke \$15,500. Last week, "Cave Outlaws" (U) and "As You Were" (Indie), \$15,000.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80) — "Never Forget You" (20th). Fair \$11,000. Last week, "Detective Story" (Par) (4th wk), \$12,000.

Hyland (Rank) (1,500; 50-70) — "Lavender Hill Mob" (U) (5th wk). Solid \$5,500. Last week, \$6,500.

Imperial (FP) (3,373; 50-80) — "Two Tickets Broadway" (RKO) (2d wk). Good \$12,000. Last week, \$18,500.

Loew's (Loew) (2,743; 55-90) — "American in Paris" (M-G) (5th wk). Still good at \$8,000. Last week, \$9,000.

Nortown, University (FP) (959; 1,558; 40-80) — "On Loose" (RKO). So-so \$9,000. Last week, "Blue Veil" (RKO) (4th wk), \$10,000.

Ocean (Rank) (2,390; 50-90) — "Fixed Bayonets" (20th) (2d wk). Tapering to \$8,000. Last week, okay \$11,500.

Uptown (Loew) (2,743; \$1-\$1.25) — Josephine Baker and her unit onstage plus "Reunion in Reno" (U). Disappointing \$16,000. Last week, "Red Badge Courage" (M-G), \$5,500.

Victoria (FP) (1,140; 40-75) — "Girl from Marshes" (Indie) (2d wk). Good \$7,000. Last week, \$7,500.

## 'Racket' Loud 17G In Offish Cleve.

Cleveland, Dec. 11.

Main stands are generally dipping this round. But Stillman's "Quo Vadis" is going powerfully in third week. "When Worlds Collide" looms good at State. "Racket" is shaping up extra good at Palace.

#### Estimates for This Week

Allen (Warner) (3,000; 55-80) — "Tanks Are Coming" (WB). Oke \$11,000. Last week, "Close to Heart" (WB), same.

Hipp (Scheffel-Burger) (3,700; 55-80) — "Cave of Outlaws" (U). Ordinary \$9,000 in 6 days. Last week, "Raging Tide" (U), \$11,000.

Lower Mall (Community) (585; 55-80) — "Wooden Horse" (Indie). So-so \$2,500. Last week, "Tales of Hoffmann" (Indie) (4th wk), lean \$2,500.

Ohio (Loew's) (1,244; 55-80) — "Too Young to Kiss" (M-G) (m.o.). Poor \$6,000. Last week, "Lady From Texas" (U) and "Reunion in Reno" (U), weak \$4,200.

Palace (RKO) (3,300; 55-80) — "Racket" (RKO). Brisk \$17,000. Last week, "Two Tickets Broadway" (RKO) (2d wk), nice \$8,400.

State (Loew's) (3,450; 55-80) — "When Worlds Collide" (Par). No skyrockets but good at \$13,000. Last week, "Too Young to Kiss" (M-G), \$9,500.

Stillman (Loew's) (2,700; 90-\$1.50) — "Quo Vadis" (M-G) (3d wk). Sock \$21,000 after \$29,000 last week.

Tower (S&B) (500; 55-80) — "Lady and Bandit" (Col.) Okay \$2,500. Last week, "Anne of Indies" (20th) (m.o.) (2d wk), \$3,000.

\$7,000. Last week, "Let's Make It Legal" (20th), same.

Grand (RKO) (1,400; 55-75) — "Son of Dr. Jackyl" (Col) and "Criminal Lawyer" (Col). Moderate \$7,000. Last week, "When Worlds Collide" (Par) (m.o.), two days, and "Highly Dangerous" (Lip) and "Magic Carpet" (Col) (reissues), \$6,000.

Keith's (Mid-States) (1,542; 55-75) — "Submarine Command" (Par). Fairish \$7,000. Last week, "Silver City" (Par), ditto.

Lyric (RKO) (1,400; 55-75) — "Starlift" (WB) (m.o.). Oke \$4,500. Last week, "Corsican Bros." (Indie) and "Man Iron Mask" (Indie) (reissues) split with "Riviera" (20th) and "Frogman" (20th), \$4,000.

Palace (RKO) (2,600; 55-75) — "Man in Saddle" (Col). All right \$9,500. Last week, "Starlift" (WB), \$10,000.

\$7,000. Last week, "Let's Make It Legal" (20th), same.

Grand (RKO) (1,400; 55-75) — "Son of Dr. Jackyl" (Col) and "Criminal Lawyer" (Col). Moderate \$7,000. Last week, "When Worlds Collide" (Par) (m.o.), two days, and "Highly Dangerous" (Lip) and "Magic Carpet" (Col) (reissues), \$6,000.

Keith's (Mid-States) (1,542; 55-75) — "Submarine Command" (Par). Fairish \$7,000. Last week, "Silver City" (Par), ditto.

Lyric (RKO) (1,400; 55-75) — "Starlift" (WB) (m.o.). Oke \$4,500. Last week, "Corsican Bros." (Indie) and "Man Iron Mask" (Indie) (reissues) split with "Riviera" (20th) and "Frogman" (20th), \$4,000.

Palace (RKO) (2,600; 55-75) — "Man in Saddle" (Col). All right \$9,500. Last week, "Starlift" (WB), \$10,000.

## 'Bayonets' Okay \$17,500 in Slow Hub;

### 'Fabian' Fair 15½G, 'Mob' Fine 25G

Boston, Dec. 11.

Hub major spots are beginning to feel the usual pre-Christmas slump with grosses hitting a downward trend. "Fixed Bayonets" at Met, aided by plenty of bally, shapes top coin-getter. "Captain Fabian" at Paramount and Fenway is only fair. "Big Night" at the Boston is in same stride. "Blue Veil" in third stanza at Memorial is holding fairly well. "Lavender Hill Mob" in sixth week at Exeter is still okay.

#### Estimates for This Week

Astor (B&Q) (1,200; 74-\$1.20) — "Streetcar" (WB) (7th wk). Off to about \$5,500 following okay \$6,800 last week.

Beacon Hill (Beacon Hill, Inc.) (760; \$1.20) — "The River" (UA) (11th wk). Bows out this stanza with oke \$5,800. Last week, good \$6,400.

Boston (RKO) (3,000; 40-85) — "Big Night" (UA) and "Hotel Sahara" (UA). Hypoed by personals by John Barrymore, Jr., opening day. Fair \$12,000. Last week, "The Racket" (RKO) and "Bride of Gorilla" (Indie) (2d wk), \$11,000.

Exeter (Indie) (1,300; 55-80) — "Lavender Hill Mob" (U) (6th wk). Holding near \$5,000. Last week, \$5,200.

Fenway (NET) (1,373; 40-85) — "Capt. Fabian" (Rep) and "Sea Hornet" (Rep). Fair \$4,500. Last week, "Submarine Command" (Par) and "Darling, How Could You" (Par), \$4,800.

Memorial (RKO) (3,000; 40-85) — "Blue Veil" (RKO) and "Magic Carpet" (Col) (3d wk). Good \$14,000. Last week, \$18,500.

Metropolitan (NET) (4,367; 40-85) — "Fixed Bayonets" (20th) and "Bush Whackers" (Indie). Leading town with barely okay \$17,500. Last week, "Worlds Collide" (Par) and "Yellow Fin" (Mono), \$14,000.

Orpheum (Loew) (3,000; 40-85) — "Too Young to Kiss" (M-G) and "Never Trust Gambler" (Col). Opened Saturday (8). Last week, "The Mob" (Col) and "Criminal Lawyer" (Col), nice \$15,500.

Paramount (NET) (1,700; 40-85) — "Capt. Fabian" (Rep) and "Sea Hornet" (Rep). Fairish \$11,000. Last week, "Submarine Command" (Par) and "Darling How Could You" (Par), \$12,500.

State (Loew) (3,500; 40-85) — "Too Young to Kiss" (M-G) and "Never Trust Gambler" (Col). Opened Saturday (8). Last week, "The Mob" (Col) and "Criminal Lawyer" (Col), \$9,500.

State (Loew) (3,500; 40-85) — "Too Young to Kiss" (M-G) and "Never Trust Gambler" (Col). Opened Saturday (8). Last week, "The Mob" (Col) and "Criminal Lawyer" (Col), \$9,500.

State (Loew) (3,500; 40-85) — "Too Young to Kiss" (M-G) and "Never Trust Gambler" (Col). Opened Saturday (8). Last week, "The Mob" (Col) and "Criminal Lawyer" (Col), \$9,500.

## Prov. Pace Still Lags; 'Tide' Sluggish \$8,000, 'Anne' 7½G, 'Silver' 6G

Providence, Dec. 11.

Pace continues sluggish hereabouts, with pre-Xmas blamed. Topping the slow week is State's "Light Touch." Others doing comparatively better are "Anne of Indies" at RKO Albee and "Raging Tide" at Majestic.

#### Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Anne of Indies" (20th) and "Pardon My French" (UA). Fair \$7,500. Last week, "Blue Veil" (RKO) and "Whip Hand" (RKO) (2d wk), nice \$8,400.

Majestic (Fay) (2,200; 44-65) — "Raging Tide" (U) and "Iron Man" (U). Fairish \$8,000. Last week, "Golden Girl" (20th) and "Lisbon Story" (Indie), oke \$8,500.

Metropolitan (Snider) (3,100; 44-65) — "On the Loose" (RKO) and "Power Dive" (RKO) (reissue). Slow \$4,500. Last week, "Two Tickets Broadway" (RKO) and "Crazy Over Horses" (Mono) (2d wk), \$5,000.

State (Loew) (3,200; 44-65) — "The Light Touch" (M-G) and "Skid Row" (20th). Fairly good \$10,000. Last week, "No Highway in Sky" (20th) and "Love Nest" (20th), \$11,500 in 5 days.

Strand (Silverman) (2,200; 44-65) — "Darling, How Could You" (Par) and "Obsessed" (UA). Opened Monday (10). Last week, "Silver City" (Par) and "Christmas Carol" (UA), dull \$6,000.

#### Heller's 25c Div

Walter E. Heller & Co., Chicago factoring outfit active in partially financing independent productions in an arrangement with United Artists, has declared its regular 25c quarterly dividend plus an extra 10c payment, payable Jan. 2 to stockholders of record on Dec. 20.

Outfit also voted a 20% common stock divvy, payable Jan. 10 to holders of record on Dec. 21.

### Key City Grosses

Estimated Total Gross  
This Week ..... \$2,066,200  
(Based on 23 cities, 201 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,024,000  
(Based on 23 cities, and 204 theatres.)

## 'Silver'-Vaude Bright 18G, Mpls.

Minneapolis, Dec. 11.

Mild weather, which brought pre-Christmas shoppers into the Loop in droves, is spelling mildness at boxoffice currently. Carmen Cavallaro band topping stage-show at Radio City with "Silver City" is pacing the field with bright session. Two durable holdovers, "American in Paris" and "Streetcar," continued to gather coin but at a slower clip. "Lady Pays Off" at Lyric is doing as well as any newcomer but only mild stanza looms.

#### Estimates for This Week

Century (Par) (1,600; 50-76) — "Mr. Imperium" (M-G). Making its pitch to matinee shoppers. Dull \$3,000. Last week, "Detective Story" (Par) (3d wk), satisfactory \$4,500.

Gopher (Berger) (1,000; 50-76) — "Thunder on Hill" (U). So-so \$4,500. Last week, "Across Wide Missouri" (M-G) (3d wk), \$4,800.

Lyric (Par) (1,000; 50-76) — "Lady Pays Off" (U) and "Disc Jockey" (Mono). Mild \$4,000. Last week, "Highwayman" (Mono) and "Crazy Over Horses" (Mono), \$4,500.

Radio City (Par) (4,000; 55-85) — "Silver City" (Par). Teamed with stage-show topped by Carmen Cavallaro orch, De Marco Sisters. Good \$18,000. Last week, "Too Young to Kiss" (M-G), \$9,500.

RKO-Orpheum (RKO) (2,800; 50-76) — "Starlift" (WB). Mild \$8,500. Last week, "Two Tickets Broadway" (RKO), \$9,000.

RKO-Pan (RKO) (1,800; 76-\$1.20) — "Streetcar" (WB) (5th wk). Still pulling at good \$5,000. Last week, \$7,000.

State (Par) (2,300; 50-76) — "Man With Cloak" (M-G). Fair \$7,000. Last week, "Tanks Coming" (WB), \$7,000.

World (Mann) (400; 65-\$1) — "American in Paris" (M-G) (4th wk). Fine \$5,500. Last week, \$6,500.

## 'Behave' Brisk \$13,000, Port; 'Touch' Light 4G

Portland, Ore., Dec. 11.

All first-runs have new product this week except the Guild, but none is showing much. "Behave Yourself" shapes good in two spots. "Submarine Command" is rated fine at Paramount.

#### Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Raging Tide" (U) and "Reunion in Reno" (U). Okay \$7,000 or over. Last week, "Little Egypt" (U) and "Red Badge Courage" (M-G), \$10,600.

Guild (Parker) (400; 65-90) — "The Red Shoes" (Indie) (3d wk), return date at pop prices. Snappy \$1,500. Last week, \$2



# Yuletide Buying Sloughs Chi Albert

## 'Bayonets' Bright 20G; 'Gorilla' Big 18G, 'Starlift'-Stage Okay at 38G

Chicago, Dec. 11.

The old bugaboo of Xmas shoppers putting a dent in business here, with outlook as usual not bright for the next couple of weeks. However, several new bills are bolstering the overall total with the best, "Fixed Bayonets" at the Woods. It is doing bright \$20,000. "Bride of Gorilla" at Rialto, which usually runs burlesque, looks socko \$18,000. "Starlift" plus Paul Gray, Sammy Davis and Don Cherry heading stageshow shapes okay \$38,000 at Chicago. "Man With Cloak" and "Unknown Man" is only lean \$13,000 at United Artists.

Of the holdovers, "Streetcar Named Desire" in fifth week at Grand still is staunch. Also doing well is "The River," moved over from Selwyn to Ziegfeld where it is doing better on continuous policy than two-a-day. "American in Paris" at State-Lake is off sharply, but still showing nice profit. "Tanks Are Coming" and "Slaughter Trail" at Roosevelt in second stanza looks solid.

### Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Starlift" (WB) with vaude headed by Paul Gray, Sammy Davis and Don Cherry. Oke at \$38,000. Last week, "The Mob" (Col) with Tony Bennett, DeMarco Sisters and Jan Murray (2d wk), \$30,000. Grand (RKO) (1,200; 98-\$1.20)—"Streetcar" (WB) (5th wk). Very staunch at \$13,000. Last week, \$17,000. Oriental (Indie) (3,400; 55-98)—"Too Young to Kiss" (M-G) (2d wk) with Guy Mitchell and April Stevens onstage. Mild \$28,000. Last week, \$38,000. Rialto (Indie) (1,500; 98-\$1.25)—"Bride of Gorilla" (Indie). Sock \$18,000. Last week, usual burlesque policy. Roosevelt (B&K) (1,500; 55-98)—"Tanks Are Coming" (WB) and "Slaughter Trail" (RKO) (2d wk). Solid \$16,000. Last week, \$23,000. State-Lake (B&K) (2,700; 98-\$1.25)—"American in Paris" (M-G) (4th wk). Trim \$15,000 shaping. Last week, \$26,000. United Artists (B&K) (1,700; 55-98)—"Man With Cloak" (M-G) and "Unknown Man" (M-G). Below average with \$13,000. Last week, "Come Fill Cup" (WB) and "Hotel Sahara" (UA) (2d wk), \$11,000. Woods (Essaness) (1,087; 98)—"Fixed Bayonets" (20th). Neat \$20,000. Last week, "Annie of Indies" (20th) (2d wk), \$12,000. World (Indie) (587; 80)—"Hills of Ireland" (Indie) (5th wk). Okay \$3,000. Last week, \$3,400. Ziegfeld (Lopert) (434; \$1.25-\$2.40)—"The River" (UA) (2d wk). Doing extremely well at \$4,000. Last week, \$5,700.

# Xmas Buying Bops Balto

## But 'Bayonets' Okay 7½G; 'Kiss' Slow With \$7,000

Baltimore, Dec. 11.

Holiday shopping is nicking current figures all along the downtown first-run sector here. Some okay activity being registered by "Fixed Bayonets" at the New and "Too Young to Kiss" at Century. But "Tanks Are Coming" is dull at Stanley. Rest of list is way down.

### Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Too Young to Kiss" (M-G). Fairish \$7,000. Last week, "Fort Defiance" (UA), \$5,400. Hippodrome (Rappaport) (2,240; 20-70)—"Flight To Mars" (Col) and "The Highwayman" (Col). Starts tomorrow (Wed.) after week of "Magic Face" (Col) got slow \$5,900. Keith's (Schanberger) (2,460; 20-70)—"Detective Story" (Par) (4th wk). Started fourth round today (Tues.) with swell \$6,000 for third round. Mayfair (Hicks) (980; 20-70)—"First Legion" (U). Begins tomorrow (Wed.) following "Lady From Texas" (U) got okay \$5,000. New (Mechanic) (1,800; 20-70)—"Fixed Bayonets" (20th). Leading current parade with fairish \$7,000 or near. Last week, "Golden Girl" (20th) (2d wk), \$5,200. Stanley (WB) (3,280; 25-75)—"Tanks Are Coming" (WB). Drab \$6,500. Last week, "Close To Heart" (WB), \$5,900. Town (Rappaport) (1,500; 35-65)—"Journey Into Light" (UA). Starts tomorrow (Wed.). Last week, "FBI Girl" (Lip), okay \$5,300.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

# 'Bayonets' Sharp

## \$18,000, Philly

Philadelphia, Dec. 11.

Army ceremonies at preem kicked off "Fixed Bayonets" to city's biggest total here this round. Playing at the Fox, it shapes for sharp session. "Harlem Globetrotters" looms snappy at Earle. Comparatively best showings are being made by "Raging Tide," strong at Midtown, and "Ft. Defiance," nice at Stanton. "Lavender Hill Mob" continues stout in third round at bandbox World.

### Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Christmas Carol" (UA). Mild \$5,000. Last week, "Rhubarb" (Par) (2d wk), \$6,000. Boyd (WB) (2,360; 50-99)—"Close to Heart" (WB) (2d wk). Off to \$8,000. Last week, dull \$12,000. Earle (WB) (2,700; 50-99)—"Harlem Globetrotters" (Col). Rated snappy \$15,000. Last week, "Hard, Fast, Beautiful" (RKO) plus Tiny Bradshaw orch. Five Keys, Eddie Haywood Trio onstage, slim \$14,000. Fox (20th) (2,250; 50-99)—"Fixed Bayonets" (20th). Sharp \$18,000. Last week, "Make It Legal" (20th), \$12,000. Goldman (Goldman) (1,200; 50-99)—"Ten Tall Men" (Col) (3d wk). Neat \$10,000. Last week, \$13,000. Masbaum (WB) (4,360; 50-99)—"Submarine Command" (Par). NG \$13,000 or less. Last week, "Blue Veil" (RKO) (5th wk), \$8,000. Midtown (Goldman) (1,000; 50-99)—"Raging Tide" (U). Strong \$9,000. Last week, "Strange Door" (U) (2d wk), \$6,000. Randolph (Goldman) (2,500; 50-99)—"American in Paris" (M-G) (5th wk). Still big at \$10,000. Last week, \$15,000. Stanley (WB) (2,900; 50-99)—"Too Young to Kiss" (M-G) (2d wk). Thin \$6,000 or near. Last week, \$12,000. Stanton (WB) (1,473; 50-99)—"Fort Defiance" (UA). Nice \$9,000. Last week, "Silver City" (Par), same. Trans-Lux (T-L) (500; 85-\$1.20)—"Detective Story" (Par) (4th wk). Fine \$7,500. Last week, \$8,500. World (G&S) (500; 50-99)—"Lavender Hill Mob" (U) (3d wk). Strong \$4,500 or better. Last week, \$5,000.

# 'Command' Lofty \$11,000

## In L'ville, 'Outlaws' 9G

Louisville, Dec. 11.

Biz at downtown film houses is spotty albeit the general pace is slow. Rialto with "Submarine Command" and "Disc Jockey" is showing up best.

### Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Honeychile" (Rep) and "Sea Hornet" (Rep). Good \$3,500. Last week, "Behave Yourself" (RKO), same. Mary Anderson (People's) (1,200; 54-75)—"Lost Continent" (Lip). Modest \$6,500. Last week, "Starlift" (WB) (2d wk), \$5,500. Rialto (Fourth Avenue) (3,000; 54-75)—"Submarine Command" (Par) and "Disc Jockey" (Mono). Nice \$11,000. Last week, "Golden Girl" (20th) and "Bowery Boys" (Mono), \$7,000. State (Loew's) (3,000; 45-65)—"Cave Of Outlaws" (U) and "Magic Carpet" (Col). Mild \$9,000. Last week, "Too Young to Kiss" (M-G) and "Bannerline" (M-G), excellent \$14,000. Strand (FA) (1,200; 54-75)—"Drums In Deep South" (RKO) and "Hard, Fast, Beautiful" (RKO). Fairish \$4,000. Last week, "Darling, How Could You?" (Par) and "Longhorn" (Mono), ditto.

# JOSIE LIFTS 'SILVER'

## TO HEP \$22,000, BUFF

Buffalo, Dec. 11.

Josephine Baker and her unit onstage is boosting "Silver City" to trim total this session at the Paramount. "Fixed Bayonets" is mild at the Buffalo while "Crosswinds" is just okay at the Center. Most other pix are dragging bottom.

### Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Fixed Bayonets" (20th) and "Unknown Man" (M-G). Mild \$12,000. Last week, "Across Wide Missouri" (M-G) and "Red Badge Courage" (M-G), \$16,500. Paramount (Par) (3,000; 40-70)—"Silver City" (Par) and Josephine Baker heading stageshow. Trim \$22,000. Last week, "Submarine Command" (Par) and "Bride of Gorilla" (Indie), \$12,000. Center (Par) (2,100; 40-70)—"Crosswinds" (Par) and "Appointment With Crime" (Indie). Okay \$10,000 or less. Last week, "Close To Heart" (WB), same. Lafayette (Basil) (3,000; 40-70)—"The Well" (UA) and "Mister Drake's Duck" (UA). Mild \$9,000 or near. Last week, "FBI Girl" (Lip) and "Unknown World" (Rep), \$8,500. Century (20th Cent.) (3,000; 40-70)—"On the Loose" (RKO) and "Drums Deep South" (RKO). Modest \$8,500. Last week, "The Racket" (RKO) and "Honeychile" (Rep), \$10,000.

# 'Racket' Fancy

## \$16,000, Frisco

San Francisco, Dec. 11.

Record cold along with several stormy days is clipping first-run film biz here. Usual pre-Xmas dip also has set in. Despite this, "The Racket" looms good at the Golden Gate while "Little Egypt" is okay at Orpheum. "Fixed Bayonets" shapes mild at the Fox. "Quo Vadis" is big in third Warfield stanza.

### Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"The Racket" (RKO). Good \$16,000. Last week, "Two Tickets Broadway" (RKO) (2d wk), \$11,000. Fox (FNC) (4,651; 60-95)—"Fixed Bayonets" (20th) and "Make It Legal" (20th). Mild \$16,000. Last week, "Flight To Mars" (Mono) and "The Highwayman" (Mono), \$14,000. Warfield (Loew's) (2,656; 60-85)—"Quo Vadis" (M-G) (3d wk). Big \$32,000. Last week, \$38,000. Paramount (Par) (2,646; 60-85)—"Silver City" (Par) and "Darling, How Could You?" (Par). Fair \$12,000. Last week, "Worlds Collide" (Par) and "Elephant Stampede" (Mono) (2d wk), \$10,000. St. Francis (Par) (1,400; 60-85)—"Detective Story" (Par) (4th wk). Fine \$9,000. Last week, \$12,000. Orpheum (No. Coast) (2,448; 55-85)—"Little Egypt" (U) and "Lady From Texas" (U). Oke \$11,000. Last week, "The Mob" (Col) and "Purple Heart Diary" (Col) (2d wk), \$7,800 in 8 days. United Artists (No. Coast) (1,207; 55-85)—"Strange Door" (U) and "Taming of Dorothy" (EL) (2d wk). Down to \$3,500 in 3 days. Last week, nice \$8,500. Stagedoor (A-R) (370; \$1.20-\$1.40)—"The River" (UA) (9th wk). Good \$4,000. Last week, \$4,300. Clay (Rosener) (400; 65-85)—"Wooden Horse" (Indie) (2d wk). Off to \$2,500. Last week, big \$3,400. Larkin (Rosener) (400; 65-85)—"Horse" (Indie) (2d wk). Down to \$2,300. Last week, fine \$3,200. Vogue (S. F. Theatres) (375; \$1-\$1.20)—"La Ronde" (Indie) (3rd wk). Big \$4,800. Last week, record \$6,000.

# 'Tickets' Tall \$22,000,

## Denver; 'Lady Pays' 14G

Denver, Dec. 11.

Best showing here this week is being made by "Two Tickets to Broadway," big in two theatres. "Lady Pays Off" also is doing fairly well in three houses. "Unknown World" is rated trim at Paramount.

### Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Lady Pays Off" (U) and "Girl of Limberlost" (Col). day-date with Tabor, Webber. Fair \$5,500. Last week, "Highwayman" (Mono) and "Longhorn" (Mono), \$6,000. Broadway (Wolfberg) (1,500; 40-80)—"Across Wide Missouri" (M-G) (3d wk). Good \$7,000. Stays on. Last week, \$13,000. Denham (Cockrill) (1,750; 40-80) (Continued on page 20)

# Yuletide Shopping Sloughs Broadway

## But 'Dreams'-Xmas Show \$135,000; 'Forget'-Vaude Slim 60G, 'Door' 20G

There are plenty of new bills on Broadway this week but few of them are spelling strong business for the first-run houses. Most film theatres midtown are just marking time awaiting the arrival of the year-end holidays, realizing that there always is a pre-Xmas lull around this time of the year. Many new pictures had the additional handicap of having to contend with unseasonably warm weather (Thursday broke the Dec. 6 high mercury reading for that date) until last Sunday (9) night.

As usual for this period prior to Christmas, interest has swung over to the Music Hall where the Xmas stageshow is now in its first week. This annual affair, paired this year with "I'll See You in My Dreams," is the outstanding newcomer, with a good \$135,000 initial session.

Next strongest showing is being made by "Quo Vadis," which is heading for a great \$60,000 at the Capitol in its fifth stanza and around \$20,000 at the Astor, also in fifth.

"Strange Door" shapes as best straight-film newcomer with fine \$20,000 at the Criterion. "Tanks Are Coming" is fairly good at \$18,000 at the Warner. "Callaway Went Thataway," which got several nice reviews, is getting no place with \$13,000 or less at the State.

"I'll Never Forget You," which also was treated kindly by a number of the crit, looks only light \$60,000 or under at the Roxy. Pic is aided by a stageshow headed by Carol Bruce and Jose Melis Trio. "Crosswinds" is creating little stir at the Globe with a slow \$10,000 in first week. Pic gets only the single week, with "Capt. Fabian" supplanting Dec. 13.

"Detective Story" continues to overcome seasonal downbeat, finishing its fifth round at the Mayfair with a rousing \$26,000, not far from the fourth week. "Two Tickets to Broadway," with Patti Page, Jack E. Leonard and Buddy Morrow band, wound up its third week at the Paramount with fair \$50,000. "The Racket," with Pearl Bailey, Henny Youngman and Bernie Mann band, opens at the Par flagship today (Wed.).

### Estimates for This Week

Astor (City Inv.) (1,300; \$1.25-\$2.40)—"Quo Vadis" (M-G) (5th wk). Still very big with \$20,000, albeit down some from earlier weeks. Fourth round was \$23,000. Stays index. Capitol (Loew's) (4,820; 95-\$1.80)—"Quo Vadis" (M-G) (5th wk). Fifth session ending tomorrow (Thurs.) looks to hold remarkably well around \$60,000, still smash, after \$74,000 for fourth week. Criterion (Moss) (1,700; 50-\$1.80)—"Strange Door" (U). Showing remarkable strength in first few days with fine \$20,000 in prospect for first week ending Friday (14). Holds. In ahead, "Blue Veil" (RKO) (6th wk), \$7,000. Globe (Brandt) (1,500; 50-\$1.80)—"Crosswinds" (Par). Getting only \$10,000 and stays only one week. "Capt. Fabian" (Rep) opens tomorrow (Thurs.). In ahead, "Warpath" (Par) (2d wk), \$7,500. Fine Arts (Davis) (468; 90-\$1.80)—"Lavender Hill Mob" (U) (9th wk). Eighth round ended Monday (10) was \$10,200 after stout \$10,000 for seventh. Stamina of this entry in face of seasonal offish trend is rated unusual. Mayfair (Brandt) (1,736; 50-\$1.80)—"Detective Story" (Par) (6th wk). Fifth round ended Monday (10) continued highly profitable with \$26,000 after big \$30,000 for fourth week. Stays. Palace (RKO) (1,700; \$1.20-\$2.40)—All-vaude two-a-day policy here headed by Judy Garland (9th wk). Present week started yesterday (Tues.). Eighth week ended Sunday (9) held at \$41,000 with 10 shows as against \$38,500 in seventh round and nine shows. Paramount (Par) (3,664; 80-\$1.80)—"The Racket" (RKO) with Pearl Bailey, Henny Youngman, Bernie Mann orch onstage. Opens today (Wed.). Last week, "Two Tickets to Broadway" (RKO) plus stage bill headed by Patti Page, Buddy Morrow orch, Jack E. Leonard (3d wk), wound up at fair \$50,000 after okay \$60,000 for second frame. Park Avenue (Reade) (583; 90-\$1.50)—"Clouded Yellow" (Col) (5th wk). Fourth stanza ended Sunday (9) was \$7,400 after good \$8,500 for third. Paris (Indie) (568; \$1.20-\$2.40)—"The River" (UA) (14th wk). The 13th session ended Sunday (9)

continued strong at \$10,400 after \$11,500 for 12th week.

Radio City Music Hall (Rockefellers) (5,945; 90-\$2.40)—"I'll See You in My Dreams" (M-G) plus Christmas stageshow including "The Nativity." Initial week ending today (Wed.) looks to hit good \$135,000, about on par with Xmas show a year ago despite its being a bit laggard on b.o. pace in first two days. Last week, "Too Young to Kiss" (M-G) with stageshow (2d wk), off to light \$84,000.

Rivoli (UAT-Par) (2,092; 90-\$1.80)—"Fixed Bayonets" (20th) (4th wk). Third stanza ended Monday (10) slipped to \$9,000 after okay \$12,000 for second week. "Decision Before Dawn" (20th) opens Dec. 21.

Roxy (20th) (5,886; 80-\$2.20)—"I'll Never Forget You" (20th) plus Carol Bruce, Jose Melis Trio heading stageshow. Shapes only light \$60,000 in first week ending tomorrow (Thurs.). Holds. In ahead, "Golden Girl" (20th) with Blackburn Twins & Pam Cavan, Jan Angus topping stage bill (2d wk-10 days), \$47,000.

State (Loew's) (3,450; 55-\$1.80)—"Callaway Went Thataway" (M-G) (2d wk). First frame ended last night (Tues.) was only \$13,000 or less. In ahead, "Across Wide Missouri" (M-G) (4th wk-8 days), mild \$9,000 with boost from previews of "Callaway."

Warner (WB) (2,856; 85-\$2)—"Tanks Are Coming" (WB) (2d wk). Initial session ended last night (Tues.) was good \$18,000. In ahead, "Come Fill Cup" (WB) (2d wk), \$15,000.

Sutton (R&B) (561; 90-\$1.50)—"Browning Version" (U) (7th wk). Sixth round ended Monday (10) was \$6,200 after \$6,000 for fifth week. "Tales of Hoffmann" (Indie) comes in on grind policy Dec. 24.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Days of Our Years" (Indie) (2d wk). First frame ended last night (Tues.) was only \$2,500. Stays only three extra days with "Galloping Major" (Indie) due to open Saturday (15). In ahead, "Laughter in Paradise" (Indie) (3d wk-10 days), dull \$3,000.

Trans-Lux 52nd St. (T-L) (540; 90-\$1.50)—"Man With Cloak" (M-G) (3d wk). First holdover stanza ended Monday (10) held at \$6,000 after fine \$9,400 for first week.

Victoria (City Inv.) (1,060; 55-\$1.80)—"10 Tall Men" (Col) (7th wk). Down to around \$7,500 after getting okay \$10,000 for sixth week. Stays one week more, with "Death of Salesman" (Col) opening Dec. 20.

# D.C. Improves; 'Bayonets'

## Loud \$14,000, 'Lady Pays' Nice 9G, 'Saddle' 12½G

Washington, Dec. 11.

Midtown biz is slightly above last week, a heart warming sign in pre-Christmas season. Sturdiest entry is "Callaway Went Thataway" with vaude at Loew's Capitol, with "Fixed Bayonets" at Loew's Palace next in line. "Lady Pays Off" looks nice at Keith's. "Man in Saddle" at Warner also is okay.

### Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Callaway Went Thataway" (M-G) plus vaude. Pleasant \$18,500. Last week, "Anne of Indies" (20th) plus vaude, \$17,000. Dupont (Lopert) (372; 55-85)—"Eroica" (Indie). Oke \$3,500. Last week, "History of Mr. Polly" (Indie), \$2,900. Keith's (RKO) (1,939; 44-80)—"Lady Pays Off" (U). Nice \$9,000. Last week, "Blue Veil" (RKO) (2d wk), ditto. Metropolitan (Warner) (1,200; 44-74)—"Magic Carpet" (Col). Satisfactory \$6,500. Last week, "Capt. Fabian" (Rep), same. Palace (Loew's) (2,370; 44-74)—"Fixed Bayonets" (20th). Lively \$14,000. Last week, "Golden Girl" (20th), \$10,000. Playhouse (Lopert) (485; \$1.20-\$2.40)—"The River" (UA) (6th wk). Steady \$4,500, bettering last week's \$4,200. Holds. Warner (WB) (2,174; 44-74)—"Man in Saddle" (Col). Good \$12,500. Last week, "Submarine Command" (Par), nice \$12,000. Trans-Lux (T-L) (654; 50-\$1)—"Place in Sun" (Par) (9th wk). Steady \$5,000 for second successive week. Stays for balance of year.



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"FIXED BAYONETS" ANNE OF THE INDIES"  
Technicolor

"DAVID AND BATHSHEBA" "GOLDEN GIRL"  
Technicolor Technicolor

"THE DESERT FOX" "THE DAY THE EARTH  
STOOD STILL" PEOPLE WILL TALK" "TAKE

CARE OF MY LITTLE GIRL" "LET'S MAKE IT LEGAL"  
Technicolor



There's  
No  
Business  
Like  
20th  
Century-Fox  
Business!



# French Film Biz in Chaotic State As Bank of France Checks on Prods.

Paris, Dec. 11. Picture industry conditions here have become chaotic. The Bank of France, country's central financial prop, has asked all banks to report their cinema holdings and commitments including their holding of notes from the industry. There is an epidemic of pictures stopping production for lack of coin. Director George Henri Clouzot, who had made "Manon," stopped filming "Fear's Salary" for the Bordier Bros. after shooting about three reels at a cost of around \$200,000. When and if the picture will start again is not clear. Meanwhile, obligations incurred are still outstanding for much of pic.

Robert Dorfman, part owner of the distribution firm, Corona, and leader in the production firm of Silver Films, has exited Paris because of a nervous breakdown. Heavy liabilities are reported the main cause of his ailment.

**Theatre Biz Still Okay**

Film theatres are doing fair business, even if below last year. But the production end is a shambles, and producers are trying to get the government to step in and to cover everything up with a fat subsidy which would eventually have to come from U. S. help. This would leave so-called shady operators still around.

One of the remedies suggested is, of course, to cut down American exports to France from 121 yearly to about 60. But this would be no help since the 100 pix locally produced plus imports apart from Yank product, could not suffice to supply the cinemas.

Local product of quality equal to imports is naturally preferred by the audiences, but there is not enough to go round and most of it is totally unsuited as boxoffice draw. The local press is publicizing figures showing the U. S. taking a terrific toll on French grosses while the French get next to no revenue from the States. U. S. product garners about 45% of the total gross. However, it pays not only heavy taxes but also is made indirectly to subsidize French industry via the Fonds d'Aide.

**Critic Blasts Prod. Ministry**

More fuel was thrown on the fire in the film crisis when reviewer Jean Nery hurled a serious blast against the Ministry of Production, citing that 13 films were in production this month as against 23 for the same period last year. Also, that only three of these had begun shooting in November. At that rate, he charged, France would complete only some 50 films for 1952 or half the production of previous years. Nery urged that something be done immediately to lift the "crushing" burden of taxation off the backs of film companies.

Leaders of the rival CGT-FO and CGT unions added their voices to the mounting clamor. Asking tax rebates to the industry, Raymond Le Bourne, of the Force Ouvriere, also blamed the crisis in part on Communist politics which, he said, forbade foreign film producers from using French studios yet permitted foreign-made films to enter France for dubbing. Speaking for the Communist-controlled CGT, Charles Chezeau called for a tightening of import controls and for a system of reciprocity with foreign film producers.

## Variety's Tent 41 Inducted

Dublin, Dec. 4. International Chief Barker Marc J. Wolf was given a civic welcome here by the Lord Mayor of Dublin, Senator Andrew S. Clarkin, when he attended a dinner to induct Tent 41 (Dublin) of the Variety Club. Lord Mayor Clarkin warmly welcomed Variety and the good work it has accomplished with other tents.

Marc Wolf administered the oath to the Irish Chief Barker Louis Elliman, canvassmen and barkers at a crowded ceremony in Dublin's swank Shelbourne Hotel. He was accompanied by Mrs. Wolf; C. J. Latta, Chief Barker of Variety Club of Great Britain; and other canvassmen of the London tent.

First big fund-raising of the new tent will be a Pantomime Ball Jan. 9. Before leaving for London, Wolf was presented with an old Irish silver potato ring in honor of his Irish visit.

## Morris' Plan to Sell Astor Club Called Off

London, Dec. 11. Negotiations for the sale of the Astor Club to Al Burnett, in association with Bernard Delfont, have been terminated by Harry Morris. The last named will continue to operate this spot in conjunction with his adjacent Colony restaurant in Berkeley Square.

Acts booked by Morris will, in accordance with usual practice, double at the two places. Currently at the two spots is Virginia Somers and she will be followed by Ruth Clayton. Others inked for the Colony and Astor are Doodles & Spider, Susan Miller and Jayne Manners.

## 'B' Films Dearth Hits Aussie B.O.

Sydney, Dec. 4. Scarcity of supporting films for the Aussie duals is proving a real headache to exhibitors. As this area uses double-features almost 100%, exhibs have been compelled to employ very minor fare in order to get patrons who demand duals. Some of the supporting pix are so bad that squawks have resulted. In other instances, patrons have refused to go into the theatre because of mild supporting pix.

Now Aussie exhibs aver that Hollywood producers this year forgot that this important territory needs a constant flow of B-class product to keep the 1,100-odd cinemas operating their dual set-ups. Exhibitors also say that most distributors Down Under have regressed product, bringing into the higher bracket pix that really belong to a lower grading. In other words, they claim, Hollywood producers have decreed via their distributing outlet that their onetime B-features are now top features, hence the positive scarcity of supporting pix.

Aussie patrons will not patronize cinemas playing single bills backed with shorts. Metro currently is about the only major loop, mainly via extra-strong product, able to get away with single bills in key houses. Hoyts and Greater Union, Australia's major loop operators, need a hefty flow of solid "B" pix to win patronage. Major loop toppers say quite frankly today that the type of "B" pix they are compelled to use are doing more harm than good to the film biz.

## 20TH-FOX SETS DEAL WITH BIG NIP CHAIN

Tokyo, Dec. 11. 20th-Fox, which will begin independent operation in Japan along with other U. S. majors the first of 1952, has concluded a pact with the Nikkatsu chain of more than 45 Nipponese theatres for handling its product here. Deal was announced by Edward Urgast, 20th-Fox Far Eastern supervisor.

Studio's quota permits five films to be exhibited during the first three months of 1952. Firm will kick off with "Blood and Sand," "Street With No Name," "Return of Frank James," "On Riviera" and "Ticket to Tomahawk."

## Foreign Film Policy In Former Rank House

London, Dec. 4. A three-year lease on the New Gallery cinema in Regent Street, has been negotiated by Regent Films (Exhibitors Ltd.), an associate of Regent Film Corp., with the theatre to swing into continental film policy Jan. 1.

The house, which is being leased from the J. Arthur Rank Organization, will drop its scale to a top of just under \$1. New policy will be inaugurated with Pietro Germi's "La Citta Si Difende," which was awarded the Venice prize for finest Italian film. When the theatre switches to its new policy, its quota commitment of British pix will drop from 30% to 10%.

## Sir Philip Warter

(Chairman of  
Assoc. British Picture Corp.)  
uses on

## Video's Increasing Influence on British Film Business

one of the many editorial features  
in the  
46th Anniversary Number  
of  
**VARIETY**  
OUT SOON

## New Yank Prod. Unit Launched in Vienna; 4 Films Set to Roll

Vienna, Dec. 4. TransGlobe Films, originally formed in Hollywood 1948, kicked off a full scale international production operation, with a big reception for press and the Austrian government at U.S.-operated Hotel Bristol. Prime movers of the Americans in the outfit are Turhan Bey Selahattin, Vienna-born screen actor who appears as a corporate director and unit producer; Elizabeth Dickinson, former Coast agent, and Edgar Walden, veepee, who reps TransGlobe in California for the present. Firm also maintains a financial office in Basle (Switzerland).

TransGlobe's plans to do jointly produced pix in various continental countries, with most product made in two languages and in partnership with Austrian or other local firms. Tieups have been inked with Jugoslav Films of Belgrade (State owned); Ercole Graziadei of Italy and X Productions of England. TransGlobe will make its permanent staff available to producers. Besides Bey and Miss Dickinson, Elizabeth Montagu, Robert Hill, Robert Thoren and Karl Sokoll are on this staff.

Company plans to make four pix, first to go before cameras early this month. It is "I Was Jack Mortimer," from a novel by Alexander Lernet-Holenia. Stars include Lloyd Bridges, Maria Palmer and Francis Lederer.

Second project is Arrowhead Productions "The Girl From Astoli," a screen play by Peter Bernis and John Reinhardt with the latter directing. Pic is to be shot at Thiersee studios in Tyrol and on locations in South Tyrol, also in two versions. Starting date is Feb. 1.

Later in year, Edgar Walden is slated the produce Franz Werfel's "House of Mourning," with Douglas Sirk directing. Walden will also be at the helm of a William Dieterle project based on life of Richard Wagner, planned to be shot in Technicolor at Bayreuth and in Austrian locations.

## Swanson, Wilder Kudoed By Italian Film Crits

Rome, Dec. 4. The traditional "Silver Ribbons" top Italian film kudos awarded yearly by the Italian Critics Assn. were announced here at a gala show in the Fiamma Theatre, attended by stars, film and government officials. Pier Angeli and Aldo Fabrizi shared top acting honors for their work, respectively, in "Tomorrow, Is Too Late" and "First Communion," while Ingrid Bergman received a ribbon as best foreign actress to appear in an Italian film, "Stromboli."

Special prizes for foreign films presented in Italy in the past year went to Billy Wilder and Gloria Swanson, best director and actress.

"Highway," "Lady Texas" for GI's Frankfurt, Dec. 4. "No Highway in Sky" (20th), "Red Badge of Courage" (M-G), "Rich, Young, Pretty" (M-G) and "Lady from Texas" (U) are the releases on the Army's theatre circuit in the European Command for week starting Dec. 9.

Other Foreign News  
On Page 13

# Dutch Film Production Hypoing; 1st Postwar Tint Pic in Germany

## Mills Circus Readies New Season's Lineup

London, Dec. 4. A number of new acts have been lined up by the Bertram Mills Circus for their Silver Jubilee season which opens at Olympia Dec. 19. During the past year, Cyril Mills has flown more than 30,000 miles through Europe, America and Canada in search of talent.

Among the acts engaged are Wickbold, motor-cyclist who uses a bottomless wall of death drome; Rudy Horn, juggler who works on a unicycle; Johnny's Teddy Bears; 12 Lippizana horses from the Spanish Riding School; Vojtech Trubka, lion tamer; Freddie Knie and two high school horses; the Three Johns, trampoline team; Manetti Bros., tumblers; the 10 Asgards, springboard troupe; and the Flying Condoras. In addition, there will be the usual quota of animal acts and clowns.

## Mild Brit. Films Irk Scot Exhibs

Glasgow, Dec. 4. Scottish exhibitors are grouching that biz is suffering because their programs are overloaded with pix designed to appeal to English audiences. They have raised the question with members of Parliament.

The Auld Lang Syne exhibs say that they are forced by quota to show an unduly large proportion of British films as compared with number of American pictures they use. Hollywood's idea of boxoffice appeal, they claim, approximates more closely the Scot taste than the productions of English film studios.

For example, the British film, "Brief Encounter," a big success in England, was not nearly as popular with audiences in Scotland as a good U. S. western or detective vehicle.

The Scot exhibs will talk over the problem with M.P.s after Parliament reassembles Jan. 29.

## ITALIAN FIRST-RUNS REPORT FALL UPBEAT

Genoa, Dec. 4. After a slow start, fall season biz on the Italian film circuits has started to perk with the arrival of stronger product although first returns show no exceptional highs. Returns for September and October, reflect a generally normal trend in biz. The power of some heavyweights such as "Samson and Delilah" (Par) still has to be felt.

Top grosser for the two months is "This Time for Keeps" (M-G) with seven other Yank pix making the first 10 list. Second money went to "Toto, The Third Man" (Italian) followed by "Billy the Kid" (M-G), "Halls of Montezuma" (20th), "Milano Miliardaria" (Italian), "Lavender Hill Mob" (Rank), "Forbidden Past" (RKO), "U. S. S. Teakettle" (20th), "American Guerilla in Philippines" (20th) and "Appointment With Danger" (Par). Both Italian films making the grade are comedies.

## Midnight Horror Shows Prove Melbourne Click

Melbourne, Dec. 4. Biz is where you find it, according to George Griffith, in charge of Hoyts' circuit here. With the boxoffice taking a heavy drubbing over the pre-Yuletide span, Griffith decided to take a chance via the use of two oldtime horror pix, Universal's "Man Made Monster," and "Ghost of Frankenstein," putting them on the one bill and setting midnight shows in two houses, the Lyceum and the Esquire.

Griffith used a smash publicity campaign to draw big houses and set industry tongues wagging about the terrific biz. This is completely unheard of in this Boston-like city, where midnight shows long have been frowned upon.

Washington, Dec. 11. First postwar color films in West Germany were recently completed and soon will be released, reports Nathan D. Golden, director of the National Production Authority film division. Golden says this is made possible because the AGFA plant in West Germany is now producing negative and positive color stock. However, production is still small.

In the Netherlands, Golden adds, a company has been established with an original capital of 50,000 guilder (about \$13,000) to produce television films. Only about 10 minutes in length, they would be sold anywhere in the world where TV is offered. Initial productions will be a series of puppet fairy tales. Golden hints that the Dutch will go into the production of three or four feature films for theatre showing each year if the industry there can get a reduction of the amusement tax.

One Netherlands feature, "The Dike is Mended," has been a boxoffice success. This makes the Netherlands Motion Picture Assn. believe there is a market to support such programs. The country now has regular production of shorts, documentaries and newsreels.

In New Zealand, Golden reports, 308 of the 391 features examined by censors in the first nine months of 1951 were Hollywood product. One Russian film was turned down cold and deletions were required in 108 of the 390 features approved for admission.

Over-emphasis on violence and objectionable treatment of some aspects of sex are still the chief reasons for cutting films in this country. For example, 213 cuts were made for over-prolonged fighting, unnecessary brutality, sadism, torture, too much stress on murder, unnecessarily terrifying or gruesome elements and violence inflicted on women by men. This represented 78% of all cuts made. There were 26 deletions for sex reasons.

## LUETH LOSES BOYCOTT VS. HARLAN'S 'LOVER'

Hamburg, Dec. 4. A Hamburg civil court has upheld a lower court decision prohibiting Erich Lueth, Socialist city press chief, to call for a boycott against "Undying Lover," the first postwar film of Veit Harlan, Nazi Germany's No. 1 picture director. In rejecting Lueth's appeal, the court also ordered him to pay \$26,180 trial costs for the proceedings that lasted over a year. Suing Lueth for an injunction against his boycott scheme were Domnick film and Herzog Film, producer and distributor of the pic.

Lueth previously stated that if his appeal is rejected, he would take the case before the Federal Constitutional Court, this country's supreme judicial body.

Public resentment against Harlan as well as Lueth's boycott movement is because of Harlan's Nazi past. He was twice tried by denazification courts on charges of having committed crimes against humanity by directing the anti-Semitic film "The Jew Sues." He was, however, acquitted both times and then the boycott started.

## Mex Actors Union Sets Strike to Get Wages

Mexico City, Dec. 11. The National Actors Union (ANDA) threatens the first strike of its kind in Mexico, a shutdown of the Italian Astral Musical Comedy Co., which, with an imported Italian troupe and several Mexicans, has played the Teatro Iris here for 10 weeks. Strike threat, ANDA explains, is to force Astral to pay wages long due several Mexicans and some Italians it employs. Strike threat was signed by Jorge Negrete, pic actor-radio singer, ANDA's secretary general.

Italian chorines of Astral have asked the company to help them organize a co-op to play here so they can at least get coin enough for their hotel and food bills.

Astral started off big at a new top scale for city of \$4.04, but biz soon become progressively worse.



# QUOLOSSAL 1952!

M-G-M presents **QUO VADIS** starring **ROBERT TAYLOR • DEBORAH KERR • LEO GERN** and **PETER USTINOV** • Color by **TECHNICOLOR** • Screen Play by John Lee Mahin, S. N. Behrman, Sonya Levien • Based on the Novel by Henryk Sienkiewicz • Directed by Mervyn LeRoy • Produced by Sam Zimbalist



# Protectionism Fails to Help Arg. Producers; Some Studios May Close

Buenos Aires, Dec. 4.

If any proof was needed that protectionism in Argentina is self-defeating as far as show biz is concerned, such proof is abundant in connection with Argentina's film industry. Despite all the favorable exhibition dates secured for them by the government rulings, and notwithstanding the generous loans advanced to the industry by the government-controlled banks, the local producers again are in financial distress.

This situation has reached the point where some studios are faced with legal action, taken by film players, due to non-payment of back salaries. Another studio is actually dickering with a big mercantile firm for the sale of its studio property for use as a manufacturing plant. In addition, the Film Producers Assn. is pressuring the Entertainment Board to allow 65% percentage for national pictures as a further help for them.

San Miguel studios has served advance notice on all personnel of a possible closure, with a raw stock shortage blamed. This outfit has been in difficulties for some time, causing reports of merger.

Continuing the effort to capture foreign markets, EFA Studios' picture on Argentina's Air Force, "La Ultima Escuadrilla," is to be sent to the Bombay film festival. The picture is rated one of the better local efforts.

## Pix Authors in France Launch Drive to Save Important Film Prods.

Paris, Dec. 4.

The Society of Film Authors here, headed by Rene Clair, has started a drive to give proper care to important films and old masterpieces. They recommend governmental blockhouses built to hold the negatives of all productions.

The SFA is stressing the fact that films have become an integral part of national culture and that there should be legal means of conservation much like those concerning public monuments, paintings, books, etc. A law passed in 1943 did state that a copy of all films made should be left with the Bibliothéque Nationale, but almost all producers have flaunted this ruling and no pictures have been turned into the film archives.

Henri Langlois, French Film Museum head, claims the negligence in proper film care is a tragedy. He says that the films of pioneer filmmaker Thomas Ince would have been lost if he had not been a recognized artist in France, and been preserved here. Chaplin films survived because he was his own producer. He further says that when a foreign film is bought outright for the U. S. like "Pepe Le Moko," "Daybreak" and "Port of Shadows" the negatives are eventually lost.

Marcel L'Herbier demands that the state, which spends 1,000,000,000 francs annually on its subsidized theatres, could turn some of that towards films and create a special showcase for its masterpieces. The special outfit could also undertake production of special pix that could not ordinarily be done commercially much as the Comédie-Francaise does for the theatre.

## Shows in Australia

(Week ending, Dec. 8)

### SYDNEY

"Moon Is Blue" (Williamson), Palace.  
"Chez Parée" (Tivoli), Empire.  
"Ice Follie" (Tivoli), Tivoli.  
"Bell Book & Candle" (Williamson), Royal.  
"Daphne Laureola" (Fritton), Independent.

### MELBOURNE

"King Lear" (Williamson), Comedy.  
"Peep Show" (Tivoli), Tivoli.  
"Borovansky Ballet" (Williamson), His Majestys.  
"Light Up The Sky" (Carroll), Princess.

### ADELAIDE

Kiwi Concert Troupe (Williamson), Royal.

### BRISBANE

"Oklahoma" (Williamson), His Majestys.

## Kurnitz to Script Pic For Balcon in London

London, Dec. 11.

Hollywood scripter Harry Kurnitz has arrived here to work on a new film for Sir Michael Balcon at Ealing Studios. The story is "Love Lottery," comedy of a film star who puts himself up for auction in an effort to expose Hollywood's glamor methods.

Monja Danischewsky and Alexander Mackendrick, the "Tight Little Island" team, will produce and direct. Lensing is scheduled to start the latter part of 1952.

## French Rinse Pix For World Market

Paris, Dec. 4.

The increasing international audience that French producers must cater to if they are to amortize the cost of film production makes them realize one of the problems involved is making pictures that will be accepted by censors throughout the world. Which is not always easy because the censorship standards vary considerably from country to country. But French producers are gradually becoming aware of what is acceptable and what won't get by.

There seems certain to be a reaction in France against pictures depending too much on "dirt" to get an audience, even when supposed to be arty. There is a growing feeling here that clean pictures eventually will produce the greatest revenue. When a producer plays to a few morons he is spoiling the market for the others, producers here are beginning to realize. Also that it likely will cut him out of some markets, instanced by the French picture, "Garçon Sauvage." Supposedly arty, it was passed for adults in France, but banned in Italy.

Apart from plain filth, censors have political slants to consider. Also the religious angle, as witness the current ban of "Miracle" in Australia, and parts of the U. S. French censors are careful not to get involved in ridiculing the ruling powers. They carefully eradicate from scripts submitted anything that would make justice appear a joke or unduly poke fun at the gendarmes. But where the French censor is most on his guard is when political problems with international implications are concerned.

## BRIT. FILM INDUSTRY TV TRAILERS OKAYED

London, Dec. 4.

After 12 months of negotiations, the British picture industry has set a deal with the British Broadcasting Corp.-Television for a composite trailer of current releases to be aired over the London-Midlands-Northern network, starting in 1952. The negotiations, initiated by the Better Business committee as a means of harnessing TV to the industry, were finalized here when the BBC agreed to a trial setup of six programs, each running 45 minutes.

A sample trailer was made in the summer and was seen by all sections of the industry before it was confirmed by the Better Business panel. It includes excerpts from West End pre-releases as well as London and provincial general releases.

Series is entitled "Current Releases" and will have its initial airing Jan. 17. The telecasts will take place on alternate Thursday nights with an afternoon repeat during the intervening weeks.

### 'Vadis' Preem in 2 London Spots

London, Dec. 4.

The N. Y. pattern of a dual preem for "Quo Vadis" is to be repeated here. The film is scheduled to open Jan. 25, day-date at the Carlton and the Ritz.

Because of its length, it could not be fitted into the program at the main Metro showcase, the Leicester Square Empire, which has a vaudeville policy. The hour's stagemat precluded using pic

## Finland's Crix Oscars To Swanson, Redgrave

Helsinki, Dec. 4.

"Jussi" small statuettes known as the Finnish Oscars, were presented to film winners by the Finnish Film Critics Assn. here recently. Top film was the criminal-thriller, "Radio Breaks In" from Suomen Filmiteollisuus (SF). As actor in supporting role was Noppeampi Piironen Passiakin.

Special awards to foreign stars went to Gloria Swanson ("Sunset Boulevard") and Michael Redgrave ("Browning Version").

## W. German Pix Exports This Year Six Times Greater Than in 1950

Frankfurt, Dec. 4.

West German film exports in 1951 are at least six times higher than in 1950, industry authorities reported to the Bonn government. The report said that while foreign currency gained from 1950 exports was only \$238,000 worth, exports of this year are between \$1,428,000 and \$1,900,000.

With those exported pix, Pontus Film alone brought \$190,000 worth of foreign exchange into the Bonn treasury, while a fourth film is expected to gross \$142,000 abroad. Earlier this year, Junge Film Union (JFU) announced that a \$200,000 deal was signed for the export of JFU pix to Italy, Belgium and Switzerland, in addition to other foreign contracts totalling \$357,000. Real Film, the country's biggest production company, also has export contracts with more than a score of foreign countries.

Meanwhile, Santiago Ellenberg, rep of the Compania Central Cinematografica, of Uruguay, announced in Hamburg he has purchased four German pix for distribution in Uruguay.

The producers suggested to the government that 30% of the foreign earnings should be returned to them immediately after payments are received, to assure future productions with a special eye on the foreign market. The Germans are especially keen to get back in circulation with their films in South America which used to distribute a number of local films before the war. Argentina, Brazil and Mexico are the primary target areas.

### New Scot Film Producing Co.

Edinburgh, Dec. 4.

A new Scot film company is being formed, to be called Albyn Films, Ltd. Aim is to produce Scottish stories, the first will be Compton Mackenzie's "Monarch of the Glen."

Associated in the venture are Compton Mackenzie, Moray McLaren (both authors), actor James Robertson Justice, Ian Pitman, J. R. Meyer and Antony Pellissier.

## Current London Shows

(Figures show weeks of run)

London, Dec. 11.  
"And So to Bed," Strand (8).  
"Blue for Boy," Majesty's (54).  
"Cl'rdine Marriage" Old Vic (1).  
"Fancy Free," Pr. Wales (31).  
"Figure of Fun," Aldwych (8).  
"Folies Bergeres," Hipp. (40).  
"Gay's the Word," Saville (43).  
"Hollow," Ambassadors (28).  
"Kiss Me, Kate," Coliseum (40).  
"Knight's Mad'n," Vic. Pal. (91).  
"Latin Quarter," Casino (40).  
"Little Hut," Lyric (62).  
"London Melody," Empress (28).  
"Love 4 Colonels," W'ndh'm (30).  
"Lyric Revue," Globe (11).  
"Moment of Truth," Adelphi (3).  
"O'Henry," St. James's (7).  
"Penny Plain," St. Mart. (24).  
"Priest in Family," W'tm's'n (10).  
"Rainbow Square," Stoll. (12).  
"Relative Values," Savoy (2).  
"Reluctant Heroes," W'th (75).  
"Seagulls Sorrento," Apollo (79).  
"South Pacific," Drury (6).  
"To Dorothy, a Son," Gar'k (55).  
"Waters of Moon," Hym'k't (34).  
"White Sheep Family," Pic. (9).  
"White's Lodger," Comedy (21).  
"Winter's Tale," Phoenix (24).  
"Women of Twilight," Vaude (8).  
"Zip Goes Million," Palace (8).  
**CLOSED LAST WEEK**  
"Biggest Thief," Duchess (17).  
"Mary Had a Little," Strand (2).  
**OPENING THIS WEEK**  
(Figures denote opening date).  
"Lady Godiva" New Boltons (10).  
"Day's Mischief" Duke York (11).  
"Intent to Murder," Q (11).  
"Indian Summer," Criterion (12).  
"Colombe," New (13).

# Upper Bonn House Okays Govt. Plan Aimed at Decartelizing of UFA

By GEORGE F. GAAL

Bonn, Dec. 4.

## Mexico's Nat'l Cinema Week Hailed by Aleman

Mexico City, Dec. 4.

President Miguel Aleman and several Mexican and Hollywood film stars will participate in National Cinematographic Week, Dec. 6-13, which the trade and the government organized at the suggestion of "Voz," news mag published by Miguel Aleman, Jr., the president's son. Prizes are to go to the best Mexican pic, actor and actress, producer, director and cameraman.

Mexican films exclusively will be exhibited throughout Mexico on Dec. 6.

## Paul Green Lauds Nipponese Legit

Tokyo, Dec. 11.

Paul Green, Pulitzer prize winning American playwright, who recently wound up a month's lecture visit in Japan, left this country with unstinted praise for the contemporary Nipponese theatre, particularly the ancient but still popular "kabuki" dramatic form. The author of "In Abraham's Bosom" visited Japan with his wife while on a Rockefeller Foundation-sponsored tour that will take him around the world.

Green caught a lot of the current Tokyo stage fare during his visit, going to one theatre after another in between lecture stanzas at a local university. He was most impressed, he said, by the lavishly costumed and mounted "kabuki" drama, the classical Japanese art form which draws its story material from myths and legends of medieval Nippon.

"Japan has the best acting and the best produced plays I have ever seen," Green declared. Speaking of "kabuki," the playwright said he was thrilled with "the choreography—the color—the exquisite use of dance, pantomime, music, and, above all, the tremendous virtuosity and lyrical reach of the acting."

The American dramatist said he envied Japanese playwrights, in spite of the fact that many of them came to him during his stay and lamented that the Nipponese theatre lacked the virility of modern American drama. Green said he felt American playwrights could learn much from their Japanese counterparts.

Green said he intended to employ some of the ideas he picked up in native theatres in fashioning the outdoor symphonic dramas which are his current forte. He said he definitely would make use of the "hanamichi," the runway in a "kabuki" theatre which extends from the stage to the rear of the house, along the left side of the house. The most spectacular entrances and exits in "kabuki" are made via the runway.

## U.S. TOURIST TRADE TO BRITAIN TOPS '50

London, Dec. 4.

After a slow start, the 1951 figures for U. S. tourist traffic to Britain have topped the previous year. Total from January to October amounts to 117,702 compared with 116,267 during the same period in the previous year. The total for October, which amounted to 8,466, represented an increase of 13% over the corresponding period in 1950. Overall proportion of American visitors arriving by air was 53%.

Grand total of overseas tourists to Britain the first 10 months of the year reached a record figure of 630,000, which is 70,000 ahead of last year.

### German Distrib Gets DOS Pix

Frankfurt, Dec. 4.

Schorcht Film, one of the prominent German distributors, in announcing 1951-52 plans, discloses that the company has taken over distribution in Germany of pix of the David O. Selznick organization.

The West German Bundestag (upper house of Bonn parliament) has approved government-sponsored legislation aimed at the decartelization of UFA, Nazi Germany's giant film monopoly. The Bundestag action now opens the way for what's expected to be a heated debate on the German UFA law before the Bundestag (lower house). This debate will be the decisive one since the Bundestag action is only of rubber-stamp nature. If the Bundestag approves the UFA law, the way would be open for the Allied High Commission to formally hand over the liquidation of the \$11,900,000 combine to the Germans.

It would also bring to an end the sharpening tension between the Allies and the Germans on this issue. A month ago, the Bundestag declared a virtual open war on the High Commission, for, what the deputies charged were Allied attempts to "squander" UFA property. The Bundestag, with the rarest case of complete unanimity, called on the government to protest with the High Commission against, and demand the stoppage of Allied sales of UFA. Many deputies called the Allied attempts to auction UFA property a violation of the recent Washington Big Three agreement promising Germany sovereignty in exchange for her soldiers in a European army.

Meanwhile, the Allied High Commission is maintaining its original stand to go ahead with the UFA sales pending the German UFA law's becoming effective.

Offered for sale so far is Bavaria Filmkunst, worth \$2,856,000 and comprising more than 50% of the country's production capacity, and AFIFA, worth \$833,000 and another 20% of the production capacity. Bids have already been made for both, and the Allies hope they will be able to effect these sales.

Scheduled soon for the block are AFIFA's Berlin studios and other properties, with an aggregate value of about \$1,900,000. The Allies plan to sell this in one block and serious efforts are already being made by Berlin and west German producers to obtain credits for the lump purchase of the properties. The producers are backed by prominent Berlin banks as well as the Berlin Senate and the city government. The planned deal also has the blessing of the Allies.

UFA, under the supreme direction of Nazi propaganda minister Josef Goebbels, once was rated a \$200,000,000 business. Some Allied officials fear that former top UFA executives will be back in business once the Germans run the UFA breakup.

## CHURCH WARNING ON FAULTY PRINT HELD OK

Vienna, Dec. 4.

A court in the state of Upper Austria recently handed down a verdict of considerable interest in the constant fight between crix, producers and exhibitors. Issue at stake was a warning not to attend a picture show in a small town.

The beef against pic, "Flaming Mountains," was written by critic Dr. Erika Haala for the Catholic Central Press Bureau, and routinely posted on the church door. It said the film's contents were okay, but warned that the print being exhibited was in terrible shape and not worth viewing. The local exhib (only house in town) went to court, saying that while another older shown just ahead of "Flaming Mountains" had drawn 800, the subject of the church warning sold only 300 tickets. He wanted 834 schillings (\$35) damages. Witnesses said they stayed away because of the warning. Press rep for the distributor also appeared and admitted the print was not so hot. The defense stood firmly on principles of press and critical freedom.

The judge dismissed the exhibitors' complaint, saying the issue did not seem to be one of damage through false information, but pure critical opinion, which he was not prepared to punish. Austrian press hailed the verdict as a victory for freedom of the press.





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# Inside Stuff—Pictures

Allied States Assn. board chairman Abram F. Myers, who's usually an astute judge of his audience, got the chill treatment in a couple of instances when he addressed the Independent Exhibitors, Inc., convention in Boston last week, according to some of those present. He failed to draw a chuckle with references to "the pure air of Boston, where a woman might wear her furcoat without suspicion," and to "Diogenes looking for an honest Democrat." Audience silence prompted him to remark that the same "quips" got a big laugh last week in Indiana, but I must be in a Democratic precinct today.

Comment by the Allied topper at the exhibitors' banquet similarly fell upon unsympathetic ears. Following a blood donation appeal by Capt. Raymond Harvey, Korean hero, Myers observed that a wounded soldier might well be comforted by the infusion of "the warm blood of an exhibitor," and that a man burning up with high temperature could be relieved "by the ice cold blood of the distributors."

To the flock of film awards which customarily begin about this point in the season is added this year's Holiday magazine trophy. It goes to "those movies and movie makers that have, in the past year, made outstanding and honest contributions to the role of the American movie as an ambassador abroad."

Metro's "An American in Paris" is announced in the January issue of the mag as the pic "which does most to present a pleasing picture of Americans to the rest of the world." It shares award honors with "The Well," made by Clarence Greene and Russell Rouse for United Artists release, as the "low budget picture which best and most honestly reflects American life and ideals to the rest of the world."

Holiday also gives awards to Stephen Bosustow, of United Productions, makers of the "Gerald McBoing-Boing" and other cartoons, and to Shelley Winters.

Jerry Wald this week interpreted as further indication of Life mag's "anti-Hollywood attitude" the piece on him and his partner, Norman Krasna, in the current issue. Picking up the industry's familiar label for them, "The Whiz Kids," mag pastes them for their proclivity to publicity releases and the fact that in more than a year they have come up with only two pix. They were slated to do 12 in the first 18 months at RKO, but have been running into trouble getting okays from studio topper Howard Hughes. They may be departing the lot at the end of the year.

Wald said that Life researchers had spent two days with him, then used relatively little of the info they had learned.

N. Y. Times advertising promotion piece sent to potential amusement-space buyers is built around the ads for "Tales of Hoffmann" and uses VARIETY-type headlines. Teaser lines on front cover of mailing piece read: "Pix Clix, Crowd Flox, Good Box, Long Run, How Done?"

Copy inside says that "Tales of Hoffmann" settled down to long run after rave reviews from critics. "But it takes more than rave reviews at the opening," Times points out, "to keep the crowds coming to your theatre month after month." Piece then plugs Times' amusement advertising pull.

## Johnston's Global Gander

Continued from page 3

with the purpose of talking to leading citizens and government officials and of making some public speeches. He explained that he'd be in each country two or three days and "try to do a selling job for American motion pictures." His assistant, Joyce O'Hara, will accompany him. Also Joaquim Rickard, the Association's Latin American rep.

Only two Latino lands are "problems at the moment. Argentina is a chronic one, brought about by the nature of the Peron regime, and Brazil is a potential one. Neither presents a case which the foreign managers feel can be solved in less than months of spadework."

Argentina has just recently reopened its doors to new Hollywood product, but is not allowing any monetary remittances. Brazil has passed a decree requiring companies sending in shorts and newsreels to export 10% as much footage of shorts, documentaries and newsreels. Decree also requires one out of eight weeks in Brazilian theatres to be given over to domestic product. However, neither angle of the decree has been enforced.

One top industry exec opined that world-touring was somewhat more glamorous than sitting behind a desk. He enumerated a series of domestic problems which he said called for leadership.

### Generally Enthusiastic

Proxies, however, were fairly enthusiastic about having a traveling ambassador. One declared: "We need such ambassadors. If we had had more of them long ago, we wouldn't have gone through the troubles abroad that we did in 1947 and 1948. I think John McCarthy (director of the MPAA's international division) has made a fine start toward putting the industry on a decent plane of relationship with foreign governments and industries, and I think Johnston can make a real contribution, too."

Johnston, at a press conference following the board meet, confirmed numerous changes previously reported in MPAA operation and personnel. They included Ralph D. Hetzel's appointment to head the New York office and George C. Viether's to head the Washington branch.

The MPAA prez said he'll trans-

fer the focus of his activity to New York, while O'Hara would remain in Washington to concentrate on special assignments, particularly foreign. In addition, Norman Kuhne has been named to the Washington publicity department. All the new appointees are former Government workers.

Johnston also confirmed that the Motion Picture Export Assn. will start liquidating its overseas activities following resignation of v.p. and general manager Irving Maas at the end of the year. Herbert Erlanger, Maas's assistant, will continue on to supervise the liquidation. MPEA will continue to exist corporately for purposes of unified action by American companies abroad under terms of the Webb-Pomerene Act.

## UA In Black

Continued from page 3

Arthur B. Krim and his pals upon the year's profit statement.

Treasury-held shares, according to trade observers, might figure in a deal for establishing a UA production unit. One report is that the block of 4,000 shares would go to Louis B. Mayer if an arrangement is worked out whereby he heads a film-making setup for the distrib.

In any event, such a deal could not be consummated until the Krim alliance actually takes possession of its 8,000 shares, and this is not seen until February or March. Price, Waterhouse & Co., auditors, will not have completed their job on the UA books before that time.

## Wouk-Navy

Continued from page 3

fully, Wouk said, when he has an official confab with the Navy.

Wouk feels that the "missions of the Navy are the same as my own." He said he was careful to point out both in the book and the screenplay that mutiny is unjustified. Authorized relief of a commanding officer as described in the story is acceptable, Wouk explained, if it can be justified at a courtmartial.

Film is skedded to be made by Stanley Kramer for Columbia release.

## See TV-er in Pitch To Majors for Films Via Industry Survey

Survey made for the producers of the "What's Playing?" TV show, a report circulated among film execs, is seen as a pitch to win the cooperation of the major pic companies on tie-ins for their releases.

Program, which features Maggi McNellis, shows clips from new pictures and is telecast over WJZ-TV, N. Y., on Monday, Wednesday and Friday at 6:45 p. m. for 15 minutes. Demby Co., producers of the show, has found that the film companies are willing to supply only a small amount of their product. Also, no major productions at all have been made available.

Demby now is aiming to lure the top product via its survey report, which claims telecasting of the clip induces viewers to catch the entire films when playing at theatres.

Dr. Ernst Dichter, who conducted the study for Demby, stated that the show "provides TV with a vehicle for a commercial sponsor who benefits from the glamorous association with the film industry and provides the motion picture industry with a dynamic channel of communications on TV."

Among the films named in the audience analysis were "The Mob," "Lost Continent," "Young Scarface," "The Well," "Reunion in Reno," "Thunder on the Hill," "The River," "The Day the Earth Stood Still," "Tarzan's Peril," "The Medium," "The Browning Version," "M," "Kon Tiki" and "Saturday's Hero."

## Crowther Heads Critics

Bosley Crowther, N. Y. Times film critic, is the new head of the N. Y. Film Critics group, moving up automatically from vice-chairman. Leo Mishkin of N. Y. Morning Telegraph was elected to the post vacated by Crowther.

Howard Thompson, of the Times, was named secretary. New members admitted to the group were James Barstow, Jr., N. Y. Herald Tribune, and Thompson. Critics will meet Dec. 27 to ballot on best pix of year.

## Egyptian Dancer

Continued from page 1

the Egyptian industry turns out around 50 features annually less than a third of these are shipped to America. Rashid brings in about seven or eight annually while

## H'wood Pic on Samia

Yank audiences, who are currently getting an intro to Egyptian belly-dancer Samia Gamal via two features dug out of Cairo vaults, are apparently going to get a Hollywood version of the femme's Cinderella yarn. She became a tabloid sensation a few weeks ago by marrying Sheppard King, young Texas oil scion.

American Pictures, RKO unit, has registered the titles "The Texan and the Dancer," "The King's Dancer," "Egyptian Dancer" and "Egyptian Incident."

Oriental's acquisitions run around the same number.

Best U. S. markets for Arabic-language films are in Brooklyn (where all three distribrs are located), Boston and Detroit. In these areas are a large number of Syrians and Egyptians. Mrs. Goryeb and Rashid usually arrange for special screenings in nabe houses through lodges, fraternal organizations, etc. Occasionally, exhibit with an Arabic-speaking clientele will book an Egyptian feature for one or two nights.

Miss Gamal, incidentally, is said to be a top b.o. star throughout the Arab countries. Her "Little Miss Devil" stars her with Lebanese crooner Farid El Atrache (credited with producing the entry). Actress' forte is her belly dance, which the N. Y. State censor board passed with only minor deletions. These concerned a scene where the camera moved in for a closeup of the undulating lower abdomen.

## Slow RKO Ballot Count

Continued from page 5

of composition of the new RKO Theatres board. Group of dissident stockholders headed by Wall Streeter David J. Greene is attempting to unseat the present board, which is running for re-election.

It appears likely that the Greene committee will be able to elect at least two directors out of the board of five, and perhaps even three out of six, if the size of the directorate is increased by one member, as is being considered. If Greene were successful in winning a board majority, his group could unseat proxy Sol A. Schwartz and the other officers.

### Thursday's Duel

Last Thursday's session in Dover, Del., turned into a duel of strategists. It took more than five hours of scrapping and an offstage conference before the Greene contingent agreed to turn its proxies in for counting.

Their objection—ostensibly, at least—was based on the fact that two employees of the Irving Trust Co. were appointed by Schwartz as election tellers. They were L. P. Christenson and A. E. Fuller.

Inasmuch as Irving has been trustee for Hughes' 929,020 shares since court-ordered divorce took place last Jan. 1 and had a rep, who was up for re-election, on the board, Greene group contended the ballot-counters were not impartial. Dissidents wanted one man named by the management and one by the Greene committee to tally the proxies.

As the dispute became more heated, it became evident that top strategy was involved in the choice of tellers. Arthur F. Driscoll, of O'Brien, Driscoll & Raftery, special counsel to the management, charged that Greene's effort to name a teller was devised to delay the final deadline on acceptance of proxies.

Driscoll told newsmen he expected any Greene-named teller would keep challenging the validity of so many proxies that it would delay the final count by several weeks. During that time it could be rounding up more proxies.

It was disclosed on the floor that Greene had only the previous night sent out the latest in the barrage of literature mailed to stockholders by both sides in pleas for their votes. Isidor J. Kresel, attorney for the Greene committee, appeared to infer that, in effect, when during the floor argument he declared: "If we had six weeks more, you couldn't even elect one director." He thereupon asked that the deadline on proxy submissions be set five days hence.

### Kresel Asks Deadline Suggestion

When Schwartz and Driscoll objected, Kresel asked for their suggestion on a deadline. They refused to name one, but said that, since they had only just discovered this Greene strategy, they needed time to consider the question. As a result, the meeting was recessed for three hours, during which they held a council of war. Greene men contended that was merely to give them time to "phone Noah Dietrich." Dietrich is Hughes' chief adviser in California.

When the session reconvened, a new aura of peace prevailed. Greene immediately accepted the two Irving Trust men as tellers and a deadline of 10 minutes hence on submission of proxies.

He explained later that he had no alternative regarding the tellers under Delaware law. As for the quick deadline, he declared that was just what he wanted. He said the previous night's letter to stockholders was in the nature of a double-reverse strategy. He said it was aimed at getting as quick a count as possible, since he expected the RKO reaction and knew it would cause the management to want to immediately close the balloting.

To newsmen suspicious of the sudden silken sweetness between the groups following the off-scene meeting, both sides vehemently denied any deal had been made beyond that announced on the floor. They declared there was absolutely no agreement on the number of directors each would get.

It was disclosed later that while Driscoll and Kresel were engaged in a spectacular duel of strategy and wit at the meeting, the peace was being arranged by a couple of fellows off in a corner. They were A. Louis Oresman, of the Greene cohorts, and Ben-Fleming Sessel,

Irving Trust's rep on the board. They came up with the agreement that enabled the count to get underway at once.

**Joekeying**  
Basic to the strategy of both sides was unwillingness to disclose how many proxies they had until the other group exposed its hand. That resulted from the cumulative voting system called for in the company's bylaws. Under this system, any stockholders' votes may be spread among all directors or bunched for one or more. Until each side finds out how many the other side had, it can't do the necessary arithmetic to determine how to spread its votes.

This was further complicated by the RKO management strategy of calling for a vote on expansion of the board from five to six members. Greene crowd had no way of knowing whether it could afford to vote approval of the enlargement until it knew how many proxies each side had.

Session got under way in a tiny room which legally constitutes the "principal offices" of RKO Theatres, a Delaware corporation. Since the heated contest drew more than 25 stockholders (company has about 15,000 in all), the meeting had to be moved to a club across the street.

Schwartz had hardly brought down the opening gavel before the fireworks started. H. B. Spring, of Ungerleider & Co., New York brokerage house, and brother-in-law of Greene, immediately sprang to his feet and registered objection to the management's insistence on holding the session some 180 miles from New York. Greene group had charged previously that this was management strategy to keep indie stockholders from making an appearance. Schwartz, as he repeatedly did throughout the meeting, refused to allow discussion of the issue, shutting it off with "Your remarks have been noted."

One of the provisions in the certificate of incorporation that permits the board to issue rights or options up to 4,000,000 shares without permission of the stockholders was a principal campaign target of Greene. Schwartz met the challenge in his report to the stockholders by stating the management was willing to amend the certificate to require stockholder approval of options.

## Balaban Options

Continued from page 3

the two issues at \$800,000 less than market value.

Stock options stemmed from a \$2,000,000 loan which the topper made to the old Paramount parent corporation some years ago. This was in the form of 24% convertible notes issued to him by the outfit.

Notes were prepaid in January, 1950, with the arrangement providing for issuance of the 40,000-share options for Par stock and UPT certificates. Agreement also called upon Balaban to simultaneously exercise the options by Dec. 28 of this year or not at all.

In the case of the newly acquired UPT holdings, Balaban has his choice of either unloading the block of certificates or receiving only 50% of UPT dividends with the balance held in trust for him. He'd collect the trusted divvy payments only upon future sale of the UPT certificates or dropping his Par shares and ceasing to be a Par officer. These restrictions are contained in the Par antitrust consent decree with the Government.

## Rob N.Y. Artie of \$2,668

Two armed men robbed the Paris Theatre on West 58th St., New York, last week of \$2,668, reported as most of the night's receipts. The thugs, who were completely covered with hoods, bound and gagged John Breu, assistant manager of the house, and then calmly walked off with the money, including \$900 they removed from the office safe after forcing Breu to open it.

On the chance that the robbers had remained in the cinema after the holdup, the police watched all exits as the audience filed out after the night show. However, Breu was not able to make any identification.

The Paris currently is playing "The River" in its 14th week.

# Lili's Bumper Crop

Continued from page 2

that a bump is a "pelvic movement."

Hoover called it a "pelvic propulsion."

He reflected for a few seconds, then added meditatively: "That's it."

Under prodding of defense attorney Jerry Giesler, Hoover finally agreed to give an illustration. The portly nitery boss, who had testified a few minutes earlier that he started his showbiz career as a chorus boy, seemed a little abashed.

With determination, however, he rose to his feet and placed his hands behind his head. From the forgotten lore of his youth, he struggled to recall the bump. It came out cautiously — influenced no doubt by the years he had spent as an attorney and away from the artistic influence of showbiz — and it looked more like he might be practicing a rumba for the first time.

## Court's Definition

At this point Judge Henry H. Draeger leaned forward to render a judicial pronouncement.

"A bump," the court ruled, "is a forward pelvic movement."

Hastily, he let it be entered on the record that he was "only judging on what took place here."

No other phase of the testimony came in for as much attention.

Deputy Ann Hunter testified that she had seen Lili deliver a bump during her performance on Oct. 19 — the night sheriff's deputies arrested the stripper for a "lewd and indecent performance."

"Well," probed Giesler, "was it a full bump — or just a half bump?"

The witness hesitated, but Giesler gently persisted.

## Fractional Bumping

"Maybe," he asked softly, "it was just one-quarter — or one-eighth — or a sixteenth. Or maybe a 32d?"

The witness thought it was "almost a full bump," but after some discussion with Giesler agreed to go along with his description of it as a "baby bump."

Mrs. Hunter then testified that when Lili emerged from her famed bubble bath, her maid stood on the far side of the tub and there was nothing between Lili and the audience. Both Capt. Hannon and Capt. Sutton, however, reported that the maid — holding a large towel — stood between Lili and the encroached viewers.

It was also established that Deputy Hunter is not regularly attached to the vice squad. She belongs to the Transportation Dept. Whether she won the assignment because the sheriff's office figured movement was involved wasn't brought out.

## The Naked Truth

The big question before the court kept cropping up — whether when Lili got down to the bare essentials it was a little too bare for public taste. Deputy Hunter admitted that Lili never took off the net bra and panties, which are the foundation of her act.

Empress Josephine also got into the act late in the day when Tom Douglas, "interior architect," who wrote and staged the show, appeared as the final witness of the day. He said the silver tub used in the show was a genuine antique that had been owned by Empress Josephine. He added the information that the show had cost about \$3,000 in "embellishments." Presumably he was not referring to Lili or her salary.

## Peel by Peel

Capt. Hannon's blow-by-blow and wiggle-by-wiggle account ran some 22 minutes — about eight minutes longer than the act itself.

Appearance of columnist Flora-Bel Muir in the office at Ciro's a few moments after the arrest was described to the court along with the information that she greeted the officers by saying "what do you silly bastards think you're doing?"

Capt. Sutton hastily added that he didn't think the scribe meant anything by the salutation. He didn't take offense, he said, because he thought "that's just her natural approach" and he and Giesler agreed that "she was just being herself."

## Tut Tut

This was confirmed by Miss Muir when she appeared on the stand. Deputy District Attorney Bernard Gross then took over the cross-examination.

The columnist was definite in her opinion that the act never ex-

ceeded the bounds of good taste. In answer to a direct question, she stated she never saw Miss St. Cyr expose herself.

Then, she proved that she was not only a newspaperwoman but a wife.

"My husband didn't see anything like that either," she reported. "Otherwise I wouldn't have let him stay."

Hoover's session on the stand resulted in an elaborate blackboard diagram showing the location of the stage, where Hoover sat, where the deputies sat and sundry other items. By the time Hoover got through, the blackboard, with assorted pink, red and green chalk marks, looked like a diagram of dazzling football plays.

## Location Lore

By the time that portion of the testimony was finished, the jury had a pretty good idea of what tables to ask for to get the best spot in the house. Giesler seemed intrigued by the number of "deuces" (tables for two) Hoover had in the room although the latter protested he didn't try to crowd the spot.

"Sure," said Giesler, "but you've got deuces wherever you could get them."

Hoover agreed. He also admitted Giesler's observation that Tables A, B and C are the best in the house — "unless you put somebody in front of them." The deputies had C.

## It's Balletic

Hoover's description of the dance was punctuated by exchanges with Gross. He refused to go for the prosecutor's use of the word "move" to describe the action.

"It's an interpretive dance," he protested. "This girl has had ballet training."

In his description, Hoover said the act got underway with an introductory "eight bars of music." This was explained at some length lest the jury make the mistake of thinking it had anything to do with another, off-Sunset-Strip nitery. Parting of the curtains, he added, revealed a maid tidying up. Testimony showed very clearly that the maid "never got undressed."

Lili's entrance was signaled by the drummer, and then the action began. After that, it was pretty much the same description the court had heard before, although in different terms. A few of the spectators dozed and for a time it appeared the same lethargy was attacking the jurors.

## Exhibits A & B

Hoover's lengthy appearance on the stand established that he paid Lili \$1,250 per week (not the much publicized \$5,000), out of which she paid the maid and provided the arrangements and the set, earlier estimated to have cost \$6,000. It appeared to be taken for granted that Lili also supplied her own costumes, including "People's A and B" (the lace panties and bra).

Detailing this, Giesler, closely questioning Hoover, discovered that Lili owned the set, the props, the walls and the doors.

The description of the act finally reached the point where Hoover was recounting how Lili twirled her toes while reclining on the lounge.

## T Is for Toes

"Okay," said Gross wearily, "enter it on the diagram on the blackboard. Put down T for Toes." Gross also sought to make sure that Hoover could see clearly from his vantage point and when the latter mentioned reading the name "Kenneth Hopkins" on a hatbox, asked if Hoover used binoculars. "I don't need glasses for that," Hoover protested, taking off a pair of spectacles and waving them. "I only need them for close reading."

## Heisler Back to Coast

Stuart Heisler, who directed "Saturday Island" for producer David Rose, returned to the Coast Monday (10) from New York. He had been in N. Y. about a week on his way back from England and Jamaica, where the pic was made.

Scripter Stephanie Nordli, who was on location with the crew, accompanied Heisler to the Coast. Linda Darnell, who starred, is remaining in New York for several more weeks. She's recuperating from a severe jaundice attack suffered in England.

# Justice Dept. Aid Sought By Eastern Pa. Allied In Rap at Price-Hiked Duals

Philadelphia, Dec. 11.

Aid of the Department of Justice will be sought to curb the twin evils of double-features top product and forced increased admission prices, following the stormy protest meeting of members of the insurgent Allied of Eastern Pennsylvania group.

More than 60 exhibs representing 150 theatres in the area attended the meeting held in the Broadwood-Hotel (4) and heard a dozen speakers assail the practice recently instituted by the Warner circuit in coupling high allocation pikes for weekend runs in the chain's key nabes.

The consensus of the meeting was that discrimination was being shown in film rentals. It was declared impossible for indie houses to put the same shows together at the asking price. Sidney E. Samuelson, president and business manager of Allied, was authorized by unanimous vote to carry the exhibs squawk to Warners' top brass in New York. He was also ordered to probe into the whole business of discriminatory rentals, to report these findings to the D. of J. and to bring back a report to the membership on the entire situation.

Equally spirited was the discussion on the upped admish pictures, with a motion mixing this practice passed unanimously. Allied members were asked to report on all instances, and Samuelson is now sifting these complaints. Singled out for disapproval were 20th-Fox's "David and Bathsheba"; Warners' "Streetcar Named Desire" and the Samuel Goldwyn-RKO "I Want You."

## Pix 2d Communion Bkfst.

Second annual Communion breakfast for persons in the film industry has been set for Jan. 20 with a 9 a.m. mass to be celebrated by Francis Cardinal Spellman at St. Patrick's Cathedral, N. Y.

Breakfast will be at the grand ballroom of the Waldorf-Astoria with Rev. James Keller, M. M., head of the Christopher Movement, as principal speaker. Over 1,900 attended last year.

## Pix Stocks

Continued from page 3

Journal correspondents reflected an easing of biz compared with high hopes instilled by good summer grosses. Emphasis, however, was largely on the negative aspects, rather than some signs of strength that were turned up.

Headline on the survey was: "Movie Downturn. The Boxoffice Pickup Tapers Off; Attendance Is Near Poor 1950 Level. New England Theatre Chain's Business 'Falls Apart'; Profit Margins Shrink. Taxes, Living Costs Blamed."

Though a number of big circuits reported business better than a year ago, gloom was extracted from the disappointment that resulted because the sharp summer tilt hadn't continued. UPT reported biz up 4% from 1950, an unnamed chain said its grosses were up 10% and a second unidentified circuit told the Journal it was doing "slightly" better than a year ago.

Reasons for the failure to hold the summer line were attributed by various exhibs interviewed to usual causes: Pix not as strong as those of the summer, television, high cost of living, end of block-booking, higher income taxes on the public, etc.

Journal quoted unnamed exhibs in a number of cities as considering closing their houses one or more days a week. These included two in New England and one in Cleveland. They were all nabes.

Aside from Par and UPT, the only big loser during the two-day selling last week was 20th-Fox, which went down three-quarters. Universal was off three-eighths and Republic one-quarter. Off just one-eighth were Columbia, Loew's, RKO Pictures and RKO Theatres.

While most of the losses were comparatively small, they were worrisome as indicators of the loss of Wall St. support. It was feared that they might be hurt considerably more in the event of a general market slide, rather than the comparative straits that prevailed in other issues last week.

# Amusement Stock Quotations

For the Week ending Tuesday (11)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC	53	11 3/4	11 1/4	11 1/4	- 1/4
CBS, "A"	70	32	31 3/4	31 3/4	—
CBS, "B"	54	32 1/4	31	31 1/4	+ 1/4
Col. Pic.	28	12 1/2	12 1/4	12 3/4	- 1/2
Decca	75	9 1/2	9	9 1/4	—
Loew's	222	18 1/2	17 3/4	17 1/2	-1 1/4
Paramount	181	27 1/2	25 1/2	25 3/4	-1 1/2
RCA	700	24 3/4	23 3/4	23 3/4	—
RKO Pictures	123	4	3 3/4	3 3/4	- 1/4
RKO Theatres	233	4 3/4	3 3/4	4	- 3/8
Republic	67	4 3/4	4 1/4	4 1/4	—
Rep., pfd.	6	10 1/2	10 1/4	10 1/2	+ 1/4
20th-Fox	222	20 1/4	19 3/4	19	-1 3/4
Un. Par. Th.	207	20 3/4	18 3/4	19 1/4	- 7/8
Univ.	48	12 1/2	10 1/2	10 1/2	-2 1/8
Univ., pfd.	1.8	61	59 1/4	59 3/4	- 7/8
Warner Bros.	156	14 1/4	14 1/4	14 1/4	- 1/2
<b>N. Y. Curb Exchange</b>					
Monogram	39	3 3/4	3 3/8	3 3/8	- 1/8
Technicolor	30	23	22 1/2	22 5/8	- 1/4
<b>Over-the-Counter Securities</b>					
Cinecolor			2 5/8	3 1/8	—
Pathe			3 3/4	4 1/2	+1 1/8
UA Theatres			6 3/4	7 3/4	—
Walt Disney			8 1/4	9 1/4	+ 1/4

(Quotations furnished by Dreyfus & Co.)

# Exhib Hypo for New Faces

Continued from page 1

already become important b.o. attractions.

As far as could be ascertained, Paramount appears to be the only production company that has an organized star development program, although the other companies have been just as active in calling attention to new talent. Par has organized what it calls its "Golden Circle." Group consists of young talent just out of college or drama schools who have been signed for a pre-star buildup. After special training at the studio, players are spotted in bit parts and later, depending on the aspirant's progress, cast in meatier roles. Contingent, which now numbers about 14, is used for various junkets and introduced at exhib meetings. Par also prepares a special booklet on new talent which is sent to exhib organizations and exchange centers.

## Special Bally Jobs

In special cases, the company does a special job. Examples of this are buildups given newcomers Charlton Heston and Jan Sterling. Former has the male lead in Cecil B. DeMille's "The Greatest Show On Earth." Similar buildups are contemplated for Audrey Hepburn, Belgian-born actress who received raves for her performance on Broadway in "Gigi"; and for Anna Maria Alberghetti, young classical singer.

20th-Fox follows pattern of building players in connection with specific pictures. Jean Peters and Marilyn Monroe are young performers getting buildups at 20th, with the latter having gotten some unusually strong news and magazine space lately. Also high on the 20th list are Mitzi Gaynor and Anne Francis.

Universal, too, is busy building its star roster. Piper Laurie and Tony Curtis have jumped to the forefront and are slated for U's top productions. Jeff Chandler and Shelley Winters are examples of U contractees who have already arrived. Peggy Dow, Joyce Holden, Rocky Hudson and Julia Adams are youngsters who are on the way. Mopett star Gigi Perreau is being groomed with the idea of becoming another Shirley Temple. Youngster now on a nine-city tour after a big radio and television buildup in New York. U has followed a policy of sending its new faces on tour. Not only does it help sell Hollywood, U feels, but it also lessens resistance of exhibs to accept pix with new names.

Metro's roster of new names includes Pier Angeli, who made her U. S. debut in "Teresa," Denise Darcel, Carleton Carpenter, Debbie Reynolds, Leslie Caron, Fernando Lamas, Sally Forrest, Betsy von Furstenberg, Donna Corcoran, Ralph Meeker and Nancy Davis.

Carpenter and Miss Reynolds, following their performance in "Two Weeks With Love," are now on a nationwide vaude tour. Miss Caron is the young ballerina discovered in Paris by Gene Kelly and who appears with him in "An American in Paris."

Judy Holliday tops the list of Co-

lumbia's new names. Actress, who won an Academy Award for her performance in "Born Yesterday," will be seen again soon in "The Marrying Kind." Also rated highly at Columbia are Jody Lawrance, Beverly Michaels, Aldo Ray, Anne James and Johnny Stewart. Latter is a 15-year-old who was snatched from the cast of "The King and I," current Broadway musical hit.

RKO's prospects include Margaret Sheridan, Elizabeth Threalt, Faith Domergue, Mala Powers, Kenneth Tobey, William Tallman, Keith Andes and Carla Balinda.

# UA-Indie Dickers

Continued from page 3

the banks likely would go along with financing. Same holds for the other four actors.

Having lined up such stellar names, UA and MCA would have little difficulty in setting the balance of the package. An indie producer could be selected who would in turn handle the other assignments.

In addition to providing choice releases for the distrib, the deal also could contribute much in the way of prestige. UA clearly is bent on re-establishing itself as a major operation with only "A" product on its lineup and the Grant-Stewart-Brando-Peck-Ladd names appear a plenty strong plus factor in this connection.

In view of these advantages, and providing a further incentive for the stars, UA probably would reduce somewhat its regular 30% distribution charge for pix involved in the setup. On the performers' end, the arrangement would have to be worked out so that they'd be free to make one indie pic annually, apart from other commitments.

Krim and Benjamin are due back in N. Y. at the end of this week.

# Page, Paul-Ford

Continued from page 1

Bells" has already racked up 300,000 sales. Team clicked on such disks as "Mocking Bird Hill," "World Is Waiting for the Sunrise," "Whispering" and "Just One More Chance."

Although Mercury hasn't made an official tabulation of Miss Page's sales, it's estimated that she'll reach the 3,000,000 peak before the end of the year. Thrush has had nine successive clicks since she hit the jackpot last year with "Tennessee Waltz." With her latest releases, "And So To Sleep Again" and "Detour," headed for big returns, it's expected she'll reprise last year's sales smash.

It's figured that Paul-Ford and Miss Page will take in at least \$180,000 this year from disk sales alone.



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## Clips From Film Row

### NEW YORK

Marvin Rosen, formerly manager of Grant Lee Theatre, Palisades, N. J., named manager of B. S. Moss' Lee Theatre, Fort Lee, N. J. He replaces William Sorenson who held the post temporarily and now returns to his old berth as assistant manager at Moss' Criterion Theatre, N. Y.

"Movietime U.S.A." theme will be stressed at the annual dinner dance of the Motion Picture Bookers Club of N. Y., to be held at Hotel Astor April 27. Co-chairmen of the affair are Lou Wolff, Brandt Theatres, and Fred Mayer, Universal.

James R. Grafinger, Republic's sales chief, due in Los Angeles Dec. 23 for the Christmas holiday after a swing through several mid-west and coast exchange areas.

Howard Smidt, assistant to Harold Beecroft, head of Paramount's bidding department at the home office, now a company salesman in Albany.

Abraham Isaacs, booker in N. Y. for Par, transferred to Charlotte as a salesman.

### PITTSBURGH

Fred A. Beedle, Canonsburg exhib, reelected president of Western Pennsylvania Theatre Owners at annual convention, with Norman Mervis winning vice-presidency and Earl Beckwith getting secretary's post.

WB sold its Center Theatre in Oakland district.

Ike Sweeney, manager of Republic exchange, promoted Shirley Lee Shapiro from bookkeeping department to his booking staff.

John Lambros, co-owner of the Capitol and Colonial Theatres in Farrell, named a member of the city's slum clearance and urban redevelopment committee.

C. W. Dickinson, vet in exhibition and distribution, retired from show biz with the sale of his Bison Theatre in Brownsville to Fayette Amus, Co.

Pitt and Bedford in Bedford, Pa., acquired under long-term lease by B. J. Redfoot, Windber exhib. With the transfer, Mrs. Grace Cromwell retires from exhibition.

### MINNEAPOLIS

Ray B. Lehrman, former Columbia booker, heads group that purchased Northtown, neighborhood theatre, from S. P. Halpern associates.

The indie Hopkins, suburban house, won from three companies, Universal, Columbia and United Artists, its long fight to obtain 28-day clearance, earliest availability. Nearby Edina is suing all companies to get the slot.

Joan Caulfield due here Dec. 12 for Twin Cities personals with "Lady Says No."

Film company sales executives here to testify in trial of Martin and S. G. Lebedoff's \$500,000 antitrust suit in federal court include Sam Shirley and Eddie Saunders, M-G-M; J. J. Donahue, Paramount; Mannie Gottlieb, Universal, and L. E. Goldhammer, Monogram.

Ted Mann, North Central Allied president, delivered talk to St. Paul Chamber of Commerce on Northwest Variety club's heart hospital on Minnesota U's campus.

Paramount branch here in fourth place nationally in company's three-month playdate drive and shares in prize money.

All Twin Cities nabé and suburban houses in 28-day slot excepting one grabbed off "A Place in the Sun" as soon as available.

### PHILADELPHIA

Film colony here surprised by sudden fold of Carman Theatre. The 25-year-old North Philly vaudeville house was owned by Sam Stiebel, West Coast producer. New show never came in, and musicians and stagehands unions are burning because no notice was given.

The Lyric, Camden, now on weekend operation as is Warner's Columbia in North Philly.

Warners' Avon sold to Jacob Hoffman, not in film industry.

"Blue Veil," which ran six weeks at Mastbaum, had longest run since "Johnny Beinda," which got six weeks at house starting in October of 1948. Incidentally, the house, which had week-to-week closing notice posted, informed employees it definitely would not shutter.

New administration of Variet

Club (Tent 13) relaxed rules to extent of taking in associate members from allied show business lines like radio, TV and the press.

Irving Blumberg named to succeed Major Everett Callow (who recently returned to U. S. Marines in Tokyo) as head of publicity and promotion for Warners in this area.

Harry Freeman, Fox Theatre pressagent, out of Wills Eye Hospital, is recuperating from serious operation.

### CHICAGO

LaRabida Sanitarium doing a switch and throwing a dinner for Variety Club Dec. 17 in appreciation of all the coin raised for it. The club elects officers Dec. 15.

Government's case against Chicago drive-ins for alleged price-fixing pushed up to Jan. 2 for filing of briefs and oral arguments.

Police censor Capt. Harry Fulmer retired last week with Sgt. William White replacing him. Censor board last month saw 94 pics, tagged four for adults only and rejected none.

The Rialto housing "Bride of the Gorilla" for three weeks and then reverts back to old burlesque policy.

Ridge theatre reopened last week under Lucas Theatre Management with Paul Evans, Jr., as manager.

S. J. Gregory, head of Alliance Circuit, revealed that deal for the B&K Granada, which was to have been sold to the Greek Orthodox Church, has fallen through.

Cine, B&K nabé, was reported sold to building management firm last week.

### Radio Moscow

Continued from page 1

nesians don't like American films but that they adore the celluloid product of the Soviet Union.

Broadcast was picked up by official U. S. Government monitors. It said in part:

"A new film theatre, the Petodjo, was opened in Jakarta recently. The first picture shown was a Hollywood production, 'Annie, Get Your Gun.' In the film, a girl called Annie tries to impress men with a pistol. In addition, the first song of the film contains a phrase indicating that Indians are very wild.

"Is this not evidence of propaganda for racial discrimination?"

"The film also shows the girl smiling when she kills somebody with her pistol. It is as if the film wants to show that to kill somebody is a pleasure, as if to treat other people like that is natural. Many similar films are flooding Indonesia. However, a movement to boycott 'American Culture' is now under way among various groups of Indonesians.

"Meanwhile, a number of Soviet films which, after surmounting various obstacles laid by Indonesian censors, have been received by the Indonesians joyously. Throngs of people went to a theatre showing the film, 'The Fall of Berlin.' The Indonesians also praised the Soviet films, 'The Third Blow,' 'Tales of Siberka' and several others.

"The Indonesian press points to the high artistic standard of the Soviet films, their peaceful nature and their mission of friendship to people all over the world."

Of course, the Indonesians didn't say these things themselves. The Russians are merely trying to make them believe it is so.

### Cedric Adams

Continued from page 1

dinner, he couldn't make it to the table. Show was taped anyhow, Adams listening in with earphones, and his comments going to a speaker on the table.

Odd reaction of guests was that they directed the conversation to the speaker. Meanwhile news broadcasts twice a day, seven days a week, emanate from Adams' bed, with talent and other weekly shows handled by cut-ins.

Accident necessitated cancelling three weeks of other p.a.'s through this territory. Most of them will be picked up at later dates. Mishap, due to a glazed highway, was his first in seven years of barnstorming.

Relay also gets Adams' daily newspaper columns in before deadline. He writes them in bed. Mrs. Adams teletypes copy to the office.

## SIMPP to Give Support To Spanish Agreement If Import Total Raised

Motion Picture Assn. of America, in an effort to get support of the Society of Independent Motion Picture Producers for the proposed new Spanish agreement, is attempting to get a specific allocation of import permits for the indies. It is also trying to get similar allocations for Republic and Monogram.

If these points are won by the MPAA from the Spanish government, it is likely the pact will be accepted. MPAA members who had originally balked at the agreement worked out in Spain by John G. McCarthy in Sept. have now professed to see its value.

International department topper SIMPP must give its okay, however. It has agreed, if the original 40-picture import allotment for all outfits that don't have their own distrib setup in Spain is changed, to give a specific number of the 40 to SIMPP members. Rep and Mono would be similarly taken care of.

Request for change in the form of the agreement was transmitted to Madrid by McCarthy last Friday (7) following a session of the Motion Picture Export Assn. board in New York. Reply is now being awaited.

### 'Miracle' Appeal

Continued from page 7

pression" issue. Court of Appeals' majority opinion held that press freedom was not violated since films are "primarily a form of entertainment." But even Judge Charles S. Desmond, who agreed with the majority in a separate opinion, wrote that films are a form of communication.

However, before the appeal can be formally launched the State Education Department, of which the Board of Regents is part, may oppose Judge Loughran's permissive order by filing an answer within 20 days. It's unknown as yet as to what action the Education Department will take.

Much publicized "Miracle" is part of a trilogy called "Ways of Love." Other components comprise the French-made "Jofroi" and "Day in the Country." Latter two were not banned. The Robert Rossellini produced "Miracle," with Anna Magnani starred, concerns a mentally unbalanced woman who is seduced by a man she believes to be St. Joseph.

### Rommel's Widow

Continued from page 7

many recently, also has cabled 20th-Fox asking that the release be called off. However, to date 20th-Fox maintains its original attitude "to go ahead with the planned release of 'Desert Fox.'"

### Glasgow's Raps

Glasgow, Dec. 11. Posters and banners branding "Desert Fox" as "Nazi propaganda" have been plastered in Glasgow. Persons behind the move are unknown. Film is playing at the Odeon.

### N. Y. Protests

In N. Y., exhibition of "Desert Fox" has set off minor protests in a couple of spots. About 15 persons who identified themselves with the Washington Heights chapter of the Manhattan Jewish Conference picketed the RKO Coliseum. Placards denounced the film as a "glorification of a Nazi beast." Also picketed last week during the run of the film was the Academy of Music. Demonstration led to a street hassle which caused the arrest of three persons.

In Queens, Mrs. Samuel Rhonheimer, operator of the Mayfair and Drake Theatres, cancelled bookings of the film. She's to be awarded a "certificate of honor" for the cancellations by the local chapter of the Jewish War Veterans. Earlier, the entire Warner chain dropped "Fox," reportedly on order from Harry Warner.

Meanwhile, a spokesman for the JWV said member units of the organization have no authority to take action on their own against "Fox" or any other film. He added the JWV is "not happy" with the film but it is against the outfit's policy gaging in such activity will be subject to stage demonstrations, such as picketing, and local chapters expect to disciplinary action.

## Aleman Hosts Pixites In Mexican Celebration

Hollywood, Dec. 11.

President Aleman is hosting a group of Hollywood names for a week in Mexico City as part of the celebration of the 20th anniversary of the first Mexican talker, "Santa," directed by Antonio Moreno.

In addition to Moreno, the Hollywood group includes Groucho and Harpo Marx, Marta Toren, Arlene Dahl, Lex Barker, David Wayne, Don Taylor, Patricia Neal, Alexis Smith, Craig Stevens and Paul Kohner.

### SIMONELLI ELECTED

Charles F. Simonelli, Universal's eastern pub-ad topper, has been named chairman of the advertising and publicity directors committee of the Motion Picture Assn. of America.

Simonelli, who will serve for six months, succeeds S. Barret McCormick, RKO Pictures' ad chief, who held the post for two successive terms.

### Lippert-Mutual

Continued from page 7

content. Experience in the past few years has proved this is workable theory.

Mutual is striving for an initial slate of 24 pix. Chester, v.p. in charge of production, aims to avoid the familiar type of "B." There will be emphasis, however, on exploitation specials. Initialer is "Models, Inc.," starting Jan. 1.

Both Lippert and Mutual have an advantage on UA in that they are offering producers' complete financing, as well as distribution. Best UA can do is give film-makers some help in obtaining coin through Walter E. Heller & Co. of Chicago. Mono-AA has also been providing financing for indie distributing through it.

Lippert and Mutual have set up nationwide exchange systems comprising a combination of wholly-owned branches and franchise-holders. Mutual sales chief J. J. Felder will handle the New York territory himself. Among the franchise-holders are:

Albert Dezel, Chicago and Detroit; Irving Levin and Charles Kranz, Seattle, Portland and San Francisco; Fred Sand, Washington and Charlotte; Al Swerdlov, Boston and New Haven; Harold Schwartz, Dallas and Oklahoma City; Bernard Rubin, Cleveland; Bert Stearn, Pittsburgh; Bert Kulick, Albany and Buffalo, and Jack Salzburg, Cincinnati.

Product will be handled in Canada by Harry Allen's Cardinal Films and in England by David Coplan's International Film Distributors, Ltd.

### Radio Free Europe

Continued from page 2

in behalf of the downtrodden German glockenspielists), and a comprehensive account of the Hungarian operation of Radio Free Europe. They'll be forthcoming within a couple of weeks.

Coronet bought a piece of mine and put in a hurry up call for more but though I cherish the kind of dough they pay, have simply not had the time to do more. The enclosed Compone Night Club review was made possible by an unexpected layover en route to Rome where I did some broadcasts.

I can't begin to tell you how much VARIETY means to all American producers here. Used to be a guy picked up his copy in New York on Wednesday, turned first to Radio-TV, as in my instance, and then at his leisure flipped through the other departments. No more. Beginning with the first story on the first page every word is read, including the pix grosses, and the suspense sort of mounts so that by the time he reaches the radio-TV it's like a dramatic climax. Unfortunately, one week I left my copy in a cab, and the boys, after vilifying me in the several Slavic languages they've picked up (if you've never been sworn at in Hungarian you've missed one of the auditory sensations of a lifetime), turned in desperation to CIC to track it down. CIC may be fine for tracking down spies and international smugglers but they've no talent when it comes to finding a lost copy of VARIETY. I suspect there may be a black market in old VARIETYs here.

David Sureck.

## Film Reviews

Continued from page 6

### Little Miss Devil

camerawork and other technical credits are well below the Hollywood standard. But nevertheless the photography, sound, editing, etc. are good enough for filmgoers willing to make allowances. Music is another matter. The uninitiated will find Arabic tunes as a form of monotonous wall devoid of melody.

While reputedly one of Egypt's top b.o. stars, Miss Gamal shows scant thespic ability. Her talent appears to be exclusively confined to a happy faculty of undulating her hips, abdomen and buttocks in an eye-arresting manner. Farid El Atrache, as her vis-a-vis, is a crooner offering little interest to western audiences. Supporting players also fall in this category. There's nothing subtle about Mohammed Ragaky's direction. N. Y. State censor board is understood to have deleted one dance scene in which the camera came in for a closeup of Miss Gamal's lower abdomen.

Gibb.

### The Thundering Trail

Moderate Lash LaRue oater for bottom half of dualers.

Realtar release of Ron Ormond production. Stars Lash LaRue, Al (Fuzzy) St. John; features Sally Anglum, Archie Twitchell, Ray Bennett. Directed by Ormond. Screenplay, Alexander White; camera, Ernest Miller; editor, Hugh Winn. St. New York, N. Y., starting Dec. 4. '51. Running time, 55 mins.

U. S. Marshall..... Lash LaRue  
Fuzzy Q. Jones..... Al (Fuzzy) St. John  
Betty-Jo..... Sally Anglum  
Tom Ermet..... Archie Twitchell  
Ed West..... Ray Bennett  
Schaeffer..... Reed Howes  
Conway..... John Cason  
Clarke..... Clarke Stevens  
Jones..... George Chesbro  
Clinton..... Jim Martin  
Moore..... Cliff Taylor  
Stage Driver..... Bud Osborne  
Miss Smith..... Mary Lou Webb  
Bartender..... Sue Husser  
Ray Broome

The Lash LaRue devotees will have to dig deep to find anything rewarding in his current sagebrush entry, "The Thundering Trail." Pic offers a maximum of action but the hoss-chasing and six-gunning mean little in this suspenseless outdoorer.

Yarn devotes its 55 minutes to LaRue's attempts to bodyguard the newly appointed territorial governor from latter's ranch to the capital city. It's a mighty thin story line to necessitate all the gunplay and fistcuffs which occur. LaRue is constantly being frustrated by the ruling triggerman element but manages to outwit, outslug and outshoot them in every sequence.

LaRue, who plays himself, is an agile grappler and expert horseman but is thrown by the brief thesping requirements. His sidekick, as essayed by Al (Fuzzy) St. John, offers a few chuckles, while Ray Bennett, as the brains behind the outlaw gang, is properly menacing. Sally Anglum prettifies the cactus background but has slight chance to do more than register a few facial expressions of sweetness, fright, gratitude and love, in that order.

Production reveals modest budget, and Ron Ormond's routine direction provides little help. Camerawork is too dim to be effective.

Gros.

### Freeman-Roach

Continued from page 5

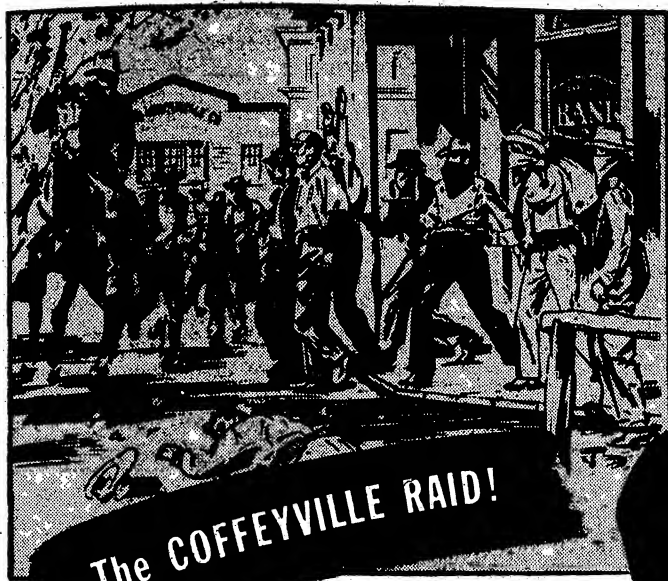
has a diminishing market and only A pictures, of high quality, will be strong enough to lure customers away from their video sets. As a consequence, he said, the majors will make fewer but better pix, on the theory that quality product will always be profitable at the b.o.

He pointed out that every major studio has an excess of talent and that inevitably they will get into television to develop that talent and keep it busy. Many a film star, he asserted, is under contract for 40 weeks a year but often works less than half that time. If the majors, he suggested, would turn that excess talent to telepix when not working in motion pictures, it would work out to the benefit of both.

Roach contends that TV will be the answer to unemployment woes in show business. He said: "In television you need five times as many people as you do in motion pictures. Once mass production is really rolling in telepix, there will be a real need for industry workers. The impact of TV is just beginning to be felt in that respect."



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The COLUMBIA ROUNDHOUSE AMBUSH!

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CIMARRON ROSE!

# "THE CIMARRON KID"



BOB DALTON!



BITTER CREEK!



RED BUCK!

Starring **AUDIE MURPHY • YVETTE DUGAY**

with **BEVERLY TYLER • JAMES BEST • JOHN HUDSON • LEIF ERICKSON • NOAH BEERY**



Screenplay by LOUIS STEVENS • Directed by BUDD BOETTICHER • Produced by TED RICHMOND • A UNIVERSAL-INTERNATIONAL PICTURE

*U-I Makes the Money-Makers!*

## Editor Defends Pix Rap

Continued from page 7

much the same manner as it would be for our theatres to run a trailer criticizing the newspaper business for not thinking that members of the Armed Forces rate free newspapers."

In reply to this statement, Wood declared: "A survey shows that these boys do very little newspaper reading. They're out to see the town."

### 'Not Enough Effort'

Wood said that the articles indicated that the pix houses were giving out free ducats, but he pointed out that the general effort of the amusement industry wasn't enough to take care of the needs of the servicemen passing through New York every day. He estimates that between 5,000 and 6,000 GIs visit the city every day.

Newspaper's exec editor said he's not suggesting that theatres give up paid seats. He believes that there are many legit and film attractions which are not playing to capacity and it is these seats that should be reserved for the transient military population.

"Theatre people have been generous," Wood said. "They have not been withholding seats by design. It has been a lack of thoughtfulness."

Main object of the series, Wood said, was to bring about a revival of the USO. He declared that military authorities are also to blame for the current situation since they had failed to size up the problem adequately and have done very little to improve the servicemen's off-duty recreation.

Theatreowners' letter to the newspaper also reviewed the film industry's contributions during the last war. It noted that theatres of New York contributed 12,000,000 free admissions and were even more generous than the Government, "which until a month ago required theatres to collect a tax on free passes or reduced admissions to servicemen." It also noted that theatres had expended \$600,000 of their own money to promote the sale of Government bonds.

"In view of these facts," Cohen's letter concludes, "I think you will agree that we have been unfairly criticized. I think it is about time the motion picture theatre industry, which has acted so importantly in the bond drives, in recruiting efforts for the Armed Services and Government establishments, in collections for Army-Navy emergency relief and Red Cross and countless other activities tied up

with the war effort be given credit since credit is long due."

Wood emphasized that there was nothing for the World-Telegram & Sun to retract, but would reply to the theatremen's charges in a letter "to the gentlemen who sent the letter."

## KTTV'S 50G FOR SIX HUNT STROMBERG PIX

Hollywood, Dec. 11.

Deal is reported near for KTTV to get local television rights to six Hunt Stromberg features made between 1942-47 for \$50,000, price covering seven beamings of each film over a two-year period.

However, they are not available until Dec. 1, 1952.

## UN Mouth-Organ

Continued from page 2

paraisa," which suited my audience fine.

"Que queres ustedes ahora, amigos," I inquired.

"Una rhumba," replied one auditor, courteously pretending that my accent was comprehensible.

Flushed with linguistic success, I played the "Peanut Vendor" for my finale. Next ward.

"Well, fellows, what would you like to hear?" I asked.

"Mr. Adler," said Miss Drew, "these men are French and Belgian."

"Alors, mes amis," I said, dismissing the temptation to discuss the plume of my tante, "qu'est-ce que vous voudriez maintenant? Le jazz hot, ou, peut-être, une chose classique?"

"La Vie en Rose," replied one patient. I played that, also "Pigalle," "Feuilles Mortes" and "Aupres de ma Blonde." Next ward.

"These patients," said Miss Drew, with something like an air of triumph, "are Greek and Turkish."

"Yassou," I said, which began and ended my Greek—I know even less Turkish—and went into "Misirlou" and some Greek folk songs I learned in Athens this past summer. I just made up Turkish music as I went along. Next ward.

Noting several Negroes, I breathed a sigh of relief, and launched into "St. Louis Blues," ordinarily a solid winner. The Negroes stared at me coldly if not disapprovingly.

"You musn't expect too much of a reaction to your jazz music," said Miss Drew, a shade gleefully, "these men are Ethiopians."

I clapped a hand to my hand and, moaning softly, permitted Miss Drew to lead me away.

In the last ward of the American General Hospital I actually found some Americans. Accompanied on the guitar by Frank Allison, who has been loaned to me by Canadian Signal Corps, I put on an all-repertoire show ranging from "Roll-Mop," which I didn't know, to "China Nights," which I haven't learned yet.

Next day at noon I left for Kure, Japan. Three days there and then Korea. Everyone delightedly tells me how cold it will be there.

"You know," said one such morale-booster, "I wouldn't be surprised if the harmonica froze right to your face."

Isn't that nice? Oh, well, a musician and his instrument are supposed to be inseparable.

## Allied-TOA

Continued from page 5

mediately answered that it will be up to the distributors to invite TOA to the sessions.

Both outfits are against competitive bidding. Both are down on the distributors for demanding such steep rental terms for some pix that admission prices must be advanced.

Further, conflicts which repeatedly cropped up in the past have been buried for some time now and not likely to be disinterred. Myers drew the respect of many TOA toppers with his Washington fight against the 20% admissions tax. There are no longer the privately-made comments in TOA circles that Allied is against industry progress in any form.

On the other hand, Allied officials

no longer are flinging around the charge that TOA is in cahoots with the distributors. That one was put to rest with the many blasts which TOA has levelled at the film companies over sales policies.

Many observers are of the opinion that while the area of mutual welfare has considerably widened for TOA and Allied, the two have different interests to serve. They may have a similar set of problems but they must be handled differently because of the difference in membership. TOA comprises many of the larger circuits around the country. Allied, of course, has a large number of smaller exhibs on its roster.

### TOA's Two Proposals

Meanwhile, continuing its active pace, TOA came to the fore last week with two proposals for industry projects, authored by Wolfson.

He wants to encourage the development of new talent by producers and urged exhibs to take part via backing the newcomers with full promotion effort. He endorsed the idea of lensing trailers to introduce "new faces" and asked theatremen to give the clips screening time.

Secondly, Wolfson suggested the use of film product playing up Americanism. He said TOA is "eager to help Hollywood in its fight against Communism and in building a more solid loyalty among the citizens of the U. S."

## D. of J. 'Concerned'

Continued from page 5

lon was apparently smoked out by Kresel following reports that the RKO Theatres' management group had called Emanuel's Trans-Lux post to D. of J. attention.

Kresel was fearful that the Department might issue some sort of blast during the few weeks prior to the closing of the proxy balloting for a new board at the stockholders meeting in Dover, Del., last week. Greene group sought to allay such action until at least after the election, so that it didn't influence the balloting.

Kresel made clear the Greene fears in a letter to the D. of J. and the Marcus expression of "concern" was in the reply, received a few days before the stockholders session. Whether Emanuel has been elected to the RKO board is being determined by tally of the ballots now in progress.

## Critics Wired

Continued from page 1

sity of Oklahoma, who calls his device an "electromagnetic movement meter." Original model is rigged up to control 12 seats.

If one or all the seat-holders becomes restless and shifts positions, Dr. Kretsinger points out, the "wiggles" are signs of temporary boredom, and they affect the electromagnetic energy in the wire. Movements are fed to a recording instrument where a pen indicates the "wiggles" with a wavy line. Inventor notes that if only one of the "critics" moves while the other 11 are held spellbound by a dramatic scene, line made by the pen would take a sharp dip. However, if all moved because of boredom, the pen would jiggle violently.

## 20th Budgets

Continued from page 3

out the success of "David and Bathsheba," which "has already grossed around \$6,000,000 on the domestic market." Studio, he said, will set a new high in the use of Technicolor, with 85% of the 1952-53 product filmed by that process.

Ten high-budget films will be screened for the visiting executives during the week. They are "With a Song in My Heart," "Wait Till the Sun Shines, Nellie," "Red Skies of Montana," "Belles on Their Toes," "Lydia Bailey," "Viva Zapata!," "Phone Call From a Stranger," "Pride of St. Louis," "Five Fingers" and "Return of the Texan."

Top-budgeters lined up for production in 1952 include "Les Misérables," "Snows of Kilimanjaro," "What Price Glory?," "Stars and Stripes Forever," "The Full House," "Deadline—U. S. A.," "Tonight We Sing," "Sally, Irene and Mary," "White Witch Doctor," "Dream Boat" and "We're Not Married."

## Picture Grosses

### DENVER

(Continued from page 9)

"Detective Story" (Par) (3d wk). Good \$9,000. Last week, \$10,500.

Denver (Fox) (2,525; 40-80)—"Two Tickets Broadway" (RKO) and "Christmas Carol" (UA), day-date with Esquire. Big \$18,000. Last week, "Starlift" (WB) and "Northwest Territory" (Mono), \$17,000.

Esquire (Fox) (742; 40-80)—"Two Tickets Broadway" (RKO) and "Christmas Carol" (UA), also Denver. Big \$4,000. Last week, "Starlift" (WB) and "Northwest Territory" (Mono), \$3,500.

Orpheum (RKO) (2,600; 40-80)—"Blue Veil" (RKO) and "Whip Hand" (RKO) (3d wk). Down to \$8,000. Last week, good \$14,000.

Paramount (Fox) (2,200; 40-80)—"Unknown World" (Lip) and "FBI Girl" (Lip). Trim \$10,000. Last week, "Harlem Globetrotters" (Col) and "Lady and Bandit" (Col), \$6,500.

Tabor (Fox) (1,987; 40-80)—"Lady Pays Off" (U) and "Girl Limerick" (Col), also Aladdin. Webber, Fairish \$5,500. Last week, "Highwayman" (Mono) and "Longhorn" (Mono), \$6,000.

Webber (Fox) 750; 40-80)—"Lady Pays Off" (U) and "Girl Limerick" (Col), also Aladdin. Tabor. Fair \$3,000. Last week, "Highwayman" (Mono) and "Longhorn" (Mono), same.

## 'BLUE YONDER' OKAY \$13,000 IN DRAB DET.

Detroit, Dec. 11. With 103,000 unemployed in Detroit as a result of changeover to defense production and cutbacks in civilian production, biz is understandably slow here. "Silver City" looks mild at Palms but "Wild Blue Yonder" is promising at United Artists. Of the holdovers, "American in Paris" shapes best at the Adams in third week.

Estimates for This Week  
Fox (Fox-Detroit) (5,000; 70-95)—"Well" (UA) (2d wk). Slow \$17,000. Last week, \$26,000.

Michigan (United Detroit) (4,000; 70-95)—"Ten Tall Men" (Col) and "Purple Heart Diary" (Col) (2d wk). Short \$12,000. Last week, \$13,000.

Palms (UD) (2,900; 70-95)—"Silver City" (Par) and "Pardon My French" (UA). Mild \$12,000. Last week, "Detective Story" (Par) and "Man With Face" (UA) (2d wk), \$10,000.

Madison (UD) (1,900; 70-95)—"Lost Continent" (Lip) and "Highly Dangerous" (Lip). Fair \$10,000. Last week, "Streetcar" (WB) (5th wk), \$7,000.

United Artists (UA) (1,900; 70-95)—"Wild Blue Yonder" (Rep) and "Honeychile" (Rep). Okay \$13,000. Last week, "New Mexico" (UA) and "Drake's Duck" (UA), \$8,600.

Adams (Balaban) (1,700; 75-95)—"American in Paris" (M-G) (3d wk). Nice \$8,000. Last week, \$12,000.

## Omaha Hits Skids But 'Cup' \$6,500; 'Pickup' 7G

Omaha, Dec. 11. Film grosses slid off sharply over the past week, current session being way off from recent weeks. Biggest total likely will go to "Iron Man" at the Orpheum. "Wild Blue Yonder" still is strong on moveover to the Omaha after smash opening week. "Pickup" shapes fairly good at Brandeis.

Estimates for This Week  
Paramount (Tristates) (2,800; 16-70)—"Submarine Command" (Par) and "Darling, How Could You" (Par). Ordinary \$9,500. Last week, "Worlds Collide" (Par) and "Yellow Fin" (Mono), \$10,000.

State (Goldberg) (865; 25-75)—"Come Fill Cup" (WB). Nice \$6,500. Last week, "Texas Carnival" (M-G) (2d wk) and "Mask of Dragon" (Indie), \$4,500.

Omaha (Tristates) (2,100; 16-70)—"Wild Blue Yonder" (Rep) and "Sea Hornet" (Rep) (m.o.). Rousing \$8,500. Last week, "Hotel Sahara" (UA) and "Joe Palooka, Squared Circle" (Mono), \$7,500.

Brandeis (RKO) (1,500; 16-70)—"Pickup" (Col) and "Criminal Lawyer" (Col). Trim \$7,000. Last week, "Blue Veil" (RKO) (2d wk), big \$7,000.

Orpheum (Tristates) (3,000; 16-70)—"Iron Man" (U) and "Reunion in Reno" (U). Okay \$10,000. Last week, "Wild Blue Yonder" (Rep) and "Sea Hornet" (Rep), smash \$16,000.

## 'Blue Yonder' NSG 9G, Seattle; Tanks' \$6,000

Seattle, Dec. 11. As holidays approach public is getting very selective of shows patronized. Hence, biz is spotty this round, most spots being off. "Tanks Are Coming" looms slow at Liberty while "Wild Blue Yonder" shapes only so-so at Orpheum. In contrast, "Ft. Defiance" is rated good at Coliseum. Strongest hold-over is "American in Paris" in third week.

Estimates for This Week  
Coliseum (Evergreen) (1,829; 65-90)—"Ft. Defiance" (UA) and "Obsessed" (UA). Good \$9,000. Last week, "Mob" (Col) and "Criminal Lawyer" (Col) (2d wk-5 days), \$6,700.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Blue Veil" (RKO) and "Love Nest" (20th) (2d wk). Big \$8,000 after nice \$10,700 last week. Liberty (Hamrick) (1,650; 65-90)—"Tanks Are Coming" (WB) and "South of Caliente" (Rep). Slow \$6,000. Last week, "Mob" (Col) and "Lilli Marlene" (RKO), \$5,300.

Muscle Box (Hamrick) (850; 65-90)—"Magic Face" (Col) (2d wk). Down to \$3,000 after big \$5,800 last week.

Muscle Hall (Hamrick) (2,282; 65-90)—"American in Paris" (M-G) (3d wk). Great \$11,000 after \$14,200 last week.

Orpheum (Hamrick) (2,599; 65-90)—"Wild Blue Yonder" (Rep) and "Street Bandits" (Rep). So-so \$9,000 or near. Last week, "Starlift" (WB), \$5,300.

Palomar (Sterling) (1,350; 40-70)—"Texas Carnival" (M-G) and "Tall Target" (M-G) (2d runs). Good \$4,000. Last week, "Crosswinds" (Par) and "Pickup" (Col), (2d runs), \$3,700.

Paramount (Evergreen) (3,049; 65-90)—"Man in Saddle" (Col) and "Chicago Calling" (UA). Slow \$10,000 in 9 days. Last week, "Silver City" (Par) and "Whistle Eaton Falls" (Col), \$6,300.

### KANSAS CITY

(Continued from page 8)

of Lives" (U) (reissues), 3 days. Okay \$7,000 total. Last week, "Blue Veil" (RKO) and "China Corsair" (Col), nice \$10,000.

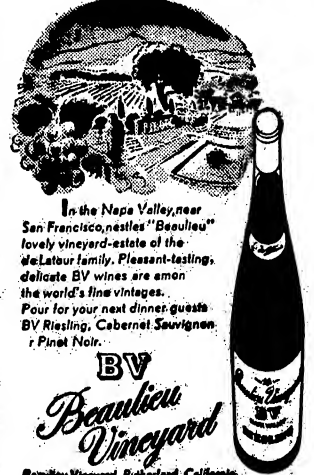
Paramount (Tri-States) (1,900; 50-69)—"The Prowler" (UA). Modest \$7,500. Last week, "Submarine Command" (Par) and "Darling, How Could You" (Par), same.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 50-75)—"Millionaire for Christy" (20th) and "Insurance Investigator" (Rep). Drab \$7,500 in 5 days. Last week, "Let's Make It Legal" (20th) \$10,000 in 6 days.

Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (4th wk). Continues sturdy at \$2,000. Last week, \$2,200.

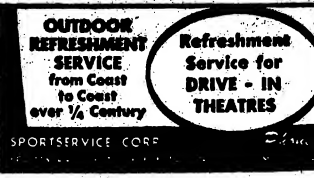
## 'Beatty' Congo Locale

Hollywood, Dec. 11. Commodore Productions is planning a vidfilm series based on "Clyde Beatty," adventure strip bankrolled on the Mutual radio network by Kellogg. Plan is to film the series in the Belgian Congo.



In the Napa Valley, near San Francisco, nestled "Beauvillain" lovely vineyard-estate of the deLaur family. Pleasant-tasting, delicate BV wines are among the world's fine vineyards. Pour for your next dinner guests: BV Riesling, Cabernet Sauvignon, Pinot Noir.

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Beauvillain Vineyard, Rutherford, California



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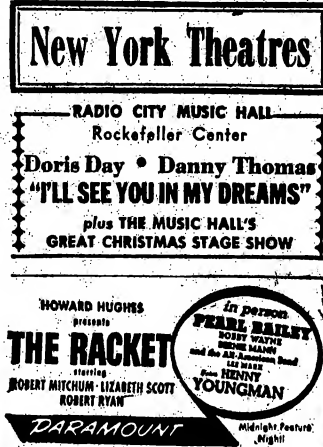
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in person **PEARL BAILEY**  
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and the **HEINZ YOUNGMAN** Orchestra

**PARAMOUNT**  
Midnight Feature: "Night"



# WEBS' VIDPIX BIGTIME STATUS

## N.Y.'s Calendar of Vidpix

Following is the list of sponsored television film programs now being aired in N.Y. on the four major networks' stations, either locally or on a national basis. Lineup is divided into two categories—the straight vidfilm packages which are produced by indie packagers and contain the usual qualities of spot booking, availability, residual rights, etc., and those regular network programs in which filming is favored over live production by the stars, agencies or sponsors.

### VIDFILM PACKAGES

Boston Blackie  
(Ford Dealers—WNBT)  
Fireside Theatre  
(Procter & Gamble—NBC)  
Wild Bill Hickok  
(Kellogg—WJZ-TV)  
Foreign Intrigue  
(Ballantine's—WNBT)  
Racket Squad  
(Phillip Morris—CBS)  
Lone Ranger  
(General Mills—ABC)  
Gruen Theatre  
(Gruen Watches—DuMont)  
Bigelow Theatre  
(Bigelow-Sanford—DuMont)  
Hollywood Opening Night  
(Pearson Pharmacal—CBS)  
Mystery Theatre  
(Sterling Drug—ABC)  
Dick Tracy  
(Block Drug—WABD)  
Front Page Detective  
(Wine Growers Assn.—DuMont.)  
Short Story Theatre  
(Piccadilly Cigs—WABD)

### OTHERS

I Love Lucy  
(Philip Morris—CBS)  
Beulah  
(Procter & Gamble—ABC)  
Amos 'n' Andy  
(Blatz Beer—CBS)  
Stu Erwin Show  
(General Mills—ABC)  
Gene Autry  
(Wrigley's—CBS)  
Groucho Marx Show\*  
(DeSoto-Plymouth—NBC)  
Crusade in Pacific\*\*  
(Quality Importers—WJZ-TV)

\*Film is lensed same time radio version is taped.

\*\*March of Time documentary comprising film from Army, Navy and other sources.

## Finnegan Scandal Seen as Blow To Skiatron, Zenith TV Pix Ventures

The Finnegan scandal appears to have killed off completely the slim chance that Skiatron, Inc., had of getting major company films for a projected 90-day test in New York of its Subscriber-Vision pay-as-you-see tele system. Zenith's prospects of obtaining additional pix for further experimentation with its Phonevision setup likewise appear to have been fully stifled.

Survey of major distributors this week indicated they haven't the slightest intent of turning over features to any subscription-television outfit for tests. And they feel that the Finnegan case has made it a certainty that the Dept. of Justice won't again get into the act to push them into providing pix, as it did in the case of the Phonevision tests in Chicago early this year.

Finnegan case figures in the subscription-tele picture as a result of a statement by Eugene F. McDonald, prez of Zenith, that he paid James P. Finnegan, former U. S. tax chief in St. Louis, \$50,000 for his aid in getting films from the majors for the Chi experiments. Finnegan is now under grand jury investigation prior to trial in March on a variety of criminal charges.

All the companies which provided films for Phonevision have

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### McDonald-Finnegan

Continued from page 4

had numerous telephone conversations with them following a complaint filed by former U. S. Senator Burton K. Wheeler, special counsel for McDonald. Morrison said that "concerted denial" of films to Zenith "approached pretty close to a violation of the antitrust laws."

Wheeler had his own explanation of the \$50,000 payment. "As I get the story," he said, "Finnegan claimed he had great influence with the motion picture people. I think he sold Zenith a 'bill of goods.' I don't think he had a damn thing to do with getting the pictures."

That "bill of goods" explanation was the one that film men thought was too naive to swallow. Embarrassed by the innuendos in McDonald's public statement on the coin, they were hoping that the present St. Louis grand jury probe of Finnegan's off-color activities as tax collector might shed more light on the performance expected from him for the 50Gs.

## 13 Vidpic Prods. Among New SAG Pact-Signers

Hollywood, Dec. 11.

Twenty-five film-producing companies, of which 13 are primarily engaged in making TV films, signed collective bargaining pacts with the Screen Actors Guild.

Television producers are: Aladdin, B-M-D, Desilu, C.G.S., Des Moines Enterprises, D.N.S., Fidelity-Vogue, Raymond B. Morgan Co., Primrose, Screen-Television, Edmund J. Tingley, Television Prods., and Westminster. Theatrical film producers are: Allart, Aspen, Broadway Roadshow Attractions, Celebrated, Howco, Jewel, Melaby, Arch Oboler, Pegasus, Silver Mine, Story Films and W. F. Prods.

## Hardwicke Set For 'Fu Manchu' Series

Herbert B. Swope, Jr., NBC-TV staff producer, wrapped up plans with the web this week for a new series of vidfilms based on Sax Rohmer's "Fu Manchu" character. With Sir Cedric Hardwicke signed to star as Inspector Nayland Smith, Swope will roll a pilot film in N. Y. within the next six weeks and hopes to be able to turn them out at the rate of three per week after that.

Although Swope is on staff at NBC, he'll be a full partner with the web on the series, together with Lester Shurr, with whom he owns the rights. Reason is that Swope brought the package with him when he joined NBC several years ago. He also owns three other Rohmer properties for which production deals are now cooking. He said, moreover, that NBC may decide to build a radio show around the "Fu" character in addition to the vidpic series.

"Fu" will be the third in NBC's series of films made specifically for TV, with "Dangerous Assignment" and "Texas Rangers" having already received the greenlight. Swope said it was decided to put the series on film mainly because of the shortage of cream time availabilities on the NBC video web.

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## CLIENTS SPLURGE ON 20 PROGRAMS

Pointing up the growing importance of film to television programming, a survey of the four major television networks' N. Y. flagship stations reveals they are now airing 20 regularly-scheduled sponsored shows on film. Of these, 13 can be classified as vidfilm packages, in that they're lensed by indie producers and are available for spot booking around the country, while the other seven are mainly network packages which film is favored by the stars, agencies or sponsors for various reasons.

Lineup does not include the feature film oldies, which are gaining an increased hold on local station programming, nor the packages comprising old two-reel comedies and other shorts turned out originally for theatrical release. List also, in being confined to the network flagship stations, does not include a number of other vidfilm packages which may be spotted locally on other stations throughout the country but are not seen in N. Y.

Also underlining the growing importance of telepix production in the video sphere is the new emphasis being placed on such programs by the networks themselves. NBC, for example, now has three major vidfilm series in the works, each of which will be offered either to a single national advertiser or to regional or local sponsors for spot booking. These include "Dangerous Assignment," "Texas Rangers" and "Fu Manchu." Web also distributes several other film packages, such as "Crusader Rabbit" and "Public Prosecutor." CBS is handling syndication of Gene Autry's (Flying A Productions) "Range Rider" and other packages, such as "Cases of Eddie Drake."

While most of the vidpix now airing over the network flagships

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## Key Exhibs Appear Favoring Skiatron Share Gross Plan

Proposal by Skiatron, Inc., that first-run exhibitors share in the gross from its pay-as-you-see television, is finding surprising acceptance with certain key exhibs. Proposal was advanced last week by Skiatron prez Arthur M. Levey in revealing plans for a 90-day test soon of his Subscriber-Vision in New York.

Levey, pitching to the major companies for at least 50 first-run films to be used for the test, suggested the system of cutting exhibs in for a percentage of his gross to forestall their anticipated antipathy to any form of subscription video. He emphasized that he plans to run the films for a single performance only via Subscriber-Vision and claimed that would not hurt the first-run exhibs, with whom he wants to play the pix simultaneously. As for the subse- quents, Levey said they should benefit via increased word-of-mouth from the viewers who had seen the pix on their home receivers.

While it was expected that the theatre ops would ridicule the plan, such leading exhibs as Harry Brandt, head of the Brandt circuit, N. Y., and prez of the Independent Theatre Owners Assn., told VARIETY that "it's a very conceivable idea." He declared the only future for films in the home and in theatres together must lie in some form of subscription TV, but "the exhibitor must be the cog in the wheel around whom the plan rotates." Asked whether he would like to see a film go to Subscriber-Vision that was playing simultaneously, say, at his Broadway Mayfair, Brandt said that would depend

(Continued on page 54)

## Official Films Plans Own 5-Station Video Web; Has 10 Pilot Pix Canned

### Dynamic's 'Viva Mexico' Documentary in Color

Dynamic Films is lensing a documentary film in color, "Viva Mexico," for American Airlines. Pic will be made available to tele stations as well as schools and clubs.

Henry Morley is in charge of production for the travelog, sked-ded for Feb. 1 release.

## Palca's Anglo-U.S. Video Film Setup

London, Dec. 11.

New film production outfit, which will turn out pix designed for both British theatrical and U. S. television release, has been formed here by Alfred Palca, writer-producer on Columbia's "Harlem Globetrotters" and former radio publicity chief for 20th-Fox. Company is named British Television, Ltd., with Stanley Haynes, w.k. British writer-producer-director, associated with Palca.

First project is a series of half-hour films based on Charles Dickens short stories, which are to be combined in packages of three, a la J. Arthur Rank's "Trio," for theatrical release. Palca has worked out deal with an unidentified major American distribution firm to handle the films theatrically, with the first three going out as "The Dickens Album" for British houses. They'll then be broken into separate stanzas for TV syndication in the U. S.

On the basis of the distrib pact, Palca claims he's been able to negotiate a large bank loan, so that the pix will carry a top budget. Haynes and Palca are co-scripting, with Haynes directing and Palca producing. No deal has been set yet with any American TV network or ad agency. First three films are to be ready about Jan. 20 and Palca plans to fly them over to the U. S. Contemplating other series, Palca is dickering with Eric Ambler to adapt some of Dickens' horror and ghost stories and may get Terence Rattigan to script some of the comedies.

## JAMES MASONS' VIDPIX SERIES BETWEEN PICTS

Hollywood, Dec. 11.

James Mason, under contract to 20th-Fox on one pic-a-year basis, has studio okay to do guest shots on TV, according to his manager, Vivian Osborne.

Consequently, with "Five Fingers" wrapped up, Mason is starring with his wife, Pamela Kellino, in two telepix shorts at Republic studios, "Portrait of a Murderer," and "Duel at Dawn." Vidpix are being produced by Portland Pictures, owned by Masons, with no distribution deal set as yet.

## WOR-TV Buys 26 Rep, 13 Red Barry Westerns

WOR-TV, N. Y., has bought a package of 26 Republic features and 13 Don (Red) Barry westerns on exclusive basis for the Gotham area. WOR-TV made its deal directly with Republic, with the pact inked on Monday (10).

Included in the full-length features are pix with James Gleason, Mary Boland, Ernest Truex, Jane Wyatt, Olsen & Johnson, Phil Reagan and Bruce Cabot, among others. Most were made in the mid- and late '40s.

WOR will start beaming the pix on Jan. 1. They'll be integrated into its regular film programs. Other markets in which the films are being screened include Philly, L. A. and Chi.

Official Films plans to file for its own five television stations once the freeze is lifted. OF board chairman Ike Levy revealed this week. He also disclosed that his firm, a new vidpix package outfit, now has pilot films completed on 10 different series and will have 18 ready to screen for agencies and potential clients by April 1.

Levy expects all the major film companies eventually to enter the telefilm production business. "Each of the companies," he said, "has the properties and personnel for TV film production and it's only a question of time until they expand into producing such films. The time has passed when they can pussyfoot around about TV and they'll soon find out that they must be in both industries." Majors, he added, can no longer regard video as a stepchild.

## RELIGIOSO PIX SET FOR TV SYNDICATION

Producers-Representatives, Inc., has acquired the entire library of religious films from Cathedral Releasing Corp. and will distribute them to theatres and television stations for the first time. Theatrical release will be handled by PR prez Irving Lesser and his associate, Seymour Poe, while TV syndication is to be handled by George T. Shupert, veepee of Peerless TV Productions.

Library, estimated at more than \$2,000,000, includes some 40 subjects based on stories in the Old and New Testaments, filmed on 16m or 35m stock in both black-and-white and color. To date, they've been distributed by Cathedral only for non-theatrical use.

## Melvyn Douglas Pacted For 'H'wood Affair' Vidpix

United TV Programs, indie vidfilm distribution outfit, has signed an exclusive distrib contract with Parsonnet Studios for new series of half-hour films starring Melvyn Douglas. Titled "Hollywood Affair," the pix will spotlight Douglas as a "super-sleuth" solving crimes in the film capital.

Parsonnet returned recently from the Coast, where he lensed exteriors, and interior shooting started last week at his N. Y. studios. It's expected that the series will be ready for syndication early in February, with UTP having inked bankrollers in a number of key markets to date on the basis of the pilot film. Rip Van Runkle, who scripted George Pal's "Destination Moon" (Paramount), has been inked to write the series.

"Hollywood Affair" is the first in several contemplated vidfilm series which Parsonnet will produce in the east. It also marks the 11th series now being handled by UTP, according to sales chief Aaron Beckwith.

## Selznick's Video Deal Now in State of Flux

David O. Selznick said this week that the option he had granted to Bruce Eells & Associates for sale of 12 of his features to television "is no longer outstanding." He indicated, however, that he is still negotiating with Eells and other people for possible TV showings of the pi

Selznick said the whole matter is still "the air." He hopes to settle it before he leaves New York, which he said would be "in a few months." It is understood he is weighing the TV fiscal potential against that of theatrical reissue.

DOS gave Eells a 90-day option with a 48-hour cancellation clause (which he has apparently now exercised) on the pix. Films were to go to tele if Eells succeeded in getting the nation's outlets to kick in with \$2,000,000 for them for four uses in two years.

# CBS' SLICED-UP-MARKET PLAN SEEN FORESTALLING RATE CUT BY WEB

CBS Radio reportedly has eliminated the possibility of any immediate rate cut with adoption of its new commercial policy for advertisers. Termed the "Selective Facilities Plan," the policy retains for the web the right to sell programs in all markets not purchased by the original sponsor.

By opening up new avenues of revenue to both the network and affiliates, the policy will provide CBS, it's hoped, with the added coin it might have obtained via a pitch to more advertisers, made through a cut in time charges. And, with the previously announced opposition of CBS Radio prez Howard Meighan to a rate cut, it's believed the plan will be given at least a lengthy tryout to determine if it can serve in lieu of a trimming in rates.

New concept, mailed to agencies and sponsors Monday (10), offers the usual facilities of all CBS' 206 stations to advertisers with quarter-hour or longer shows buying in on the usual 13-week cycle, but with two provisos: the advertiser must make his show available to the entire web and, in areas where he doesn't want to sponsor the program, he is to allow it to be sold to other non-competitive advertisers but with no payment to him. Plan is applicable to virtually all shows on the net, whether packaged by agencies, indie outfits or talent offices, such as William Morris and Music Corp. of America.

Chief value of the plan to both the web and sponsors, it's believed, is the fact that it will retain the basic program structure. For example, if the bankroller of one show decided to eliminate a certain number of markets, the local stations so eliminated would be forced to fill the time with local programming. That means that sponsored shows playing on either

Lester Gottlieb's

open letter to

'Dear Irving'

tells why programming for radio has its good points, too

a humorous byline piece in the forthcoming

46th Anniversary Number of

VARIETY  
DUE SOON

## Jahncke Bares ABC's \$2,500,000 Radio Expansion

Dallas, Dec. 11.

ABC network will spend \$2,500,000 in 1952 to expand and improve its radio production facilities, largely in the ABC outlets of New York, Chicago, Los Angeles and San Francisco. Ernest Lee Jahncke, radio veepee for ABC, announced the planned expenditure "shows our faith in the continued vitality of radio."

Jahncke, here for the opening of new \$250,000 transmitter and antenna equipment installed by WFAA-570, 5,000-watt AM outlet of the Dallas Morning News and WBAP-570, the Fort Worth Star-Telegram, on a time-sharing sked, stated that "just as the local stations have invested \$250,000 to better serve this area, we at ABC will spend 10 times this amount."

Radio executive's 1952 plans were related to 101 ad agency heads at a WFAA-AM, WFAA-TV luncheon given by the stations' general manager, Martin B. Campbell, in the Baker Hotel. Web veepe also declared that radio in Texas has increased its coverage 50% faster than any other section of the U. S. since 1946, citing a current 2,000,000 homes with radio to only 1,500,000 five years ago. National increase was from 34,000,000 to 42,000,000 homes, Jahncke revealed.

Totally in television in 1948-49, Jahncke is now completely a radio man who believes that the industry still has not figured how good radio is. Measurement difficulty, he stated, is due to the fact that radio is so big and is everywhere, with 96% of U. S. homes with at least one AM set and a total of 99,000,000 radios in the nation.

## Gimbels, Viewers Beef Over Topheavy Com'l's On Philly Santa Parade

Philadelphia, Dec. 11.

Sponsored telecast of the Thanksgiving Day Santa Claus Parade drew a salvo of squawks here from viewers, who protested that the number of commercials was out of li and interfered with home enjoyment of the Toyland spectacle.

Gimbels department store, which stages the annual parade, was disturbed over the flood of complaints and is understood to have put in private beef to WPTZ which handled telecast. Actually, Gimbels had nothing to do with sponsorship sold by station to Abbott's Dairies, as store would have preferred to keep Santa Claus parade strictly in institutional promotion class.

Chick Kelly, WPTZ press agent, answered every written complaint to the station. Kelly told viewers that station was disappointed also that parade "was not more enjoyable." Commercial regulations on WPTZ, he explained, permit seven minutes out of each sponsored hour before 6 p.m. Abbott's Dairies picked up tab for parade for one hour and 45 minutes and was per-

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## Authors League Blasts Celanese, Agency In Defending Rice Action

Authors League of America, in its first statement, playwright Elmer Rice's recent charge that the producers of ABC-TV's "Celanese Theatre" were guilty of blacklisting actors, backed Rice fully this week and, in so doing, unleashed its own blast, declaring that "in this case, the blacklists have excelled themselves."

ALA is the first craft or talent union to take a stand on the matter, which saw Rice resign from the Playwrights TV Theatre on charges that the producers of "Celanese" had banned actors from the production of his "Counsellor-At-Law" on the grounds that the actors were included in Red Channels. Other unions have declined comment on the situation. Writers' union, in a formal statement, declared it had withheld comment until now to await replies by the producers, the sponsor and the agency. But, ALA said, "the only replies they have made have either been evasive or have begged the question."

Statement cited the original prospectus of Stellar Enterprises, a William Morris office subsid which produces "Celanese," as promising as much supervision in script, casting and production on each show as the playwright might desire. That provision, ALA said, was in effect, therefore, contractual. Yet the Ellington agency, which handles Celanese, along with the sponsor and Stellar, has claimed the right to nullify that "by refusing to employ actors chosen by Rice as well qualified for the parts."

Statement noted that the agency had "excused" its action as having been dictated by "the usual standards of good taste and freedom from notoriety and association with scandal." But, ALA said, "these terms are the weasel words of the self-appointed blacklists. They were and are meaningless in connection with the actors chosen by Rice, who are well-known and highly-respected artists. One of them has recently stated under oath that he is not, and never has been, a Communist." Statement continued:

"Thus, in this case the black-

## CANADA KNOCKS OFF ALL COM'LS FOR XMAS

Toronto, Dec. 11.

No commercially sponsored programs will be aired on the trans-Canada or French-language network groupings on Xmas Day or Good Friday, according to announcement of Donald Manson, newly-appointed general manager of the Canadian Broadcasting Corp. In addition, the Dominion network, twin to the trans-Canada web, will not broadcast commercial programs on Good Friday.

Policy will also apply not only to CBC-owned networks but to indie-owned affiliates taking CBC programs. Only exceptions, according to Manson, may be instances where sponsored programs are actualities of suitable public functions but these will be considered only on a CBC institutional broadcast basis and no direct sales pitches are to be included in such broadcasts.

## Barber Takes to Longhair Field for Juve 'Ferdinand'

Red Barber, CBS director of sports, will step into the longhair field Saturday (15), when he serves as narrator of the Haufrecht symph version of "The Story of Ferdinand the Bull" with the N. Y. Philharmonic-Symphony at its Young People's concert at Town Hall, N. Y. Igor Buketoff will conduct.

This is Barber's second symph essay. Sports-caster appeared with the Philharmonic at Lewisohn Stadium, N. Y., in 1941, as narrator for Robert Russell Bennett's "Symphony for the Dodgers."

## SOS: Sarnoff on Sound

When RCA board chairman Brig. Gen. David Sarnoff addresses the N. Y. Radio Executives Club next Thursday (20), marking the 50th anni of trans-Atlantic wireless, he'll send forth the same three-dot "S" signal that Marconi tapped out on Dec. 12, 1901. Sarnoff, speaking at the club's luncheon at the Waldorf, will tap out the Morse code signal which will be heard by the widow of the radio inventor in Rome.

In 1901 the big question was whether a radio signal could span the 2,000 miles of the Atlantic and thus make inter-continental communication cheaper than the submerged cable which cost up to \$2,500 a mile. Marconi built his transmitter at Poldhu, Cornwall, on the western tip of England. Receiving apparatus was at St. John's Newfoundland. On the fateful day, Marconi sat waiting for the signal with telephone receiver glued to his ear, meanwhile hunting to find the correct wavelength. Suddenly, at 12:30 p.m., after about an hour of trying, he picked up the clicking from Poldhu. Ironically, Marconi, who had spent some \$200,000 for the experiment, had less money than that when he died.

Attending the REC lunch will be several of radio's pioneers, including Louis A. Hazeltine, inventor of the neutrodyne (which eliminated the squeals and howls in early radio sets) and Edwin H. Armstrong, who invented the superheterodyne (which gains additional receiver sensitivity and signal strength).

## CBS on a 'Pint-Size' Binge, Extends Welcome Mat for 5-Minute Clients

Mannie Manheim

discusses

"TV's 'Puffing Robe' Boys"

an amusing byline feature in the forthcoming

46th Anniversary Number of

VARIETY

Pointing up how the radio networks are scrambling for new business these days, CBS has made room on its program log for a total of at least eight different five-minute shows. Same web only several years ago tossed the Johns-Manville five-minute news strip off the air, which grossed \$2,000,000, on the assumption that its insertion between two other shows would break the program continuity.

CBS is making room for such pint-sized packages, for the most part, by trimming five minutes off the usual half-hour shows, which in turn are aired in a new 25-minute length. (Only sustainers, of course, are being trimmed.) Web has taken the step in an effort to entice the smaller bankrollers, who might not be able to afford even a 15-minute show but whose entry on a five-minute basis can mean plenty of coin to CBS with a five-minute program.

Show jettisoned by CBS three years ago was "Bill Henry and the News," bankrolled in the 8:55 to 9 p.m. strip by Johns-Manville. Fact that it directly preceded the "Lux Radio Theatre" on Monday reportedly had something to do with its ouster, since CBS would take no chances of losing that lucrative show. J-M, incidentally, took the Henry show over to Mutual, where it's still aired in that 8:55 to 9 p.m. strip.

CBS this week alone set three new five-minute programs for its schedule, only one of which has

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## NBC 'Minute Man' Project Tees Off

NBC has rushed through its "Minute Man" co-op program project as a service to affiliates which can keep present outlets content and win new stations in the chain's expansion pitch.

When the outlet sells a local or national spot advertiser a participation in one of the new "MM" airers, station will pay a fixed percentage of the applicable published national rate. Thus, if an affiliate sells a quarter-hour of a stanza, it will pay a percentage of its quarter-hour network rate. Percentages are 20%, 25% and 40%, depending on the specific program's production nut. Outlets can bank the shows cuff if they don't ink bankrollers for them.

New "MM" shows include Kate Smith, which started as a co-op Monday (10), cross-the-board at 12:15-12:45 p.m. Aired has room for six spots daily, can be sold in quarter-hour or half-hour segments, can be rebroadcast on a delayed basis or trimmed to a quarter-hour daily.

Others are: "Howdy Doody," radio version of the tele show, which starts Saturday (15) at 8:30-9:30 a.m.; "Tales of the Texas Rangers," with Joel McCrea, starting as a co-op Sunday (16) at 6-6:30 p.m.; "Dangerous Assignment," with Brian Donlevy, kicking off Monday (17) at 10:30 p.m.; H. V. Kaltenborn, preeming Saturday (15) at 6:15 p.m.; and a cross-the-board Bill Stern sports show which gets

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## Bob Trout's NBC Exit; Back to CBS

Bob Trout, one of CBS' top news reporters and analysts during the war, is exiting NBC and returns to the CBS net Jan. 1 on an exclusive basis for both radio and television. While he'll have his own news programs on both the AM and TV webs, it's expected that he'll prove most valuable to CBS in re-teaming with Edward R. Murrow for coverage of next summer's political conventions, since he first made his mark on the web prewar in convention coverage.

Trout's first assignment on CBS Radio will be to take over a new five-minute news spot being opened up at 10 p.m. on Sundays, Fridays and Saturdays. New series preems Jan. 6, and it's expected that Tuesdays and Thursdays will be added to the schedule by mid-January. While he hasn't been handed a definite assignment for TV, it's expected that Trout will do one regular news show a week, either a single 15-minute program or a strip, and also serve as moderator on a forum or panel show.

Since leaving CBS, Trout has done considerable work with NBC and last served as moderator on that web's "Who Said That?" That show, incidentally, was produced for NBC by Fred Friendly, who preceded Trout to CBS and is now co-producer with Murrow of the video web's new "See It Now" program. In joining CBS again, consequently, Trout will also team up again with Friendly.

## B'caster a U.S. Senator

Washington, Dec. 11.

Appointment yesterday (Mon.) of Fred A. Seaton as Senator from Nebraska puts a broadcaster in the U. S. Senate. Seaton owns radio stations KHAS in Hastings, Neb.; KGGF in Coffeyville, Kans.; and KMAN in Manhattan, Kans.

Seaton was appointed to serve until the general election in 1952 when Nebraska voters will pick a senator to fill out the term for which the late Kenneth Wherry was elected, which expires in 1954.



# 7 TV O-&-O STATIONS FOR WEBS?

## TV Stations at 200G Each

O. B. Hanson, NBC's engineering veepee, estimates that a UHF television station, complete with transmitter, can be built for as low as \$200,000. Hanson broke down the various cost components as result of the interest manifested by broadcasters at the recent Boca Raton, Fla., convention, when the network put up a specially-constructed UHF transmitter at the resort, with result that approximately 70 broadcasters in the smaller markets have expressed a "count me in" desire for a UHF channel.

Hanson's breakdown for a 200G station is as follows:

Cost of transmitter .....	\$75,000
Installation costs .....	25,000
Studio construction and equipment .....	50,000
Legal and license fees .....	25,000
Miscellaneous .....	25,000
<b>Total .....</b>	<b>\$200,000</b>

## Garroway's 'Today' NBC-TV Show Has Annual \$14,560,000 Billings Potential

Chicago, Dec. 11.

Dave Garroway, who takes over Jan. 7 as emcee of NBC-TV's revolutionary "Today" morning display, could wind up in the top position as a video billing earner should the web's ambitious plans for the show reach fulfillment. If and when the two-hour daily stanza hits capacity biz it would earn the network \$14,560,000 on a 52-week run. NBC's sales plans were unveiled here Friday (7) by Rudd Lawrence, sales development topper. Based on a "must-buy" skein of 36 stations, "Today" will carry a \$7,000 per quarter-hour time and talent price tag.

Kate Smith, with her daily and evening TV spread on NBC, and Arthur Godfrey, with his farflung CBS radio and tele ventures, are currently running neck and neck as network revenue leaders with their \$12,000,000 yearly billings.

Of course, before Garroway seriously challenges the above duo's supremacy NBC has to do a tremendous selling job on the "break-fast hour" tele show. The biggest "if" in the picture is the extent of audience and bankroller interest in the pioneering enterprise. But the web points to the early morning operations of WCPO-TV and WLW-TV in Cincinnati and the Ernie Kovacs strip on WPTZ in Philadelphia.

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## Hope, Chesterfield Grapple on Status

Bob Hope and Chesterfield have been in a hassle over resolving the comic's future TV status. With Hope's current rotating stanza, "Sound Off Time," fading off the NBC-TV megacycles Dec. 30, Chesterfield pitched the idea of the comic rotating with the Thursday night "Dragnet" series, with the mysterious show going in three weeks a month and Hope taking the fourth. Also, Chesterfield wanted Hope to do a filmed opening for each of the "Dragnet" episodes integrating a gagged-up commercial. Hope has said no dice to the whole proposition.

Situation is strictly between Hope and Chesterfield, with whom the comic has a TV contract. "Sound Off" was originally created for Hope, who was to get an every-third-week exposure, with Jerry Lester and Fred Allen taking over the other two weeks.

## NBC-TV BACK AT START, FINDING ALLEN FORMULA

Now that Fred Allen is going off "Sound Off Time," Chesterfield having cancelled the show, NBC-TV programming execs are right back where they started—trying to evolve a new TV formula for the comic.

This time it may be a quiz show, which, the web feels, would give Allen the sort of free play and projection of his stylized comedies similar to that enjoyed by Groucho Marx on his "You Bet Your Life" quiz program.

## Floating Policy

Sylvester L. (Pat) Weaver, NBC's tele chieftain, commenting on the Navy vs. TV, at the recent Boca Raton, Fla., convention, said:

"When I was a commanding officer in the Navy, I found that a suggestion had the force of an order.

"Today, as a commanding officer in television, I find an order has the force of a suggestion."

## Texaco Has Poser As WDTV, Pitt, Cuts Berle 50%

Pittsburgh, Dec. 11.

WDTV becomes the first TV station in the country tonight (11) to drop the Milton Berle program, and whether or not the separation becomes permanent depends on Texaco. If they're willing to let Uncle Miltie alternate every other week with the first half of the Frank Sinatra show and "Keep Posted," it's okay with the local DuMont channel. If not, then 50% of Sinatra and "Posted" will have the 8 to 9 segment on Tuesday evenings to themselves.

Couple of weeks ago, WDTV announced an alternating schedule

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## FCC MAY ACT TO SPUR UHF

Washington, Dec. 11.

The FCC may revise its multiple ownership rules to permit seven rather than five TV stations to be controlled by the same interests, VARIETY learned yesterday. But the present limit of five VHF outlets is almost certain to be held.

Commission, it is understood, is mulling the idea of revising its rules to equalize the maximum number of AM, FM or TV stations under one licensee at seven. Rules now in effect limit single ownership of TV stations to five and FM to six. There is no rule covering AM but the agency has not permitted more than seven standard stations to be under single ownership.

Purpose of upping limit on TV would be to give impetus to building of UHF stations, particularly by the networks. Commissioner George Sterling, in a speech six weeks ago in New York, said that "the sooner the networks get into UHF either by ownership or affiliation of stations the sooner the market will be developed for receivers and converters."

Sterling suggested that since UHF and VHF stations are to be intermixed in the same areas "it would seem that intermixture of ownership of stations by networks would insure the future of the UHF band."

"Another way that would help," said Sterling, "would be for the Commission to amend its ownership rules, permitting networks, in addition to owning five TV stations, to acquire two or three UHF stations widely distributed in top market areas as a means of developing the UHF band."

NBC and ABC each own the limit of five TV stations. DuMont owns three and CBS has two, plus 45% interest in a third. Approval of the ABC-UPT merger would give CBS a third o & o outlet.

CBS has the largest number of AM stations of any network—seven, plus a 45% interest in another. NBC owns six standard outlets and ABC five. NBC has six FM's and CBS and ABC each five.

Commission has had a proposal before it for several years to limit ownership of AM, FM and TV stations to seven, six and five, respectively, but permitting broadcasters having few or no stations to hold

(Continued on page 38)

## NBC Affiliates to Be Apprised Of Their New Rate Status by Jan. 1

### Facts of Life

One of the affiliates balking at NBC's rate overhaul, and is scheduled for a 20% reduction, also has a TV adjunct. That the video impact in that market has left its mark on AM audiences, is reflected in the fact that the AM station now charges \$75 per half-hour for time. In contrast, the same half-hour on the TV station commands \$650.

NBC is using this as one of its strong arguments in support of its contention that TV inroads must be a factor in re-appraising radio affiliates. Major NBC weapon, too, is its pitching out the fact that no small factor in the station's TV riches is its affiliation with NBC.

By Jan. 1, letters will go out under NBC prexy Joseph H. McConnell's signature to all the affiliate stations, notifying them of their new rate status under the web's new basic economic study plan. The letters will inform the stations that the new rate pattern becomes effective next July 1, thus giving the advertiser six months' protection on his present contractual commitments.

Having thrown down the gauntlet at the Boca Raton, Fla., convention, when in the face of stiff affiliate opposition to the new rate formula prexy McConnell served notice that NBC was sticking by its guns and would not hold the plan in abeyance, the web moved swiftly last week to crystallize its action. While NBC is none too happy over the 72 to 22 vote opposing the new rate formula (under which some reappraised stations will be subjected to 20% rate cuts), web is going through with the entire basic economic study. At least one affiliate operator made an off-the-record threat at Boca Raton to quit NBC if the rate cut was inflicted. But NBC is of the opinion that, when all the returns are in and tabulated, there will not be a single defection from the affiliate ranks.

On the secondary matter of stations turning back morning option time to the network, NBC claims that "it's in the bag," with upwards of 60 stations already agreeing to the new stipulation.

## McConnell's 'Let's Be Sane About It' On Talent Costs

NBC president Joseph H. McConnell is no little distressed over the false impression being conveyed to the public in the web's long-range contract negotiations with major talent. Tossing around of stratospheric figures, such as the \$6,000,000 mentioned in connection with the recent Ralph Edwards deal, is leaving the impression that the NBC corridors are paved with gold, says McConnell, and he believes the record should be set straight.

The NBC prexy is inclined to blame overzealous pressagents for the talent who are anxious to hit the columns and otherwise show their clients in a favorable light.

It was the attendant publicity fanfare on Edwards that specifically cued McConnell's annoyance. Actually, the NBC prexy maintains, Edwards is down for \$20,000 a week for his AM-TV services, and it's a 13-week deal with options. The \$6,000,000 projection was apparently arrived at on the basis that, if Edwards were sponsored over the long-range period of the contracts with a continuing pickup of options, that could be the show's potential take.

## 'Cosmo Theatre' In DuMont Exit

"Cosmopolitan Theatre," the Tuesday night full-hour DuMont series sponsored by the combined drug companies who also bankroll the "Cavalcade of Stars," is exiting the network after the Christmas night performance, which winds up the initial 13-week cycle. Client is also giving up the time.

Cancellation of "Cosmo Theatre," dramatic series based on stories from Cosmopolitan magazine, represents one of the major DuMont casualties of the year. Program has garnered some hefty ratings and has been one of the more qualitative stanzas on the web. Cancellation is attributed strictly to budgetary reasons. Program, slotted in the 9 to 10 p.m. slot, represents a weekly talent-production outlay of \$21,000.

Serutan has purchased a half-hour of the time, and sought to latch on to the "Life Begins at 80" TV show, but it's understood that ABC chimed in with nix, on the basis that it has a stake in the Jack Barry-Danny Enright package. Instead Serutan will install a talent show called "Battle of the Ages."

## RIGGIO DROPS 'GIRLS'; LATCHING ONTO 'CAMEO'

"Leave It to the Girls" became another network program casualty this week when Riggio Tobacco decided to drop it in favor of NBC-TV's "Cameo Theatre." "Cameo," a video version of legit's theatre-in-the-round, produced by NBC's Albert McCleery, takes over the Sunday night at 10:30 spot early in January.

Riggio decided to drop "Girls," a Martha Rountree package, when it failed to gain enough of a rating this season in competition with "What's My Line?" on the rival CBS-TV web. Fact that both programs have panel formats is believed to have hurt "Girls." Show drew an 8.8 on the last American Research Bureau files, as compared with the 30.3 for "Line."

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# Cards, Pirates May Follow Lead Of Yankees in Curtailing Radio-TV

Problem of unlimited radio and television broadcasts of major league baseball games failed to come up for discussion at the National League's meet in N. Y. this week, but indications point to several other clubs following the lead of the N. Y. Yankees in curtailing radio coverage of their home games. While the question is to be left up to the discretion of the individual clubs, it's reported that both the St. Louis Cardinals and Pittsburgh Pirates will ban broadcast of their games into minor league territories starting next season.

It's believed that TV coverage will be unaffected by the majors' efforts to cooperate with minor league proxy George M. Trautman's plea to protect the minors. TV, for the most part, is confined only to the home territory of the individual clubs and so, if TV hurts the gate, it will be the major teams themselves that will suffer. Yankees had been feeding telecasts of their games into both Schenectady and New Haven but it's now reported that, if contracts with the sponsor, Ballantine's, don't interfere, TV coverage in the future will be confined to N. Y.

Liberty Broadcasting System, which has established a "game-of-the-day" network for feeding direct pickups of various games to its affiliates, blasted the Yankee statement of radio curtailment, meanwhile, as being "ironic." LBS pointed out that the Yanks own "Home of Champions" network, which feeds the Yankee games into 21 towns, includes 12 minor league territories. Even if this network were curtailed, as the Yanks promise, it would still undoubtedly hit some of the minor league towns, Liberty declared. "It would appear, then," LBS said, "that the altruism of the Yankees is somewhat short-sighted."

Liberty cited the Yanks as being "champions" also of promotion, pointing out that the Yanks often promote excursions of fans from minor league towns to come to

(Continued on page 40)

## 18-Station Mex TV Web Planned

Mexico City, Dec. 11.

Plans for the construction of 18 television stations in Mexico are being readied by Romulo O'Farrell, industrial, publishing and broadcasting tycoon.

Together with his son, Romulo, Jr., the Latino businessman owns XHTV, Mexico City, and XELD-TV, Matamoros, on the Texas border. His interests also include XBX, 500 kw outlet; Novedades, large daily paper; the News, English-language newspaper, and Packard Motor Co. assembly plant and distribution company.

Besides building the 18 new tele outlets, O'Farrell plans production and distribution of vidpix and kinescope shows and program interchange between U. S. and Mexico. Heading these activities will be Monte Kleban, present g.m. of XELD-TV, who assumes new administrative duties. Until recently he was consultant to Jesse Jones KTRH, Houston, and an exec of WOAI, San Antonio.

Now under construction is O'Farrell's third vidstation, at Cortez Pass. Fourth station, at Tijuana, will be started shortly.

## Cy Howard's 150G Subsid Coin in New CBS Deal

Hollywood, Dec. 11.

Cy Howard and Harry Ackerman have reached an agreement on a new CBS contract which will give Howard an annual radio and TV subsidiary rights income exceeding \$150,000 next year. Modification of the old pact yields Howard royalties over a long period, but it's understood the network refused to surrender control of "My Friend Irma" and "Luigi," both created by Howard.

His radio-video income will be augmented by royalties from picture and other rights. "Irma" is definitely set for video next year, possibly "Luigi" too.

## Sportscaster Marty Glickman discourses on Changing Styles on Sports Broadcasting

one of the many editorial features in the

46th Anniversary Number

VARIETY  
OUT SOON

## Added Coin Rap On Coast Originations, 'Bugs' Vex Clients

Some bankrollers using the microwave relay to originate network tele shows from the Coast are beefing about the cost. The advertisers and agencies say that on an hour-long show the relay nick for a Hollywood origination is \$1,000 more than originating the show in the east and feeding it west.

In addition to the charge, the technical facilities of Coast studios are not as good. Unless there's an improvement in the engineering and production setup in the west, it's said, many sponsors will shy away from moving their live ailers to the Coast.

The agency men have also been bothered by technical problem in reproducing the vidfilm commercials on Coast-originating stanzas. The film has a tendency to phosphoresce and look washed out on receivers in the east. Reason, apparently, is that the shading done on the Coast doesn't show up properly after winging across the country. Telephone company engineers are working on the problem. In the meanwhile, a telephone line is being kept open on cross-country programs, with an engineer in New York advising the shadders on the Coast on the quality of the image.

## SCHWIMMER & SCOTT AGAIN TAKE VITAMINS

Chicago, Dec. 11.

Schwimmer & Scott agency, which was left holding the bag to the extent of \$290,000 in unpaid billing with the collapse of American Vitamin Associates, is back in the vitamin picture. Negotiations were started last week between Jack Scott, S&S prexy, and Thyavals, Inc., for the agency to handle the midwest billings of the new outfit, which has taken over the AVA nostrums—Thyavals, Orvita and Formula 621.

Under the setup, Scott and the other AVA creditors have more than usual interest in the success of the new venture. Until its creditors are paid off, AVA will receive a 30% name royalty on the products, which will be applied against its obligations. Also half the new outfit's net profits will go back to AVA, to be split up among the creditors.

S&S is currently paying off its obligations to midwest radio-TV stations it was left with when AVA folded in October. Agency made arrangements to pay off the creditors in monthly installments.

Craig Maudsley, Seattle agency, is handling the Coast billings for the new merchandising firm.

## Redmond Resigns CBS

Dick Redmond, director of production operations for CBS-TV in N. Y. for the last four years, is leaving the web to join two friends in a new aircraft parts manufacturing firm.

CBS has not named his successor, and it's believed the post will be filled from among his assistants.

## Ford Foundation 'People' Will Get Airing Abroad; To Be Offered Sponsors

"The People Act," new documentary radio series to be produced by the Ford Foundation in conjunction with CBS, will be re-broadcast by the Voice of America as an integral part of the State Dept.'s overseas propaganda campaign, it was revealed Monday (9) by Dr. Milton S. Eisenhower, President of Penn State College. Dr. Eisenhower is head of a national committee established by the Foundation to counsel communities who offer problems similar to those presented on "People Act."

Radio series, designed to show democratic processes at work in grassroots communities as well as the large cities throughout the country, prems on CBS Jan. 6, where it will hold down the Sunday night 10:05 to 10:30 period. Foundation will pay for the program cost, about \$6,000-\$7,000 per show, with CBS donating the air time. Robert Saudek, director of the Foundation's Radio-TV Workshop, said the first 13 weeks would be sustaining, but the show would then be made available for sponsorship.

Series is to be produced and directed by CBS staffer Irving Gitlin, who will utilize the actuality tape technique he innovated with last summer's "Nation's Nightmare" shows. Music has been composed by Norman Lockwood, and will be conducted by Alfredo Antonini. Elmore McKee, creator of "People Act," will work with Gitlin on the series.

To date, 10 of the shows have been completed. They deal with such items as how suburban commuters in Arlington, Va., cooperated to defeat a political machine and win new schools for their children, how residents in the isolated area of Blairsville, Ga., remade their community to relate it to the world outside, etc.

## FATES, PEYSER ANKLING EMERSON PEPSI SHOW

Production team of Gil Fates and Arnold Peyser, who have handled Faye Emerson's tele show for Pepsi-Cola since September, 1950, have resigned, effective Dec. 22. Fates, who has been directing the shows, and scripter Peyser are exiting in a hassle over contracts, stemming from the sponsor's uncertainty over the status of Miss Emerson's "Wonderful Town" show on CBS-TV, Saturdays at 9 p.m.

Pepsi and the Blow agency haven't decided yet whether to retain the present "Wonderful Town" format, and whether they will hold on to the time slot, which the network has been thinking of preempting. Stanza, meanwhile, has improved ratingwise, climbing from an 8.0 Nielsen when it started last summer to an 18.4 in the latest report.

## WCBS Faulk Show Cues Shift of Other Stanzas

John Henry Faulk, Texas-born humorist, starts a 50-minute music and gab session cross-the-board on WCBS, key station of the CBS web in N. Y., starting next Monday (17). He'll be on the air from 5:05 to 5:55 p.m., with the station pitching the show to participating sponsors.

Faulk's preem will force the shifting of several of the station's other programs, in the first realignment carried out by Sam Slate since his recent takeover as WCBS program manager. "Hits and Misses," formerly aired 5:30 to 5:55, and "Missus Goes A-Shopping," formerly on from 4:30 to 4:55, will be dropped. Galen Drake's "Housewives Protective League" moves into the 4:30 to 5 period, with a five-minute newscast featuring Henry Marble taking over from 5 to 5:05.

## Meyers in WMAQ Exit For Taylor Rep Berth

Howard Meyers is slated to resign his sales manager berth at WMAQ, Chi NBC radio outlet, to take over Jan. 1 as head of the Chi office of the O. L. Taylor station rep firm. Meyers succeeds James Thompson, who is leaving the Taylor outfit to join the Henry Christal rep outfit.

No replacement has been set yet for Meyers' NBC post.

## DiMaggio as Yankees B'caster?

Joe DiMaggio, who announced his intentions yesterday (Tues.) to quit active playing with the New York Yankees, may take over the Yanks' radio-TV enterprises, including daily broadcasts of the world champs' games. In winding up his active career as a player, DiMag said he would stay with the Yanks in an undisclosed capacity. It's estimated that his AM-TV masterminding for the Yanks will fetch DiMaggio an approximate \$75,000 a year. Aside from active broadcasting, he would double into a goodwill ambassador role for the team, with speaking engagements, lecture tours, etc. It would also leave him free for his own radio-television shows.

There's been considerable conjecture as to the Yankee berth, following the announcement that Dizzy Dean was exiting the New York scene and returning to St. Louis for the '52 season.

## Fight Brews on Monopoly Issue As FCC Preps Its ABC-UPT Hearings

Washington, Dec. 11.

With hearings on the proposed ABC-UPT merger and Paramount anti-trust issues due to start next month, a fight is brewing within the FCC to make sure the monopoly issues in the inquiry are thoroughly explored.

The first inkling of battle came to light last week with the strong dissent by Commissioner Robert Jones to a Commission decision denying a request by Fanchon & Marco to intervene as "a party in interest" in the proceedings, scheduled to begin Jan. 15. As theatre operators in Los Angeles and St. Louis, F & M claim the merger would affect their businesses as well as other theatre owners.

Aside from taking his colleagues to task for a "niggardly" interpretation of Commission rules regarding intervention, Jones issued a left-handed invitation to the Justice Dept. to enter the proceedings. If the Department had requested intervention, he said, there is little question the Commission would grant its request. And, Jones pointed out, the Commission is "faced with a situation where the Department has up to this date neither intervened nor indicated that it intends to participate in this proceeding in any manner whatsoever."

Referring to the coming proceedings as "one of the most significant cases in the history of broadcasting," Jones urged his colleagues, before they foreclose F & M from the hearings, to provide "more definite assurance" that the Department will cooperate with the Commission in supplying pertinent data relative to the anti-trust history of Paramount.

However, the Commission, in (Continued on page 40)

## DuPont's Deal On Video 'Cavalcade'

Deal is expected to be consummated this week whereby DuPont will buy the Saturday evening at 7 slot on NBC-TV for a video version of "Cavalcade of America." Sponsor's radio "Cavalcade," heard Tuesday nights at 8 on NBC, will continue.

TV version will be filmed. Some of the dramatic episodes have already been completed and from all accounts have won the unanimous plaudits of DuPont and BBD&O execs. Half-hour films cost about \$25,000 each.

DuPont has been anxious to get an early evening TV slot, because of the general appeal to both adult and youth alike of the historical format of the show.

## TV 'LONESOME GUY' SET FOR CBS SPREAD

"The Continental," television's version of radio's "Lonesome Gal," is slated for a ride on the full CBS video web starting Jan. 22. Show, featuring Renzo Cesana making with the pash talk to femme viewers, will take over the Tuesday and Thursday 11:15 to 11:30 p.m. period under sponsorship of Cameo Hosiery.

Show has been aired locally for the last several months over KNBH, NBC flagship in Hollywood. Coast outlet will shift to KNXT, the CBS affiliate, when the network spread begins. Program is packaged by Masterson, Reddy & Nelson, with Hirshon-Garfield handling the Cameo (Burlington Mills) account.

## Harry Bannister

sees censorship as

TV's No. 1 Headache

one of the many editorial features in the forthcoming

46th Anniversary Number

VARIETY

## U.S. Rubber Snares NBC-TV Sun. Slot; Pontiac Into Tues.

NBC-TV lost little time this week in latching onto new sponsors for the two evening time periods which were dropped by other bankrollers. U. S. Rubber signed for the Sunday night 7 to 7:30 slot, being exited by Chesterfield's "Sound Off Time," and Pontiac picked up the 10:45 to 11 p. m. Tuesday night slot, which Old Gold is clipping off its "Original Amateur Hour."

Neither of the new bankrollers has decided on a program. NBC is pitching another rotating comedy show to U. S. Rubber for the Sunday night period, which would have Bob Hope alternating each week with Abbott & Costello. While Hope is under contract to Chesterfield, he also has a contract with NBC which would permit him to do a show for a non-competing sponsor.

Deal for U. S. Rubber marks the first network video presentation for that firm since about four years ago, when it bankrolled a weekly Friday night sports show featuring sportscaster Bob Stanton and Columbia U. football coach Lou Little. Pontiac has been in several times on special one-shot deals, but has never had a weekly network display before.

## CROSLY CINCY SHOWS LEAD WEB TV RATINGS

Cincinnati, Dec. 11.

Crosley Broadcasting Corp.'s longtime talent development ability and knowhow are paying off, according to latest survey releases from Don Miller, head of the WLW television research department.

Miller reports that locally-produced shows again are gathering the lion's share of the audience in the tri-city area of Cincinnati, Dayton and Columbus. Miller, armed with November survey figures, reveals that "Breakfast Party," the "50 Club" and "Midwestern Hayride," all produced in Crosley Square studios, topped the opposition. All three turned in a similar showing in October. In the case of "Hayride," the locally-produced opus competed against network shows and came out best.

To substantiate his conclusions, Miller cited the three-city averages stacked up by the three telecasts. Ruth Lyons' popular "50 Club" led the parade of WLW television favorites, with 65.8% of the audience.



# TVA's JULY 1 MERGER DEADLINE

## McConnell to NBC-TV Producers

NBC proxy Joseph H. McConnell is cracking down on bad taste in TV. Text of his letter to production personnel follows: "I am sick and tired of receiving justified criticisms of NBC television programs where bad taste is concerned. It is fully acceptable to me that sometimes NBC is smeared for the bad judgment of other broadcasters. It is not acceptable to me that material in bad taste where the American family audience is concerned has in one way or another got by on NBC.

"Basically final responsibility for a show as it goes out to the public is with the producer. However, quite a few people make up the team working with him. Program planners map out a show, script writers get it into shape, Continuity Acceptance personnel read a script, production staff members work with the thing in the studio, etc. Obviously with so many fingers in the pie, there are various points at which material in dubious taste can be flagged. I don't care one bit who flags it just so somebody does. Let's stop buck-passing among ourselves. Stop worrying about whether the toes of some special interest are going to be stepped on. If something you think you wouldn't want in your home or the homes of your relatives is going on before your eyes in studio rehearsal or in script, raise a question wherever you think it will be effective.

"Any borderline material not questioned from here on in, and subsequently the target for public censure, will be the cause of considerably more than censure from your company's management for the personnel responsible."

## Milwaukee Brews Its Own TV Code; Damm Sounds Off to Networks

WTMJ-TV, sole television outlet in this city, warned the major networks bluntly this week that it is establishing its own code of practices to go with the new code of the National Assn. of Radio-TV Broadcasters. Station notified the webs that it reserves the right to cancel, without the normal cancellation notice, if any program violates the principles it has set up, "since such violation will be considered an abrogation of the order placed for the program."

Station is owned by the Milwaukee Journal, with Walter J. Damm as general manager. Fact that it's the only one now operating here is believed to be the underlying reason for the bluntness of its warning to the nets since, like most other outlets in single-station markets, it's in the driver's seat in network negotiations. Station's note underscored, moreover, that as the sole outlet in Milwaukee, it has a "special responsibility" to its community.

Station warned that it expects all programs to adhere rigidly to the NARTB code provisions, "including matters pertaining to good taste, length of commercial copy (including the unwarranted display of advertisers' signs and products) and the inclusion of hitch-hiker and cow-catcher announcements." In addition, WTMJ-TV will accept no dramatic shows dealing with crime, horror and mystery prior to 9 p.m. and such programs will be acceptable then "only if they do not overstep the bounds of decency and decorum."

In line with that, the station

(Continued on page 40)

## TVA Meet Votes Agent Crackdown

Crackdown on agents in video was voted by the Television Authority convention this weekend. Move is the first step toward TVA's sitting down with the 100gers to negotiate a franchising agreement, a development which is expected in a couple of months.

After Dec. 20 no TVA members will be permitted to pay commissions on work paid for at scale fees. The performer's net pay, after the agent's take, must be greater than the minimum set in the TVA contract with the networks, or the difference will have to be refunded. Same rule applies to casting consultants or bookers.

As of the day the rule goes into effect, every TVA member will have to have a clause inserted in his pact with his agent, providing that if any of its terms are inconsistent with TVA policy they are null and void.

TVA exec secretary George

(Continued on page 38)

## AFRA TIE UNLESS 5 BRANCHES JOIN

By BERT BRILLER

Television Authority's first national convention, meeting in New York the past weekend, voted for a TVA-AFRA wedding by July 1 if the five branches of the Associated Actors & Artists of America haven't merged by that time. A committee, with 19 reps from N. Y. and seven apiece from Chi and L.A., was elected to draft a constitution for approval by the AFRA and TVA memberships, after which the document will go to the 4A's international board for a final okay.

The merger issue, hottest item on the agenda, forced the convention into overtime, with the parley going round the clock on Sunday until 9 a.m. Monday (10) morning. The final merger resolution was basically that recommended by the TVA board the previous week, with a few qualifications. It declares that AFRA and TVA should be permitted to blend on July 1 if there isn't a five-branch wedding or if a referendum on one-big union is not in progress by that time, and providing that AFRA is not the only union rejecting a five-branch merger. Resolution was carried by 2½ to 1.

At the Saturday session, which lasted until 6 a.m. Sunday, some delegates representing the Equity, Chorus Equity and American Guild of Variety Artists viewpoints, supported a resolution that there should not be a deadline on five-branch consolidation, and the present trusteeship arrangement should be continued indefinitely until one big union can be forged.

This was voted down, as was another resolution calling for a further TVA convention in mid-August if five-branch merger hasn't jelled by July 1. Intent was to have no decision on an alternative to five-branch merger until another TVA convention could examine the possibilities in the new situation.

### Improved Bargaining Position

An important factor in the convention's setting the July 1 deadline is the fact that the TVA contract with the nets expires Nov. 30. Strategy is to have AFRA-TVA consolidation firm by that time, giving the combo greater bargaining strength vis-a-vis the chains. AFRA pacts expire Oct. 30.

A week before the powwow TVA board had announced its stand favoring five-branch merger and adding that although effecting the broad unification was not within its province, it could discuss an AFRA-TV hitch. It declared that unless a deadline was established "the possibility of procrastination and delay" might continue.

Equity and AGVA have been among the leading forces opposing the bi-lateral AFRA-TVA get-together and likely will continue their fight against something less than full-scale merger within the 4A's and the TVA board. Of the 143 delegates to the parley, 93 were elected from the membership at large and 50 were from the TVA board, on which each of the five branches has 10 members. New

(Continued on page 38)

### TVA Breakdown

Presentation by AFRA to TVA convention said that over half of TVA's members also AFRA's. Included TVA's 4,624 members October were:

2,673 AFRA members.  
2,253 Equity members.  
937 AGVA members.  
349 in Chorus Equity.  
263 AGMA members.

Above figures include members who may be in several unions. Breakdown of TVA members belonging to only one 4A's branch was:  
1,030 in AFRA only.  
817 in Equity only.  
310 in AGVA only.  
105 in Chorus Equity only.  
47 in AGMA only.

## TV Code Should Reassure Public On Industry Aim to Reform, Sez Swezey

Mark Goodson

kicks around

Visual Values Vs. Radio

a provocative byline piece in the forthcoming

46th Anniversary Number

of

VARIETY

## NBC-TV Rate Hike

Put at 15 to 20%,

Decision Shortly

With the return from Florida this week of NBC proxy Joseph H. McConnell (he stayed on a week for fishing following the Boca Raton convention), a decision is expected momentarily on the extent of the TV rate hike which the network will impose on advertisers. Best guess around the web is that it will represent a 15% to 20% increase over the present rate of \$24.465 per half-hour for 52 interconnected stations. (With frequency discounts the amount is shaved to approximately \$22,000.)

NBC deems a rate hike justified at this time, in view of the additional 2,000,000 TV sets in circulation since the last rate increase was announced. That one went into effect on July 1. Initially it was planned to announce the new hike with the customary 30-day notice, so that it could be put into effect on Jan. 1, but final decision has been in abeyance because of the increasing alarm among advertisers over the mounting TV costs.

As of now it has been customary to advance the rates every six months, but client-agency squawks have had the effect of cuing some executives, who have been cautioned in some circles to "stop pricing TV sober reflection among network ex-out of business."

## GOODRICH 'CELEBRITY' STATUS HELD DUBIOUS

Status of B. F. Goodrich Co.'s "Celebrity Time," now aired Sunday nights at 10 on the CBS-TV web, appears to be in doubt. Despite its having been aired throughout the summer, which gave it a chance to solidify its audience, the show has not been able to maintain a sufficient rating against the competition of the Red Skelton show on the rival NBC web.

Bankroller wants to retain the time slot but is on the lookout for a stronger program. "Celebrity," a World Video package, drew a 14.0 rating on the most recent American Research Bureau listings, as compared with the 43.2 racked up by the Skelton show.

## Baritone to Run WPTR

Albany, Dec. 11.

Walter Scheff, a principal in the Broadway production of "Brigadoon," baritone with Fred Waring's Pennsylvanians for a time, and soloist over WPTR and a member of the Ten Eyck Hotel staff since February, 1949, assumed Monday (10) the position of operating manager of the 50,000-watter.

Scheff's title is executive assistant to manager George B. Chelius, Jr., in charge of radio.

Washington, Dec. 11. Television broadcasting industry's grandiose gesture to ward off public criticism and Congressional legislation, by keeping an eye on programming, was made here last week with the formal ratification of a code of program standards by the TV board of the National Assn. of Radio and TV Broadcasters. The document, somewhat altered from the original draft adopted unanimously in Chicago in October at a meeting of 68 NARTB members, becomes effective March 1.

Immediately following promulgation, the board took steps to work out a financial program to administer the code. NARTB proxy Harold Fellows was instructed to come up with recommendations by Jan. 5. His report will provide the basis for setting rates of assessment to stations subscribing to the standards.

Compliance with the code will be the responsibility of a National Review Board to be composed of five members selected from the industry and within the NARTB fold. However, any TV station, whether or not a member of NARTB, will be eligible to subscribe. Subscribers will pay an administration fee to the Review Board.

A seal to be shown on the TV screen by station subscribers will provide the means of acquainting the public with the broadcaster's participation in the code. There is no requirement as to when or how often it is to be displayed. The only penalty for non-compliance

(Continued on page 41)

## Even TV Code Gets Scouring

Washington, Dec. 11. Although substantially as adopted by telecasters at Chicago in October, the TV code as promulgated last week by the TV board of the National Assn. of Radio and TV Broadcasters contains several noticeable differences.

Primary change is in the section dealing with "acceptability of program material." The final code omits a list of words of an obscene or smutty nature which subscribers were not to permit except in certain context. Instead, there is substituted a provision which reads:

"The Television Code Review Board shall maintain and issue to subscribers, from time to time, a continuing list of specific words and phrases which should not be used in keeping with this subsection. This list, however, shall not be considered as all-inclusive."

In this section on "decency and

(Continued on page 38)

## Cavalier Cigaretts Buys 'Panto Quiz' for NBC-TV

West Hooker, Inc., has sold Mike Stokely's "Pantomime Quiz" to R. J. Reynolds (for Cavalier Cigaretts) via William Esty agency, for the 10:30-11 p.m. Wednesday slot on NBC-TV, starting Jan. 2. "Panto" had been on CBS-TV as summer replacement for "Lux Video Theatre" as a film show. New edition will be beamed live from the Coast.

Al Foster, of Esty, is now in Hollywood wrapping up negotiations with Stuart Reynolds, who is repping Hooker (who left Music Corp. of America three months ago to form his own outfit) on the Coast for this sale.

Hooker is representing Reynolds in New York on two vidfilm properties, "Rawhide Riley" and "Adventures of the Scarlet Queen," latter a whilom radio series.

Incidentally, the new deal brings Stokely and Hooker into partnership. Hooker, who also packages "Say It With Acting," another panto show, was once threatened with a suit by Stokely.

Jo Ranson  
humorously details why he is a  
Clippings Collector

an amusing piece in the  
forthcoming

46th Anniversary Number

of

VARIETY

## Policing Body On TV Code to Have 5 Industry Members

Washington, Dec. 11. Policing body of the TV code promulgated last week by the board of directors of the National Assn. of Radio and TV Broadcasters will be the Television Code Review Board, to be composed of five members from the industry. Complaints of non-compliance with the code will be filed with TCRB which has authority to propose withdrawal of the seal (to be displayed by subscribers at station breaks) of membership, but the decision to withdraw must be made by the TV board of NARTB which will sit as a hearing body on complaints.

The Review Board will (1) "maintain a continuing review of all TV programming, especially that of subscribers to the code"; (2) "receive, screen and clear complaints"; (3) define and interpret "words and phrases" in the code; (4) develop and maintain liaison with Government agencies and responsible organizations; (5) inform subscribers of complaints, commendations or program attitudes of agencies and organizations.

(Continued on page 38)

## Jimmy Nelson Replaces Sid Stone for Texaco

Ventriloquist Jimmy Nelson has been inked to take over the middle commercial spot on Milton Berle's "Texaco Star Theatre," held since the show premeed on NBC-TV three years ago by pitchman Sid Stone.

Nelson goes into the spot Jan. 1, marking the first major change in the show's format since its inception.

# 'Star,' Waring Shifts Point Up Trend To Alternate-Week Clients as Cost Saver

Underscoring the new trend among television advertisers to lick mounting costs by trimming the length of their shows or going alternate weeks only, both Ronson's "Star of the Family" and General Electric's "Fred Waring Show" took such moves this week. Their decision follows by a week Ford's resolve to cut its James Melton show in half and Old Gold's to trim the final 15 minutes off its "Original Amateur Hour."

Waring show, previously aired Sunday nights from 9 to 10 on CBS-TV, will be trimmed to a half-hour by GE. Starting Jan. 13, the program will be aired from 9 to 9:30 only. (CBS has not found a replacement for the half-hour being vacated.) "Star of the Family," the Peter Lind Hayes-Mary Healy show, has been aired each Sunday on CBS from 6:30 to 7 p.m. Starting Jan. 10, the show will move into the Thursday night 8 to 8:30 period on alternate weeks, rotating with Carnation's "Burns and Allen Show." While the switch will give Ronson a chance to pick up additional stations, it also means a considerable saving via the change-over from the weekly to alternate week setup.

Need for the further development of such programming methods was pointed up at NBC's Boca Raton, Fla., convention last week by sales and operations vicepres Edward D. Madden. Outlining the tremendous costs that will be confronting video advertisers by 1955, he cited the need both for more multiple sponsorship shows, such as NBC's "Your Show of Shows," and for the alternate week display, in which sponsors would give their alternates full identification, so that each bankroller would have weekly representation, even though he picked up the tab for a program only once every two or three weeks.

While the alternate week deal was confined to only three or four bankrollers last season, their number has increased greatly during the last few months. Philco, for example, dropped off every other week from its Sunday night "Playhouse" schedule on NBC, with Goodyear picking this up. Frigidaire preems the new "Pulitzer Prize Playhouse" series of hour-long dramas on ABC this month, alternating each Wednesday night with the Celanese Corp.'s "Celanese Theatre." ABC also has Bristol-Myers alternating its "Mr. District Attorney" with Sieberling's "Amazing Mr. Malone," while CBS has such shows as "Live Like a Millionaire," on which Grove Laboratories and General Mills rotate as sponsors each week.

With both time and production costs expected to continue mounting in the future, it's expected that the new trend will become more widespread, with only the top-spending and so-called blue-chips advertisers able to afford an hour show each week.

## CBS Radio Brass Busy On CAAB Meeting Treks

Contingent of top CBS Radio brass, headed by prexy Howard Meighan, trekked to New Orleans Monday (10) to participate in another of the series of Columbia Affiliates Advisory Board meetings lined up for the rest of this year. They'll meet with other CAAB reps in Kansas City tomorrow (Thurs.) before returning to the home office.

Accompanying Meighan were John Karol, Lou Hausman, Lester Gottlieb and Bill Schudt.

## Campana Expands News

Campana this week pacted with CBS for the 5:55 to 6 p. m. slot Sundays, in which it will bankroll a news show with Bill Shadel as commentator.

Program will be in addition to the Shadel show for Campana now occupying the Saturday morning 11 to 11:05 period.

Kansas City—Jim Monroe, chief of the news bureau, is bringing in Larry Finley as newsman at KCMO. Finley is a Kansas Citian, but has been at WEEK, Peoria. He comes to KCMO this week. He fills a spot left vacant by Leon Decker, now PR area director for the OPS.

## Colgate Inks Staff For Video Version of 'North'

Colgate has set the staff for the tele version of "Mr. and Mrs. North," which the soap outfit sponsors on CBS.

"North" will be produced by John Loveton, with Nancy Coleman set as the Mrs. and Jeffrey Lynn being dickered for the Mr. role. Francis de Sales, of the AM edition, will also be in the tele series. Walter Hart will direct, with Charles Paul handling music and Sam Leve sets. Writers who have already done scripts are Mary Orr, Joe Liss and Bob Sloan.

Colgate is also mulling "The Big Payoff," Walt Frammer show produced in conjunction with Colgate and William Esty agency.

## \$1,650,000 Educ'l TV Center for Chr. Joint School 'Kitty'

Chicago, Dec. 11. Preliminary plans for a \$1,650,000 television center to be used as the home base for a Chicago educational station were revealed last week by a spokesman of the committee which is seeking final FCC approval on the set aside of Channel 11 for non-commercial use.

Speaking at the School Broadcast conference, James Armsey of the Illinois Institute of Technology disclosed his school will donate the land for the TV studio. According to tentative blueprints the building will cost \$1,000,000 with an estimated \$650,000 for the necessary equipment. It's also estimated another \$750,000 will be needed for annual operating expenses.

As one of the 12 Chicago-area educational and cultural institutions making up the committee, Illinois Tech filed the formal application for the channel last May. Also included in the group are such top Windy City institutions as the University of Chicago, University of Illinois, Roosevelt College, DePaul and Loyola universities, and the Chicago Public Schools.

It's expected the cooperating agencies will outline their joint activity when and if the station hits the air, with each institution having definite programming areas to fill. In the meantime, however, raising the necessary kitty will be the first order of business.

With such broad backing, the committee feels reasonably certain the FCC will greenlight Channel 11 for the educators. CBS, as a hedge against the possibility that its purchase of WBKB may get fouled up, has filed in opposition to the educational set aside of the channel. The committee has subsequently filed a brief in reply to the CBS opposition.

## Murrow's 'Believe' Going Full Network on Jan. 5

"This I Believe," five-minute show in which CBS commentator Edward R. Murrow presents the personal philosophy of some of the nation's leading personalities, will be expanded from a local N. Y. airing only to the full network, starting Jan. 5.

Show will take over the Saturday 7 to 7:05 p.m. period, thereby trimming five minutes off "Underground," the sustaining house package now occupying the 7 to 7:30 p. m. period.

## Sunkist Mulls Alternate

With CBS-TV having sold its alternate Thursday night at 8 period to Ronson, the decision on whether Sunkist, which wanted that time, will take another open time slot on the web, is expected within the next two weeks.

Deal had been in the works for Sunkist to take over the alternate Thursday night period to bankroll "Meet Corliss Archer."

## Dinah's TV House Party

Hollywood, Dec. 11. First network show to be remoted from a star's home will be that of Dinah Shore Christmas day in her regular Tuesday night airing in the Chevrolet series. Alan Handley will take a crew of 20 and four cameras to the singer's San Fernando Valley home, 10 miles outside Hollywood.

Show will be done from her living room and on the grounds around the swimming pool and will have the natural backdrop of the mountain range.

## 'Skid Row' Mission Syndicated Series Inks Major Outlets

Chicago, Dec. 11.

Radio has been called upon to sell a great many things but perhaps one of the most unique assignments is the use of the medium by Chicago Pacific Garden Mission to "merchandise" Skid Row salvations. After a successful trial run on WGN, the welfare organization dedicated to the succoring of the down and outer, is readying a national syndication of its weekly half-hour semi documentary, "Unshackled."

The Mission and Eugenia Price, the show's writer, producer and director, plan to buy time at least six major 50,000-watters around the country, in addition to WGN, as the backbone of a national "platter" network which will also comprise gratis airings on the church-owned stations. Union clearances, based on retroactive pay, are being arranged for the 26-week series which will be based on the WGN originals.

Rather than a fund-raising project, the Mission regards the show as "institutional" advertising to remind the public of the nature of its work. At best it was hoped "Unshackled" would be self-supporting and the only direct "plugs" used are discreet reminders that radio time and production cost money. Since its advent on WGN in September, 1950, the Mission shelled out \$29,803 for the venture which to date has returned about \$18,000 in contributions.

But since the WGN show moved into Saturday night Class A time from its previous late evening spot, it's been showing a "profit" and the entire enterprise may hit the black by the first of the year.

Unlike many religious airers, "Unshackled" had demonstrated a strong rating pull with its dramatized versions of actual case histories of Skid Row conversions. Major credit for this goes to Miss Price who describes herself candidly as a "salvaged" up and outer. She's been active in radio since 1940 and has a long list of network scripting credits, ranging from the soap "Joyce Jordan, M.D." to "Curtain Time" and "Grand Marquee."

However, things took a bad turn with some unsuccessful business ventures and Miss Price admits to "some horribly bad times" until her own conversion in 1949. That's why with her own case in mind she can lend a real note of authenticity to the "Unshackled" scripts. And when she feels the need to slightly embellish the case histories into well-rounded radio yarns, she doesn't call it "dramatic license" but, rather, "sanctified imagination."

Show pulls between 200 and 300 letters weekly and WGN bills it as one of its three top-airers.

WHOM Prexy

## Fortune Pope

in discussing foreign language broadcasting, advises

## Get Yourself a Format

one of the many byline pieces in the soon due

46th Anniversary Number

of

VARIETY

## TV Drama Calendar

DEC. (12-22)

Following is the lineup of hour-long dramatic shows on the four major networks during the next 10 days:

Dec. 12

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Golden State," by Samuel Spewack. With Dorothy Malone, Jane Rose, Pat O'Malley, Edgar Stehll.

Celanese Theatre (ABC—10 to 11 p.m.). "No Time for Comedy," by S. N. Behrman. With Jean Pierre Aumont, Sarah Churchill.

Dec. 14

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Exit," by David Shaw. With John Payne, Colleen Gray.

Dec. 16

Philco TV Playhouse (NBC—9 to 10 p.m.). "Perspective," by H. R. Hays. With Everett Sloane, Augusta Dabney, Whit Bissell.

Dec. 17

Lucky Strike Theatre (NBC—9:30 to 10:30 p.m.). "The Christmas Gift," by Albert J. Guerard, adapted by Irving Gaynor Nieman. With Jean Pierre Aumont, Donald Briggs, Margaret Draper. Studio One (CBS—10 to 11 p.m.). "Innocence of Pastor Muller," by Carlo Beuf, adapted by Worthington Miner. With Maria Riva, Walter Slezak.

Dec. 18

Cosmopolitan Theatre (DuMont—9 to 10 p.m.). "Sighing Sound," by Jerome Weidman, adapted by Ken Petters. With Bethel Leslie, Gordon Mills, Howard Weirum.

Dec. 19

Kraft TV Theatre (NBC—9 to 10 p.m.). "Incident on Fifth Avenue," by Gerry Morrison. With Joseph Sweeney, Gene Lee, Hildy Parks.

Pulitzer Prize Playhouse (ABC—10 to 11 p.m.). "Skin of Our Teeth," by Thornton Wilder, adapted by Joseph Schrank. With Thomas Mitchell, Peggy Wood, Mildred Natwick, Nina Foch.

Dec. 21

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Dark Fleece," by Joseph Hergeshelmer, adapted by David Davidson and Jerome Rose. With Helen Hayes, Anthony Quinn.

\* Premiere.

## FCC Gets Truman Okay to Shut Down Stations in Enemy Aircraft Attack

Washington, Dec. 11.

### Lee, Case Into Tue.-Thurs.

### Musical Strip for CBS

CBS Radio this week signed Peggy Lee and the Russ Case orch for the Tuesday and Thursday 7:30 to 7:45 p.m. period. Time is being dropped by Campbell Soups, which now has "Club 15" in on a cross-the-board basis, but will retain the Monday, Wednesday and Friday night spots only.

Miss Lee and Case will do an informal musical show, similar in format to "15," in order to continue the theme of the strip. Duo will also have guest stars from time to time.

President Truman yesterday (Mon.) delegated authority to the FCC to shut down radio and TV stations in event of attack or threat of attack by enemy aircraft. His action was authorized in legislation passed last session by Congress to control operation of electro-magnetic devices which can be used by hostile aircraft or guided missiles for riding on U. S. targets.

An executive order issued by the President specifically restricts the Commission from exercising any authority respecting the content of station programs. It also prevents the agency from taking over any station or removing its equipment. The order provides that the Secretary of Defense and chairman of the National Security Resources Board must concur before the FCC can exercise its authority.

In the event any station is required to go off the air, the order requires that "such station shall be allowed to resume operations or return to normal operations . . . at the earliest possible time consistent with national security."

Order applies to any broadcast station or device using radio frequencies which send out signals farther than five miles.

Meanwhile, the Federal Civil Defense Administration began a six-day conference at its staff college in nearby Olney, Md., to work out plans for a radio communications system for use in a national emergency. Meeting with FCCA are representatives from such organizations as RCA, Bell Telephone, Western Union, General Electric and Motorola.

## Defense Dept. In Switch on AM-TV Recruit Show Ban

Washington, Dec. 11.

Defense Dept. cancellation of radio and TV programs to aid recruiting, because of Congressional restrictions on use of advertising funds, may soon be rescinded as a result of protests by the National Assn. of Radio and TV Broadcasters.

Mrs. Anna Rosenberg, Asst. Secretary of Defense, advised NARTB board members Friday (7) that there will be no discrimination against broadcasting in the use of unexpended 1951 appropriations for recruitment advertising. These funds, she said, "may be used for advertising through any proper media, including radio and television, which are designed to recruit specialists and women."

Department had summarily cancelled contracts totaling \$800,000 for three network shows last October, when Congress attached a rider to 1952 appropriations for the military prohibiting Government advertising in all media for recruitment. Since several Senators had singled out Army-sponsored radio shows in their attack on Government advertising, the Defense Dept. cancelled the shows, even though they were to be paid out of unexpended appropriations for the fiscal year ending June 30, '51.

One of the shows cancelled was scheduled to begin yesterday (Mon.). It is a 39-week series on NBC with sportscaster Bill Stern. The others, which were already on the air when terminated, were a 26-week series on CBS starring (Continued on page 41)

## Vet-Backed FM Station Gets Teitelbaum Coin

Chicago, Dec. 11.


WMOR, Chi FM station, whose existence since it was launched by a group of veterans has been marked by a series of management upheavals is back in the news again. It was disclosed last week that Abraham Teitelbaum, Chicago attorney and real estate operator whose testimony charging an attempted income tax shakedown startled Washington circles, is now the principle stockholder in the FM station.

Teitelbaum, identified as a former Al Capone attorney, is the major stockholder in the company that took over WMOR earlier this year from Dario L. Toffenetti, restaurant operator. Toffenetti angled the vet group when they launched the station in 1949 and subsequently took over control when the original managers withdrew after a hassle with the restaurateur over news policy matters.



*you'll see it first thing...*

# "today"

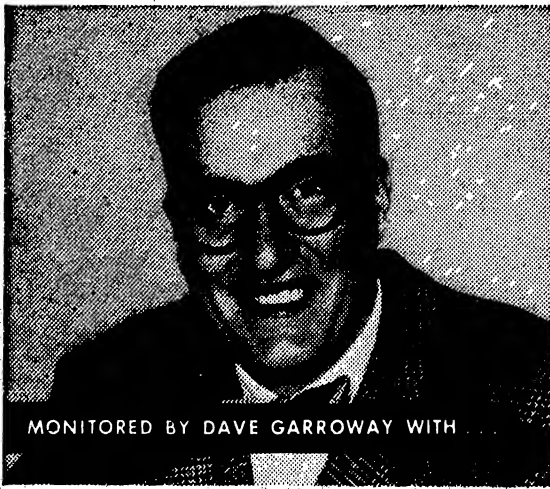


7-9 AM EST

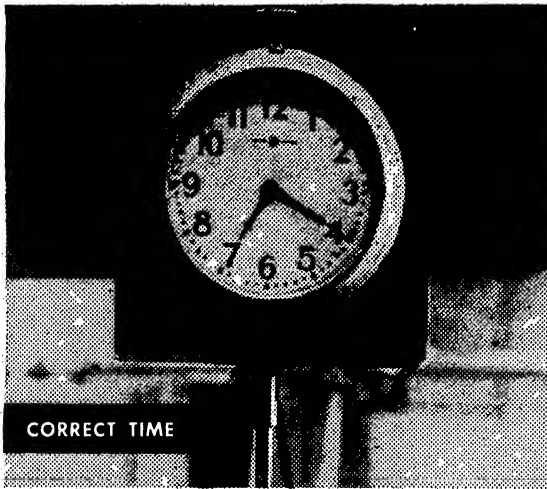
Before you leave home in the morning... even  
before you finish your second cup of coffee... you are going  
to become an ear and eye-witness to every major  
world event—as it happened last night, as it happens *now*.

This is the NBC Television program called "Today". This is the morning  
briefing-session that will arm you with information to meet the  
day—*more fully than any citizen has ever been armed before.*

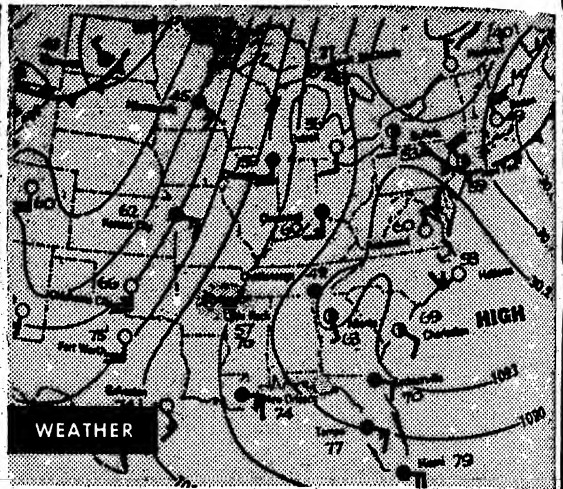
*but "today" is far more than this...*



MONITORED BY DAVE GARROWAY WITH



CORRECT TIME



WEATHER



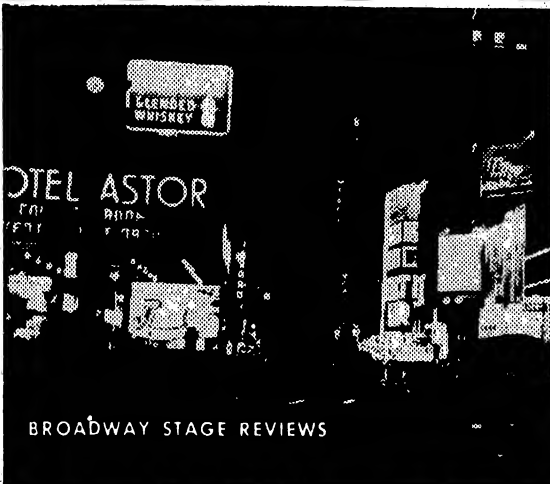
NATIONAL NEWS



WAR NEWS



INTERNATIONAL NEWS



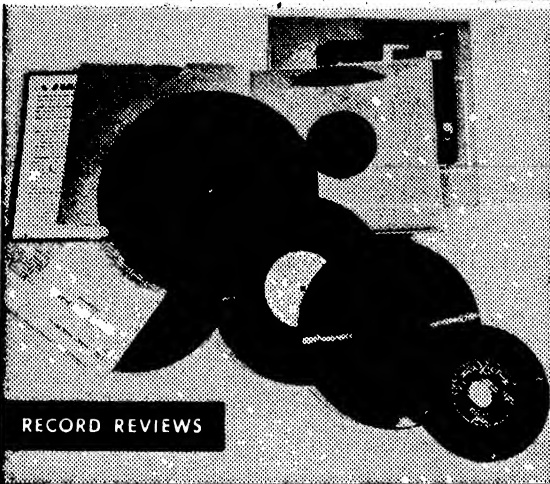
BROADWAY STAGE REVIEWS



NBC STARS



BOOK REVIEWS



RECORD REVIEWS



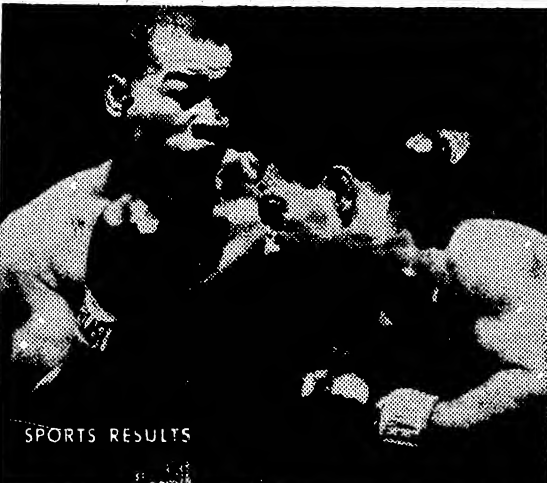
HOLLYWOOD FILM PREVIEWS



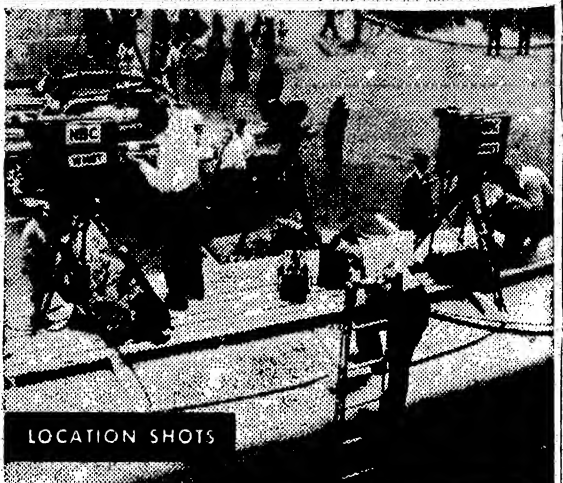
MAGAZINE REVIEWS



MAN-IN-THE-STREET INTERVIEWS



SPORTS RESULTS



LOCATION SHOTS



**"today"***is head-in-the-clouds**feet-on-bedrock**programming*

from the network where successful pioneering is a habit; and it's aimed straight at the 3 out of 4 families who tune each week to broadcasts of news and entertainment between 7 and 9 a.m. at least once every weekday. Moreover, because "Today" *listens as well as it looks*, it will fit naturally into the morning habit patterns of these families.

**"today"**

is news of Korea, as it comes off the tape! . . . Wire photos of Paris style showings, as they come off the wires . . . Churchill's voice from London within a few hours of his speech . . . Actual headlines of *current* newspapers from all over the nation.

**"today"**

is every known means of communication — even television's new Walkie-talkie — all used for the first time to feed the raw news into NBC's "Studio of Tomorrow".

**"today"**

is DAVE GARROWAY, up-dating you completely on world events every twenty minutes as he pilots the fast moving two-hour show.

**"today"**

is the time for you to ask about the program's cost-sharing format, which will permit advertisers with modest budgets to participate in network tv for the first time.

We've done an exciting movie about this program, too. We'll be glad to arrange a showing for you; but better hurry, the show goes on the air January 14, 1952.

“**today**”  
7-9 AM EST

**NBC TELEVISION**  
AMERICA'S NO. 1 NETWORK FOR ENTERTAINMENT, NEWS AND INFORMATION  
A Service of Radio Corporation of America

**JOYCE JORDAN, M.D.**  
With Fran Carlon, Ethel Owen,  
others  
Producer-director: Himan Brown  
Writer: David Driscoll  
15 Mins.; Mon.-thru-Fri., 3:30 p.m.  
**LEVER BROS.**  
ABC, from New York

(N. W. Ayer)  
"Joyce Jordan, M.D., soaper which hit the airwaves in 1937 and carried the femmedee through assorted trials and tribulations until 1948, resumed on ABC Monday (10). Preem indicated another long run for the series as it set the scene for Dr. Jordan's new adventures.

With a story line centered on a femme's experiences in the medical profession, the program is a natural to pull back its old fans and bring in plenty of new soap opera addicts. Although the scripting fell into a cliché groove, it managed to sustain action and develop interest into what the next 15 minute session will offer. A series of this sort doesn't need much more to hold its popularity.

Dialog on the opener was limited to some introductory patter between Dr. Jordan, played by Fran Carlon, and her housekeeper Cissie, played by Ethel Owen. Both were entirely credible in their roles. Such top radio thespians as George Petrie, Bernard Lenrow and Arnold Moss are skedded for regular berths on future stanzas.

Opening and closing commercials had plenty of appeal for the housewife. Lever Bros. is picking up series' tab for the next 52 weeks. Gros.

#### FACE AT THE WINDOW

With Walter Abel, narrator; others  
Producer-director: Rocco Tito  
Writer: Jim Shean  
30 Mins.; Fri. (7), 9:30 p.m.  
Sustaining  
Mutual, from N. Y.

This is the first in a series of four special documentary programs being aired by Mutual in conjunction with the Shriners, to point up the work of the Shriners in establishing and maintaining 17 hospitals for crippled children in various parts of the country. First show last Friday night (7) depicted the origin of the charitable idea and how the nation's top college football players give up their New Year's to play in the annual East-West game, proceeds of which maintain the hosps. Other three shows will be aired on succeeding Friday nights.

Initial program, while not comparing with the more commercial shows of similar nature on the air, was nonetheless an interesting show, well scripted by Jim Shean and narrated by Walter Abel. Title was derived from the face of a crippled child, enviously watching from her window non-crippled children at play outside. Utilizing the voices of some of the Shriners who actually helped set up the hospital program, the show told of their problems in getting it started and how it has since benefitted countless crippled kids.

This program, together with the other three in the series, serves naturally as a good plug for Mutual's airing of the East-West game from San Francisco New Year's Day. But, since it is a charitable cause, that too is all to the good. Stal.

#### MUSIC AND MOONDOG

With Louis (Moondog) Jardin, Jim Coy, announcer  
Producer: Bud Brandt  
Writer: Earl Cobb  
15 Mins.; Sun., 10:15 p.m.  
WNEW, N. Y.

"Music and Moondog" follows the pattern of WNEW's, N. Y. indie, offbeat programming. It's a weird mixture of music and philosophy, as played and gabbed by a modern day wanderer, which should draw listeners because of its novel approach. But the novelty wears thin, even in the 15-minute brief, and it's doubtful if it'll nab more than a handful of steady listeners.

Moondog is a street musician familiar to the New York's 52d Street crowd. He spends his nights, squatted in a doorway beating out his strange original rhythms on a percussion instrument. His odd appearance, Biblical dress, long hair and flowing beard, would make him an interesting TV guesster, and he should be able to make some headway in this direction via the WNEW series.

Initialer (9) had Moondog briefing the listener on his background interspersed with some pretentious philosophic comment and ear-arresting rhythm. His five and seven besot rhythms hold interest for a while, but the program needed a pace change to make it more listenable. The mood patter was no help.

Bud Brandt's production stressed the weirdness of the proceedings which even included the sound of a howling dog. Gros.

#### KATE SMITH SHOW

With Ted Collins  
Producer: Collins  
Director: Steve White  
30 Mins.; Mon.-thru-Fri., 12:15 p.m.  
Participating  
NBC, from N. Y.

As another facet of its recently-instituted "Minute Man" shows, NBC has expanded Kate Smith's daytime airer, previously heard cross-the-board from 12:05 to 12:15 p.m. via WNBC, N. Y., to the full network for the following half-hour segment. With Miss Smith gabbing with Ted Collins, spinning records and interviewing celebs, the new show is just about what she's been doing on radio for years. As such, it should have little trouble attracting the femme housewives, which means, in turn, it should also lure participating bankrollers.

With five new half-hours added to her previous AM schedule and the six hours weekly she does for NBC-TV, Miss Smith becomes undoubtedly the single performer with the most air time on any network. (Collins, of course, participates in all her shows.) Since she's been running virtually neck-and-neck with CBS' Arthur Godfrey as the top-grossing personality in radio and TV, this new series should put her well ahead of Godfrey's mark.

Preem show on the web Monday (10) was supposedly set in Miss Smith's living-room. She and Collins gabbed about such inconsequentials as why wives insist on helping their spouses buy suits, the new "poodle" hair-do for women, etc. She's apparently going to do little or no singing on her own, probably in order to preserve her voice for the TV shows, but her selection of platters to be spun was good. Collins also introduced his five-minute "What's News?" segment, in which he spouts on various stories in the news (on the preem, it was the Russians' purpose in participating in next year's Olympics). Stal.

#### TEN MILLION WHEELS

With Russ Reed, Stanley Gordan,  
Norma Ransom, Jess Fugh, Arthur Peterson  
Producer-Director: John Keown  
Writer: Madeleine Peters  
30 Mins.; Sat., 6:30 p.m.  
Sustaining  
WMAQ, Chicago

"Ten Million Wheels" is another well-turned WMAQ dramatic series targeted at "the public interest." This time it's the Chicago traffic problem under examination. The series is getting an eight-week ride; there's enough for at least a year.

Frame heard (8) was deftly scripted with a good many significant facts about Windy City traffic hazards quietly woven into the yarn. Tale took listener for a ride with a typical Chicago accelerator madman who during the course of the short spin violated all the rules. Later, for a good twist, the horse-power chauvinist got his just deserts. Because his son had taken the family bus for the night he was forced to accept a ride with a stranger. The stranger turned out to be the "other fellow"—the guy the careless driver always blames for the accident and near accidents. It was a scary ride, with the message effectively brought out by good acting and sound effects.

Series is being narrated by Russ Reed, a polished craftsman, backstopped on this segment by a top-notch line-reading crew. Dave.

#### AMERICA'S MUSIC

With Lois Ray, Bill Snary, Henry Cooke, Joseph Gallicchio and orch  
Director: Ralph Knowles  
30 Mins.; Sun., 2 p.m.  
Sustaining  
NBC, from Chicago

A listenable filler item, "America's Music" preemed Sunday (2) on NBC. Half-hour is marked by some pleasing talent including singers Lois Ray, Bill Snary and Joseph Gallicchio's well-oiled musical aggregation. The affair won't make a big splash but as a pot-boiler it's better than average.

Music leaned heavily on the nostalgic with commentator Henry Cooke tying in the tunes with Americans. Newcomer Lois Ray particularly impressed with her mezzo-soprano but the fluffy songs didn't bring out the full worth of her voice, although her "Over the Rainbow" was highly pleasant. Baritone Bill Snary also registered nicely, especially with "Because of You." The band was featured in a bright "Skip to My Lou." Dave.

#### UNCLE REMUS

With Brooks Read  
Producer-writer: Read  
Music: Ray Plagens  
15 Mins.; Mon.-thru-Fri., 4:45 p.m.  
LBS, from Dallas

Adventures of Brer Rabbit and his friends, based on characters created by Joel Chandler Harris, (Continued on page 34)

#### JOHN NESBITT'S PASSING PARADE

With Nesbitt  
Producer: Raymond Katz  
15 Mins.; Mon.-thru-Fri., 12 noon  
Sustaining  
WMGM, N. Y.

MGM Radio Attractions, has whipped up a transcribed cross-the-board package in "John Nesbitt's Passing Parade" which represents something different for the midday housewife audience. His story telling is a decided contrast to audience participations and platter programs that clutter up the dial around noontime.

In fact, Nesbitt's raconteuring may be almost too different to jibe with the listening habits of the early afternoon radio public. It's mature stuff that calls for concentration, and is hardly the type of airer that would attract a hausfrau's attention while getting the kids' lunch or washing dishes.

Friday's (7) edition, for example, dealt with a lost city in Cambodia, whose inhabitants mysteriously disappeared. Nesbitt spun the tale entertainingly, and reflected that something must have frightened the townspeople for them to vanish without a trace. This observation prompted him to draw an analogy that perhaps the atomic age may cause New Yorkers suddenly to abandon their city.

Nesbitt, of course, is w.k. to listeners, through his Metro short subjects. Moreover, he's had a network show in the past. However, his tale spinning about people and things appears more suited to an evening time slot rather than in its present segment. Station's practice of interrupting his continuity with spot announcements for soap, cream, etc. is done much too abruptly. Gilb.

#### Radio Follow-Up

"The Lost Weekend," Charles Jackson's gripping tale of a dipsomaniac, was given an exciting dramatic reading via "Theatre Guild On The Air" on NBC Sunday (9). Story, which had been so vividly treated in the novel and on the screen, lost none of its impact in its airwave adaptation. Deft scripting by Arnold Schulman and expert thesping by stars William Holden and Brenda Marshall (Mrs. Holden) contributed to a powerful production.

Using the drunk's inner-self as a narrator, Schulman knit the experiences of the four-day bender into a compact and fascinating story. From the hero's first drunk, launching the weekend, through the redemption at the finale, the listener was held captive by the dialog. Such scenes as the drunk's attempt to pawn his typewriter on Yom Kippur and his stopover in Bellevue Hospital's alcoholic ward were especially effective.

Holden, in the role of the drunk, brought plenty of credibility and pathos to the role. Miss Marshall complemented him nicely as the girl friend who succeeded in straightening him out. Carl Frank, Anne Jackson, Frank Readick and Paula Laurence were okay in their supporting assignments. Homer Fickett's direction was first-rate.

Tommy Bartlett's "Welcome Travelers" morning airer on NBC has a consistent knack of coming up with good human interest vignettes that have a high degree of audience appeal without going way overboard in the hearts and flowers idiom. Case in point was Danny Thomas' visit to the show last week (5). While the comic's appearance added up to hefty plug for his Warner pic, "I'll See You In My Dreams," which-blogs Gus Kahn, it also added up to a warmly sincere statement of faith that was tailor-made for the "Travelers" hausfrau audience. Without being maudlin, Thomas outlined the influence of his religion on his show biz career and explained why he's setting up a hospital for underprivileged children as his personal shrine to Saint Jude. It was a touching bit that enhanced the stature of the comedian and the show well.

Yuletide Note was stressed by the Cities Service Band of America in its Monday night (10) airer over NBC. Led by Paul Lavallo, the group crisply handled such tunes as "Onward Christian Soldiers," among others. Fine vocal support was lent by the Green & White Quartet who had the Southernaires, four balladeers from Dixie, as their guests. One of radio's pioneer quartets, the Southernaires joined with their singing hosts in a Stephen Foster medley and reverently harmonized two hymns, "The Old Rugged Cross" and "Holy, Holy, Holy." Withal, devotees of band music have a tasty dish in this long-time NBC stanza.

## From the Production Centres

### IN NEW YORK CITY

WMGM is enlarging stage of its Studio A to accommodate large choral groups, which will be used when M-G-M Radio Attractions transcribes the "M-G-M Musical Comedy Theatre" stanza for Mutual. Negro Actors Guild has kudosd WLBI "for opening avenues of opportunity for members of our group in radio." Stokely-Camp has bought John Conte for its five-minute a.m. strip starting on ABC Jan. 2. Patricia J. Hilda has joined WNJR as assistant music librarian. Max Lerner, ex-Legal Aid Society, and James A. Stabile, formerly with William Morris Agency and before that with the Authors League, have been added to the ABC legal department. Sunset appliance stores have bought a half-hour strip in WLBI's Nipsey Russell show. Dept. of Red Faces: Martin Block's (WNEW) plugging of Del Monte coffee on a Maxwell House segment of "Make Believe Ballroom." N. Y. Paramount Theatre will use Tony Bennett, who will be in its stage bill starting Dec. 25, to plug the RKO pic, "Double Dynamite," in a transcribed spot campaign on Gotham radio stations.

Arnold Moss has been pacted to star in a transcribed documentary, "Man on the Line," produced by Ted Hudes and Bert Lind for American Optometrist Assn. Jack Sterling, WCBS earlybird, is guest auctioneer at Christmas Auction of American Legion's Admen's post on Monday (17). Russ Hodges, the fightcaster, gave a lecture at Bronxville High in English and Latin. Mrs. Eunice D. McGarry, formerly of Harry B. Cohen agency, has joined Doherty, Clifford & Shenfield as a radio time buyer. Philip Morris ad manager Pat Gorman moves over to Vicks Chemical, with Roger Green moving up into Gorman's old spot. ABC auditioning Gloria Warner and Bob Carroll for spots on its Saturday night dance parade. Charles McCormack elected to board of Compton agency. H. Kenneth Murray, formerly with Armed Forces Radio Service in Hollywood, out of the air force and now promotion manager for WJNY, Newark. Lloyd Yoder and Tom McFadden back to Coast after week of post-Boca Raton huddles with NBC brass in N. Y.

### IN HOLLYWOOD

Dick Joy, who has spent 15 years with CBS, on and off, as announcer-newscaster, now directing news on KFAC on non-exclusive basis so he can continue to free lance. Ed James has checked off "Father Knows Best" after turning out the scripts from the first broadcast. Joe Rines has been ducking jury duty in Beverly Hills for years but they finally nabbed him last week for the alleged indecent performance trial of Lill St. Cyr, nitery and burlesque stripper. This one he was all for but didn't last out the prosecution's challenge and had to read about it in the papers. Harry Mazlish is taking over the immense Palladium for KFVB's annual Christmas party. Must be expecting a few thousand. Charlie Cantor back from Puerto Rico, a fugitive from "Duffy's Tavern." Tax deal was no bargain to him so he's staying put in Beverly. Procter & Gamble's Bill Craig in town to look over the firm's shows. Dozens of candidates are being screened by Southern California Broadcasters Association for post of director being vacated first of the year by Bob McAndrews, who moves over to KRIG. Annoying to ABC is questionnaire mailed out by Evan Lovett, who calls his firm American Broadcasting Co. In his survey he is seeking suggestions on how to improve radio and television. There's nothing network can do about it as case now pending in Frisco on Lovett's right to use the net's name. He registered it many years ago but never activated it, ABC contends.

### IN CHICAGO

With senior veep Henry T. Stanton switching to the San Francisco J. Walter Thompson office, George C. Reeves has been named manager of the Chi branch. Ward Weist was upped to vicepres status at the Chi office. James Sweet, formerly manager of KIRO, Sioux Falls, S. Dak., has joined the Chi CBS Radio sales staff. Robert C. Wood is new midwest sales chief for Fort Industry Stations. Julian Bentley and Harry Campbell's WBBM-CBS coverage of the International Live Stock show has been dispatched to the Voice of America for overseas beaming. ABC delegation of brass, headed by prexy Robert Kintner, huddled with midwest affiliates here Friday (7). Greta Morgan, ex-WIND promotion gal, assisting Danny Newman flacking "Season In the Sun." Louise King and Helen Lee regular warblers on WBBM. Former staffer Elaine Rodgers now freelancing. Chi ABC veep John Norton elected to the board of directors of the Electric Club. Roy Lang, formerly with the Gardner agency, has joined Leo Burnett's ad shop. BMI's Burt Squire off to New York for homeoffice huddles. Kevin Sweeney, BAB veepee, in town selling radio to agencies and clients. Norm Palmer back with his Saturday afternoon WBBM record session.

### IN WASHINGTON

M. Robert Rogers, v.p. and general manager of town's "good music" station, WGMS, has successfully promoted a children's concert by the National Symphony with station listeners picking up the tab. "Pentagon-Washington." Department of Defense TV show over the DuMont net, moves to a new spot, Monday, 8 p.m., effective this week. Georgetown U TV forum presented a film via the local DuMont station, WTTG, consisting of shots of school's cancer research program. Metropolitan Network of Washington, a five-station co-op operating as a joint sales effort, with Joseph Brechner (WGAY) as chairman, has named Forjex & Co. as its national sales rep. WWDG-Mutual's d.j. Milton Q. Ford, currently in Hollywood to perform best man chores at wedding of his brother, TV producer Robert Fallon to screen actress Marie Wilson, plans to stay on to make tape recordings of interviews with fimfites for local consumption. Jack Laurence, ex WINX d.j., and former nitery performer, has joined announcing staff of WMAL-ABC. Sammy Kaye, due in with his orch for a free concert on the 19th, will transcribe his ABC broadcast during his D.C. stint. Stage and screen star Ilona Massey in town to guest on Ruth Crane's "Modern Woman" show over WMAL-TV.

## NBC 'Minute-Man'

Continued from page 22

under way Monday (17) at 6:30-6:45 p.m.

Lud Simmel, manager of NBC's new co-op and Minute Man department, was brought over from a similar post at ABC on Nov. 16. Simmel said that most NBC affiliates, which are strong-signal stations, expressed a desire for co-ops with name talent, which determined the selection of the McCrea, Donlevy, Kate Smith, Kallenborn, Stern and "Howdy Doody" series.

The web, which is trying to catch up with ABC and Mutual, both of

which have been building up co-op setups for several years, has previously had only five co-op offerings, all in the news category. These airers, which are being retained, are "World News Roundup" strip at 8 a. m.; George Hicks strip at 1:30-1:45 p. m.; Kallenborn and Richard Harkness, cross-the-board at 7-7:15 p. m. in non-Pure Oil markets; the Sunday news roundup at 9-9:15 a. m. and "News Around the World" cross-the-board at 11:15 p. m. (not available on the Coast).



## Tele Follow-Up Comment

George M. Cohan, Jr., inaugurating a new feature on the Kate Smith NBC-TV show "Sons and Daughters of Favorite Show People," last Thursday (6), struck a nostalgic note, with still pictures and comments on the Providence, R. I., home in which his father was born, on the Four Cohans, and on his dad's liking for "this kind of show," before he went on stage for a medley of Cohan compositions. The junior Cohan, who bears some facial and vocal resemblance to his father, although he is bigger and heavier, said that his grandfather had told him George "was born in the attic." The grandfather was "an old minstrel man."

Cohan praised his father's multiplicity of talent and "priceless" personality. "I don't think he ever took a lesson in his life; he was too busy acting and writing plays to worry about technique." The likeable on camera but lacking some of his father's bounce and projectible personality, sang from the corner of his mouth, with the always-used straw skimmer and cane.

Now that Chesterfield has decided to ditch its Sunday night "Sound Off Time" on NBC-TV, Fred Allen, who's been struggling to hit a solid pace on the series, came up with what was probably his best show to date last Sunday night (9). He presented the closest approach yet taken by Allen's scripters to his old radio comedy pattern, in that the comic served as more of a sideline observer than a participant in the skits. While the result might not have been video at its best, it was certainly the best Allen on video. It's to be hoped that NBC, which is now looking for another show for the comedian, will take it from where Sunday night's show left off.

Allen teed off with a monolog, good for some chuckles, in which he lampooned Ed Sullivan's deadpanning on the latter's video program. Then, in sympathizing with an Italian restaurateur's beefs about TV shows, he presented a series of skits showing what actually should happen on TV. The "I Remember Father" takeoff was overdone, but the others, including the satire on shampoo commercials, were good. This led into Allen's "City Billy" song, done with a male quartet, as a parody on the hillbilly numbers. Final sketch, about the new gamblers' licensing, was fair.

Show, incidentally, ran overtime and Allen cut into that last skit to parody with the unseen stage manager about the trimming required. It broke the mood of the show, and, while it might have been considered a part of TV's informality, even that informality can be carried too far.

Eddie Cantor took his "Colgate Comedy Hour" troupe to the El Toro (Calif.) Marine Base Sunday night (9) for the first transcontinental video show to originate directly from a service camp. While the show, aired via NBC-TV, might have concentrated too much on gags and skits slanted for his Marine Corps audience, there was plenty of entertainment in it for the home viewers too. Since the show was played on the stage of the base auditorium, there was naturally less production than would have been possible in a TV studio and, of course, it was lighted like a stage show. But Cantor and his production staff nonetheless got in sufficient values for the purpose.

In a reprise of his one-man show material, for example, Cantor "brought to life" the covers of the sheet music tunes featuring girls' names that he introduced or helped popularize, such as "Dinah," "Ida," "Susie," etc. Girls, each of whom danced while he sang, brought the usual wolfcalls from the audience. He grooved his "Maxie, the Taxi" bit this time for the Marines and, with an okay payoff line, it came off well. Comic wowed the show with more of his one-man stuff, doing a group of "request" tunes in his standard but always entertaining style.

Trio of guest acts added to the show's overall quality. Norman Brown, a young drummer whom Cantor introduced as going into the Army himself soon, wowed with a lengthy solo stint on the skins and a followup dance on his bass drum. Nilsson Twins, blonde lookers, did okay with a special tune on why they hate folksongs. Tom Dandrea and Larry Blake drew some laughs with their sailor skit, but it could have been trimmed for better impact.

CBS-TV's "This Is Show Business," just as with other of the

better panel shows on the air, has worked itself into a position where the panel is now of primary importance, with the trio of guest acts each week only secondary. And, with George S. Kaufman and Sam Levenson as permanent panelists, along with Clifton Fadiman as moderator, the cracks which they come up with each week (which CBS insists are ad libbed) probably rate with the best of literate, adult humor now on the air. Kaufman has been on the road for the last two weeks for the break-in of his new legiter, "Fancy Meeting You Again," with Ken Murray subbing for him. While Murray's humor is more in the nitery-video emcee vein, he demonstrated Sunday night (9) that he can keep up with the others.

Linda Christian held down the femme guest spot on the panel last Sunday and came up with the best crack of the session. Answering French singer Charles Trenet's "problem" of how to make conversation with an American girl after the initial "how-do-you-do," Fadiman asked Miss Christian what her husband, Tyrone Power, had said to her on their first meeting. She answered, "I don't think I should say that on the air." Levenson, while getting off his own bon mots as usual served as his own best audience, laughing at each of his jokes. But, that's probably part of his successful delivery as a good showman.

Guest acts were good Sunday night to round out a fine stanza. Trenet, in his video bow, displayed an easy personality in singing one of his own tunes with combined French and English lyrics. Leo De Lyon scored with some fresh comedy material and impressed with his "dual voiced" routines. Acro-dancer Elisa Jayne was par for her course.

Ed Wynn's latest effort on NBC-TV's "All Star Revue" Saturday (8) was weak entry, suffering by comparison with the more informal half-hour stanza Wynn did when he started in video over CBS-TV. Chiefly this Coast-originated lacked good material, although it offered, in addition to Wynn, a guest shot by Billie Burke, a turn by Danny Thomas, who also has his own show in the "All Star" lineup, and Lew Parker.

Miss Burke's appearance, as a flibbertigibbet shopper in the Christmas rush at a department store, was one of the better segments of the airer, but also needed more script punch. Thomas did his Antonio dialect characterization, but the struggles of a foreign-born American with a telephone only provided some banal humor. Parker and Virginia Grey did another "Bickersons" sketch. This is a familiar standby to AM and TV fans—recently it was a standing item on DuMont's demised "Star Time," with Frances Langford (unavailable now because of her ABC-TV show from N. Y.) in the femme role. The marital woes of the bickering Bickersons have comic moments, but the vehicle tends to be overworked and drawn out.

Modernaires quintet did okay by "Jukebox Saturday Night," with nice interpolations of carbons of Vaughn Monroe, Guy Lombardo and the Ink Spots. Young troupe of Marimba Merry-makers had a tuneful turn and the George Prentice marionettes did an amusing Punch and Judy stint for the kids.

A switch in pattern during the absence of a program's stars was seldom more forcefully exemplified than on Saturday's (8) "Your Show of Shows" on NBC-TV. With Sid Caesar and Imogene Coca taking a well-earned, two-week vacation, producer-director Max Liebman moved into the situation sure-footedly to frame one of the best blocks in recent weeks.

To accomplish the switch, some very visible rearrangements were ordered. A big difference, top, was the casing of special acts, since there was only one sketch. It was a revue with lotsa vaude. Overall, it topped the more recent efforts of the twostar tandem; they're tops in their line, but the TV grind obviously consumes material at an alarming clip. And they're not immune to the condition. What was missing had nothing to do with the show proper; the air of expectancy that's around when the pair of C's are present.

Few performers in the medium have racked up such a score as that made by British comedienne Florence Desmond, guest hostess. Her's

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**MISS U. S. TELEVISION FINALS**  
With Buddy Rogers, Ken Nordine,  
Robert Trendler orch  
Producer: Walter Schwimmer  
Director: Don Cooke  
60 Mins.; Wed., 9 p.m.  
**HOLEPROOF HOSIERY**  
DUMONT, from Chicago  
(Weiss & Geller)

Although more fluff than substance, the national finals of the video search for Miss U. S. Television of 1951 beamed from Chicago via WGN-TV last week (5), came off as a moderately diverting hour. Because of the city-by-city ballyhoo attending the local eliminations which climaxed on the network show, the bankroller likely got his money's worth on the one-shot hoopla.

The 13 finalists, vying for some \$13,000 worth of boodle, were selected and judged on their talent as well as looks. The gals were all attractive, both in their strapless gowns during their performances and in their bathing suits for the finale cheesecake walkon.

In the main, the talent exposed was good by amateur standards. The session was pretty topheavy with chirpers. There were seven vocalists and two singers-instrumentalists. There were two pianists, a tap dancer and an impressionist. Phyllis Mayers, Miss Baltimore TV, was selected as the national winner.

Except for the bathing suit sequence, which got fouled up camerawise, the femmes were neatly showcased and worked against a variety of lush individual sets. The affair was capably emceed by Buddy Rogers. It was a difficult assignment considering the number of cues and intros. Each gal was preceded by film shot and brief commentary by Rogers on the city she represented.

Smoothly inconspicuous musical support was provided by Robert Trendler and the WGN orch. Attractively mounted visual commercials were backstopped by Ken Nordine's glib bating job. Dave.

**FAMOUS JURY TRIALS**  
With Jim Bender, Larry Robbins,  
Truman Smith, Spencer Davis,  
James Windsor, Helen Gillette,  
Clara Cedone, Patricia Jenkins  
Producer: John L. Clark  
Director: David Lowe  
30 Mins.; Wed., 9 p.m.  
Sustaining  
DUMONT, from N. Y.

"Famous Jury Trials," which preemed on TV last year after a 15-year tenure on AM, resumed on DuMont after summer layoff. New series carries on in the established groove of fictionalizing actual courtroom dramas. It's presented with a minimum of dramatic fireworks, but the straight-forward exposition is a plus which makes the stanzas okay viewing.

Format brings the viewer into a courtroom for an on-the-spot account of the battle between prosecutor and defense attorney over a case, usually involving murder. Both present their briefs to the home viewer, and the dramatic portion is brought in via flashback stories related by the witnesses. It holds interest all the way.

On show caught (5), the case of "The People vs. Frank Matts" was re-enacted. It was a tale of jealousy, deceit and blackmail, with the defendant as well as the state's witness under suspicion of murder. Although both the cases for the prosecutor and the defense seemed sketchy and inadequate, the program was brought to a reasonable conclusion. Direction and thesping, aided by good camerawork, kept the session well paced.

Jim Bender and Truman Smith, as prosecutor and defense attorney, respectively, were especially effective, and James Windsor was impressive as the defendant. Other cast members made the most of their roles. David Loew's direction was first-rate. Gros.

**WEEK IN REVIEW**  
With Howard Reig  
15 Mins.; Sun., 10:30 p.m.  
**ROXY CLEANERS & DYERS**  
WRGB-TV, Schenectady  
(Goldman, Walter & Kanna)

News of the week is recapped via live and filmed material on WRGB's only Sunday night program covering current developments. It is a competent though not distinguished summary handled by Howard Reig. Reig, who apparently uses contact lenses on these blocks, should strive for more flexibility and facial line. He also would do well to check an occasional hollowness or dullness of tone.

June Youman, in the commercial part, features a smiling, persuasive approach that sometimes shades to cloying sweetness. Filmed shots of the sponsor's plants are included. Jaco.

**YOU ASKED FOR IT**  
Art Baker, others  
Producer: Darrell Ross  
Director: Allen Buckley  
Writers: Cran Chamberlen, Maury Cohen  
**ROSEFIELD PACKING CO.**  
30 Mins.; Mon., 9 p.m. (EST)  
ABC-TV, from Hollywood  
(Guld, Bascom & Bonfigli)

ABC's first west-to-east telecast is a harmless little variety item gimmicked up with variations that have been inspired by several radio shows. Original basis of the show has viewers writing in recollections of some of the things that amused and amazed them some years ago. Program attempts to recreate these instances. All of them have a degree of entertainment, but little to put this show into a major tele achievement.

Art Baker is confrencier. He's a familiar phizz to film-audiences, being one of those performers that virtually every theatre payee knows by sight, if not by name. He does okay in this department and attempts to dress up every act even beyond its intrinsic value.

Highlight of this show was the viewing of the Duncan Sisters, an important team during the vaude heyday. This duo can still bat out a song with plenty of showmanship. Only drawback is that they're beyond the age where they can act cute and get away with it.

Other items included an artist who can do and oil painting in less than a minute; a Navajo hoop dance; a ceiling walker and a film clip showing a dog that a donor had given to an institution to be trained to lead the blind. Jose.

**IN THE PARK**  
With Bill Sears, Paul Ritt, Mary Holliday  
Producer: Charles Vanda, Jr.  
Writers: Ritt, Holliday  
30 Mins.; Sun. 12 (noon)  
Sustaining  
CBS-TV, from Philadelphia

This Philly-originated show has the lightness and universal appeal that has become traditional with puppet shows. Like its intellectual ancestor, "Kukla, Fran & Ollie," it's a moppet show, but there's a lot of stuff that's too fast for juvenile minds and fit only for adult consumption. It's a likeable show with a lot of charm.

Bill Sears is a guy who talks to residents of the zoo. The animals are collaborating on the problem of buying this gent an overcoat before the cold spell hits town. There are some cute ideas passed back and forth and some literate dialog is delivered.

The puppet manipulations are excellent and the production is well done. The animal characters are well conceived.

"In the Park" is a fine addition to the Sunday afternoon spectrum and has enough appeal to rate sponsorship. Jose.

**CELEBRITY PARADE FOR CEREBRAL PALSY**

TV Coordinator: Irene Adams  
Exec Producer: Charles Holden  
15 Hours; 9 p.m.-12 noon (8-9)  
Sustaining  
WJZ-TV, N. Y.

The proverbial big heart of show-business was given a long workout over last weekend when a virtual "who's who" of the entertainment world showed up for cuff appearances on the United Cerebral Palsy video show. It was a 15-hour marathon, opening Saturday night and closing at noon on Sunday after some 100 guest emcees, vocalists, comics, hoofers and several musical crews did their stints for charity. For viewers with a penchant for variety layouts, this show was a king-sized dish of vaudeo. Show was extended one hour late Sunday morning.

As formatted, the program was designed to raise funds for UCP from dialers who were stimulated to make large donations by a system of giveaways. The largest donors during each hour were awarded sundry merchandise gifts ranging from a year's supply of cigarettes to automobiles. Bids of the donor were relayed into the studio via direct telephone connections and dialers were kept privy to the size of the competing contributions. It was an effective fund-raising pitch, which raised over \$275,000 for UCP.

Pitches for the UCP drive were also made direct to the dialers by the various emcees who handled the phone conversations with the donors. During the early hours of the show, emcees John Reed King, Jan Murray and Ed Sullivan were on the studio end of the phone line to wheedle bigger contributions from the caller-inners. In addition, straight pitches were delivered by Ezio Pinza, Clifton Fadiman, Tex & Jinx McCrary, Ed & Peggen Fitzgerald, Jane Pickens, Maria Riva, among others. Straight entertainment was also spread over the 14 hours via a ro-

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**THE NAME'S THE SAME**  
With Robert Q. Lewis, moderator;  
Abe Burrows, Meredith Willson,  
Joan Alexander, others; John Reed King, Lee Vines, announcers  
Producers: Mark Goodson, Bill Todman

Director: Jerome Schnur  
30 Mins.; Wed., 7:30 p.m.  
BENDIX, C. A. SWANSON  
ABC-TV, from N.Y.  
(Tatham-Laird)

"The Name's the Same" is a show with lots of laughs and the framework for even more. It has an extremely good hook for throwing star names around, via appearance of plain joes and janes who bear headliner monikers. Such a setup can produce fun or fall on its face; this one preemed with its phizz up.

What gives "TNTS" some nifty TNT are four permanents in moderator Robert Q. Lewis and panelists Abe Burrows, Joan Alexander and Meredith Willson. Production tandem Mark Goodson-Bill Todman did right by their format when they came up with this quartet. They're all hep and not ultra-precious. Miss Alexander, a radio-TV actress, is a charmer who can talk. Lewis is a bit more business-like than per custom; and that's all to the good. Burrows and Willson pitch contrasting speech and witticisms. A welcome relief is that none tries to top the other.

Curtain-raiser (5) had nomenclature counterparts of film actresses Jane Russell and Margaret O'Brien, and United Mine Workers' boss John L. Lewis. Having two screen names in succession—both femmes—was poor spotting. Panel threesome were allowed 10 queries each—back and forth—to identify contestants. Each donated a check for \$25 on a missout after reaching the question limit.

The "real" Maggie O'Brien was presented and was herself grilled as to whom she would like to be—guessed correctly as Jimmy Durante. This and other names were flashed for viewers. Best round was on Jane Russell, drawing such questions as (from Willson) "are you famous for any outstanding physical characteristics?" and (from Burrows) "are you famous for more than one thing?" Lewis handled it wisely and got off that quick.

Having question-throwers represented as paying out the coin didn't add up. For viewing purposes, this should come from the sponsor's treasury, especially since no one is fooled by the largesse indicated in the other pitch. Composer-batonist Willson worked in a neat personal touch by what seemed an off-the-cuff remark that Miss O'Brien flower-girled his wedding. Incidentally, the ex-moppet star, while beginning to show her womanhood, has a small voice, with childlike quality, and a quiet charm that's very winning.

John Reed King operated live for Bendix's automatic washer; middle plug had company's dryer on film; end commercial was for Swanson's poultry. Latter alternates weekly, with Bendix paving the way. The obvious come-on-applause after King's washer build-up was foolish. Such milking makes a fine show look like it's in a rut at the start. But overall, this program is going places if they maintain the smartness and pace displayed at the bow. Trau.

**SPORTS ROUNDUP**  
With Rolly Joh... Jack Hurley  
Producer: Sherman Headley  
15 Mins.; Fri., 10 p.m.  
**BROWN CLOTHING CO.**  
WTCN-TV, Minneapolis

This is a well-presented sports show which follows the Friday night televised boxing bouts. It has Rollie Johnson, WTCN sports director, and a guest, some prominent sports figure, discussing the televised fight that just preceded and other matters of interest to sports fans. Johnson is telegenic and personable, with a gift of gab and the poise and assurance to go with it. What's more, he usually has decided opinions and minces no words expressing them. He chooses topics that are timely and brings in notables whom most sports followers would be anxious to see and hear. As a result, the show has enlisted a considerable audience.

For his guest at show caught, Johnson had Jack Hurley, pilot of Bob Matthews, light-heavyweight, who was here for a Twin Cities bout. They talked interestingly and expertly of the Gavilan-Branton fight that had just been televised, discussing the scrappers' styles, bout's highlights, and the decision.

Show's only faults are the overly-long commercials. Rees.



**JOYCE JORDAN, M.D.**  
With Fran Carlon, Ethel Owen,  
others  
Producer-director: Himan Brown  
Writer: David Driscoll  
15 Mins.; Mon.-thru-Fri., 3:30 p.m.  
**LEVER BROS.**  
ABC, from New York

(N. Y. Ayrer)  
"Joyce Jordan, M.D.," soaper which hit the airmiles in 1937 and carried the femmedee through assorted trials and tribulations until 1948, resumed on ABC Monday (10). Preem indicated another long run for the series as it set the scene for Dr. Jordan's new adventures.

With a story line centered on a femme's experiences in the medical profession, the program is a natural to pull back its old fans and bring in plenty of new soap opera addicts. Although the scripting fell into a cliché groove, it managed to sustain action and develop interest into what the next 15 minute session will offer. A series of this sort doesn't need much more to hold its popularity.

Dialog on the opener was limited to some introductory patter between Dr. Jordan, played by Fran Carlon, and her housekeeper Cissie, played by Ethel Owen. Both were entirely credible in their roles. Such top radio thespas as George Petrie, Bernard Lenrow and Arnold Moss are skedded for regular berths on future stanzas.

Opening and closing commercials had plenty of appeal for the housewife. Lever Bros. is picking up series' tab for the next 52 weeks. Gros.

**FACE AT THE WINDOW**  
With Walter Abel, narrator; others  
Producer-director: Rocco Tito  
Writer: Jim Shean  
30 Mins.; Fri. (7), 9:30 p.m.  
Sustaining  
Mutual, from N. Y.

This is the first in a series of four special documentary programs being aired by Mutual in conjunction with the Shriners, to point up the work of the Shriners in establishing and maintaining 17 hospitals for crippled children in various parts of the country. First show last Friday night (7) depicted the origin of the charitable idea and how the nation's top college football players give up their New Year's to play in the annual East-West game, proceeds of which maintain the hosps. Other three shows will be aired on succeeding Friday nights.

Initial program, while not comparing with the more commercial shows of similar nature on the air, was nonetheless an interesting show, well scripted by Jim Shean and narrated by Walter Abel. Title was derived from the face of a crippled child, enviously watching from her window non-crippled children at play outside. Utilizing the voices of some of the Shriners who actually helped set up the hospital program, the show told of their problems in getting it started and how it has since benefitted countless crippled kids.

This program, together with the other three in the series, serves naturally as a good plug for Mutual's airing of the East-West game from San Francisco New Year's Day. But, since it is a charitable cause, that too is all to the good. Stal.

**MUSIC AND MOONDOG**  
With Louis (Moondog) Jardin, Jim Coy, announcer  
Producer: Bud Brandt  
Writer: Earl Cobb  
15 Mins., Sun., 10:15 p.m.  
WNEW, N. Y.

"Music and Moondog" follows the pattern of WNEW's, N. Y. indie, offbeat programming. It's a weird mixture of music and philosophy, as played and gabbed by a modern day wanderer, which should draw listeners because of its novel approach. But the novelty wears thin, even in the 15-minute brief, and it's doubtful if it'll nab more than a handful of steady listeners.

Moondog is a street musician familiar to the New-York's 52d Street crowd. He spends his nights, squatted in a doorway beating out his strange original rhythms on a percussion instrument. His odd appearance, Biblical dress, long hair and flowing beard, would make him an interesting TV guest, and he should be able to make some headway in this direction via the WNEW series.

Initialer (9) had Moondog briefing the listener on his background interspersed with some pretentious philosophic comment and ear-arresting rhythm. His five and seven besot rhythms hold interest for a while, but the program needed a pace change to make it more listenable. The mood patter was no help.

Bud Brandt's production stressed the weirdness of the proceedings which even included the sound of a howling dog. Gros.

**KATE SMITH SHOW**  
With Ted Collins  
Producer: Collins  
Director: Steve White  
30 Mins.; Mon.-thru-Fri., 12:15 p.m.  
Participating  
NBC, from N. Y.

As another facet of its recently-instituted "Minute Man" shows, NBC has expanded Kate Smith's daytime ailer, previously heard cross-the-board from 12:05 to 12:15 p.m. via WNBC, N. Y., to the full network for the following half-hour segment. With Miss Smith gabbing with Ted Collins, spinning records and interviewing celebs, the new show is just about what she's been doing on radio for years. As such, it should have little trouble attracting the femme housewives, which means, in turn, it should also lure participating bankrollers.

With five new half-hours added to her previous AM schedule and the six hours weekly she does for NBC-TV, Miss Smith becomes undoubtedly the single performer with the most air time on any network. (Collins, of course, participates in all her shows.) Since she's been running virtually neck-and-neck with CBS' Arthur Godfrey as the top-grossing personality in radio and TV, this new series should put her well ahead of Godfrey's mark.

Preem show on the web Monday (10) was supposedly set in Miss Smith's living-room. She and Collins gabbed about such inconsequential as why wives insist on helping their spouses buy suits, the new "poodle" hair-do for women, etc. She's apparently going to do little or no singing on her own, probably in order to preserve her voice for the TV shows, but her selection of platters to be spun was good. Collins also introduced his five-minute "What's News?" segment, in which he spouts on various stories in the news (on the preem, it was the Russians' purpose in participating in next year's Olympics). Stal.

**TEN MILLION WHEELS**  
With Russ Reed, Stanley Gordan, Norma Ransom, Jess Pugh, Arthur Peterson  
Producer-Director: John Keown  
Writer: Madeleine Peters  
30 Mins.; Sat., 6:30 p.m.  
Sustaining  
WMAQ, Chicago

"Ten Million Wheels" is another well-turned WMAQ dramatic series targeted at "the public interest." This time it's the Chicago traffic problem under examination. The series is getting an eight-week ride; there's enough for at least a year.

Frame heard (8) was deftly scripted with a good many significant facts about Windy City traffic hazards quietly woven into the yarn. Tale took listener for a ride with a typical Chicago accelerator madman who during the course of the short spin violated all the rules. Later, for a good twist, the horsepower chauvinist got his just deserts. Because his son had taken the family bus for the night he was forced to accept a ride with a stranger. The stranger turned out to be the "other fellow"—the guy the careless driver always blames for the accident and near accidents. It was a scary ride, with the message effectively brought out by good acting and sound effects.

Series is being narrated by Russ Reed, a polished craftsman, backed stopped on this segment by a top-notch line-reading crew. Dave.

**AMERICA'S MUSIC**  
With Lois Ray, Bill Snary, Henry Cooke, Joseph Gallicchio and orch  
Director: Ralph Knowles  
30 Mins.; Sun., 2 p.m.  
Sustaining  
NBC, from Chicago

A listenable filler item, "America's Music" preemed Sunday (2) on NBC. Half-hour is marked by some pleasing talent including singers Lois Ray, Bill Snary and Joseph Gallicchio's well-oiled musical aggregation. The affair won't make a big splash but as a pot-boiler it's better than average.

Music leaned heavy on the nostalgic with commentator Henry Cooke tying in the tunes with Americans. Newcomer Lois Ray particularly impressed with her mezzo-soprano but the fluffy songs didn't bring out the full worth of her voice, although her "Over the Rainbow" was highly pleasant. Baritone Bill Snary also registered nicely, especially with "Because of You." The band was featured in a bright "Skip to My Lou." Dave.

**UNCLE REMUS**  
With Brooks Read  
Producer-writer: Read  
Music: Ray Plagens  
15 Mins.; Mon.-thru-Fri., 4:45 p.m.  
LBS, from Dallas

Adventures of Brer Rabbit and his friends, based on characters created by Joel Chandler Harris. (Continued on page 34)

**JOHN NESBITT'S PASSING PARADE**  
With Nesbitt  
Producer: Raymond Katz  
15 Mins.; Mon.-thru-Fri., 12 noon  
Sustaining  
WMGM, N. Y.

MGM Radio Attractions, has whipped up a transcribed cross-the-board package in "John Nesbitt's Passing Parade" which represents something different for the midday housewife audience. His story telling is a decided contrast to audience participationers and platter programs that clutter up the dial around noontime.

In fact, Nesbitt's raconteur may be almost too different to jibe with the listening habits of the early afternoon radio public. It's mature stuff that calls for concentration, and is hardly the type of ailer that would attract a hausfrau's attention while getting the kids' lunch or washing dishes.

Friday's (7) edition, for example, dealt with a lost city in Cambodia, whose inhabitants mysteriously disappeared. Nesbitt spun the tale entertainingly, and reflected that something must have frightened the townspeople for them to vanish without a trace. This observation prompted him to draw an analogy that perhaps the atomic age may cause New Yorkers suddenly to abandon their city.

Nesbitt, of course, is w.k. to listeners through his Metro short subjects. Moreover, he's had a network show in the past. However, his tale spinning about people and things appears more suited to an evening time slot rather than in its present segment. Station's practice of interrupting his continuity with spot announcements for soap, cream, etc. is done much too abruptly. Gilb.

## Radio Follow-Up

"The Lost Weekend," Charles Jackson's gripping tale of a dipsomaniac, was given an exciting dramatic reading via "Theatre Guild On The Air" on NBC Sunday (9). Story, which had been so vividly treated in the novel and on the screen, lost none of its impact in its ailer's adaptation. Dert scripting by Arnold Schulman and expert thesping by stars William Holden and Brenda Marshall (Mrs. Holden) contributed to a powerful production.

Using the drunk's inner-self as a narrator, Schulman knit the experiences of the four-day bender into a compact and fascinating story. From the hero's first drunk, launching the weekend, through the redemption at the finale, the listener was held captive by the dialog. Such scenes as the drunk's attempt to pawn his typewriter on Yom Kippur and his stopover in Bellevue Hospital's alcoholic ward were especially effective.

Holden, in the role of the drunk, brought plenty of credibility and pathos to the role. Miss Marshall complemented him nicely as the girl friend who succeeded in straightening him out. Carl Frank, Anne Jackson, Frank Readick and Paula Laurence were okay in their supporting assignments. Homer Fickett's direction was first-rate.

Tommy Bartlett's "Welcome Travelers" morning ailer on NBC has a consistent knack of coming up with good human interest vignettes that have a high degree of audience appeal without going way overboard in the hearts and flowers idiom. Case in point was Danny Thomas' visit to the show last week (5). While the comic's appearance added up to hefty plug for his Warner pic, "I'll See You In My Dreams," which biogs Gus Kahn, it also added up to a warmly sincere statement of faith that was tailored for the "Travelers" hausfrau audience. Without being maudlin, Thomas outlined the influence of his religion on his show biz career and explained why he's setting up a hospital for underprivileged children as his personal shrine to Saint Jude. It was a touching bit that enhanced the stature of the comedian and the show as well.

Yuletide note was stressed by the Cities Service Band of America in its Monday night (10) ailer over NBC. Led by Paul Lavallo, the group, crisply handled such tunes as "Onward Christian Soldiers," among others. Fine vocal support was lent by the Green & White Quartet who had the Southenaires, four balladeers from Dixie, as their guests. One of radio's pioneer quartets, the Southenaires joined with their singing hosts in a Stephen Foster medley and reverently harmonized two hymns, "The Old Rugged Cross" and "Holy, Holy, Holy." Withal, devotees of band music have a tasty dish in this long-time NBC stanza.

# From the Production Centres

## IN NEW YORK CITY

WMGM is enlarging stage of its Studio A to accommodate large choral groups, which will be used when M-G-M Radio Attractions transcribes the "M-G-M Musical Comedy Theatre" stanza for Mutual. Negro Actors Guild has kudosd WLIB "for opening avenues of opportunity for members of our group in radio." Stokely-Camp has bought John Conte for its five-minute a.m. strip starting on ABC Jan. 2. Patricia J. Hnda has joined WJNR as assistant music librarian. Max Lerner, ex-Legal Aid Society, and James A. Stable, formerly with William Morris Agency and before that with the Authors League, have been added to the ABC legal department. Sunset appliance stores have bought a half-hour strip in WLIB's Nipsey Russell show. Dept. of Red Faces: Martin Block's (WNEW) plugging of Del Monte coffee on a Maxwell House segment of "Make Believe Ballroom." N. Y. Paramount Theatre will use Tony Bennett, who will be in its stage bill starting Dec. 25, to plug the RKO pic, "Double Dynamite," in a transcribed spot campaign on Gotham radio stations.

Arnold Moss has been pacted to star in a transcribed documentary, "Man on the Line," produced by Ted Hudes and Bert Lind for American Optometrist Assn. Jack Sterling, WCBS earlybird, is guest auctioneer at Christmas Auction of American Legion's Admen's post on Monday (17). Russ Hodges, the fightcaster, gave a lecture at Bronxville High in English and Latin. Mrs. Eunice D. McGarry, formerly of Harry B. Cohen agency, has joined Doherty, Clifford & Shenfield as a radio time buyer. Phillip Morris ad manager Pat Gorman moves over to Vicks Chemical, with Roger Green moving up into Gorman's old spot. ABC auditioning Gloria Warner and Bob Carroll for spots on its Saturday night dance parade. Charles McCormack elected to board of Compton agency. H. Kenneth Murray, formerly with Armed Forces Radio Service in Hollywood, out of the air force and now promotion manager for WJNJ, Newark. Lloyd Yoder and Tom McFadden back to Coast after week of post-Boca Raton huddles with NBC brass in N. Y.

## IN HOLLYWOOD

Dick Joy, who has spent 15 years with CBS, on and off, as announcer-news-caster, now directing news on KFAC on non-exclusive basis so he can continue to free lance. Ed James has checked off "Father Knows Best" after turning out the scripts from the first broadcast. Joe Rines has been ducking jury duty in Beverly Hills for years but they finally nabbed him last week for the alleged indecent performance trial of Lili St. Cyr, nitery and burlesque stripper. This one he was all for but didn't last out the prosecution's challenge and had to read about it in the papers. Harry Makish is taking over the immense Palladium for KFVB's annual Christmas party. Must be expecting a few thousand. Charlie Cantor back from Puerto Rico, a fugitive from "Duffy's Tavern." Tax deal was no bargain to him so he's staying put in Beverly. Procter & Gamble's Bill Craig in town to look over the firm's shows. Dozens of candidates are being screened by Southern California Broadcasters Association for post of director being vacated first of the year by Bob McAndrews, who moves over to KBIG. Annoying to ABC is questionnaire mailed out by Evan Lovett, who calls his firm American Broadcasting Co. In his survey he is seeking suggestions on how to improve radio and television. There's nothing network can do about it as case now pending in Frisco on Lovett's right to use the net's name. He registered it many years ago but never activated it, ABC contends.

## IN CHICAGO

With senior veep Henry T. Stanton switching to the San Francisco J. Walter Thompson office, George C. Reeves has been named manager of the Chi branch. Ward Weist was upped to vicepres status at the Chi office. James Sweet, formerly manager of KIRO, Sioux Falls, S. Dak., has joined the Chi CBS Radio sales staff. Robert C. Wood is new midwest sales chief for Fort Industry stations. Julian Bentley and Harry Campbell's WBBM-CBS coverage of the International Live Stock show has been dispatched to the Voice of America for overseas beaming. ABC delegation of brass, headed by prexy Robert Kintner, huddled with midwest affiliates here Friday (7). Greta Morgan, ex-WIND promotion gal, assisting Danny Newman flacking "Season in the Sun." Louise King and Helen Lee regular warblers on WBBM. Former staffer Elaine Rodgers now freelancing. Chi ABC veep John Norton elected to the board of directors of the Electric Club. Roy Lang, formerly with the Gardner agency, has joined Leo Burnett's ad shop. BMI's Burt Squire off to New York for homeoffice huddles. Kevin Sweeney, BAB veepee, in town selling radio to agencies and clients. Norm Palmer back with his Saturday afternoon WBBM record session.

## IN WASHINGTON

M. Robert Rogers, v.p. and general manager of town's "good music" station, WGMS, has successfully promoted a children's concert by the National Symphony with station listeners picking up the tab. Pentagon-Washington. Department of Defense TV show over the DuMont net, moves to a new spot, Monday, 8 p.m., effective this week. Georgetown U TV forum presented a film via the local DuMont station, WTTG, consisting of shots of school's cancer research program. Metropolitan Network of Washington, five-station co-op operating as a joint sales effort, with Joseph Brechner (WGAY) as chairman, has named Forjex & Co. as its national sales rep. WWDC-Mutual's d.j. Milton Q. Ford, currently in Hollywood to perform best man chores at wedding of his brother, TV producer Robert Fallon to screen actress Marie Wilson, plans to stay on to make tape recordings of interviews with filmites for local consumption. Jack Laurence, ex WINX d.j., and former nitery performer, has joined announcing staff of WMAL-ABC. Sammy Kaye, due in with his orch for a free concert on the 19th, will transcribe his ABC broadcast during his D.C. stint. Stage and screen star Ilona Massey in town to guest on Ruth Crane's "Modern Woman" show over WMAL-TV.

## NBC 'Minute-Man'

Continued from page 22

under way Monday (17) at 6:30-6:45 p. m.

Lud Simmel, manager of NBC's new co-op and Minute Man department, was brought over from a similar post at ABC on Nov. 16. Simmel said that most NBC affiliates, which are strong-signal stations, expressed a desire for co-ops with name talent, which determined the selection of the McCrea, Donlevy, Kate Smith, Kaltenborn, Stern and "Howdy Doody" series. The web, which is trying to catch up with ABC and Mutual, both of

which have been building up co-op setups for several years, has previously had only five co-op offerings, all in the news category. These ailers, which are being retained, are "World News Roundup" strip at 8 a. m.; George Hicks strip at 1:30-1:45 p. m.; Kaltenborn and Richard Harkness, cross-the-board at 7:15 p. m. in non-Pure Oil markets; the Sunday news roundup at 9:15 a. m.; and "News Around the World," cross-the-board at 11:15 p. m. (not available on the Coast).



## Tele Follow-Up Comment

George M. Cohan, Jr., inaugurating a new feature on the Kate Smith NBC-TV show, "Sons and Daughters of Favorite Show People," last Thursday (6), struck a nostalgic note, with still pictures and comments on the Providence, R. I., home in which his father was born, on the Four Cohans, and on his dad's liking for "this kind of show," before he went on stage for a medley of Cohan compositions. The junior Cohan, who bears some facial and vocal resemblance to his father, although he is bigger and heavier, said that his grandfather had told him George "was born in the attic." The grandfather was "an old minstrel man."

Cohan praised his father's multiplicity of talent and "priceless" personality. "I don't think he ever took a lesson in his life; he was too busy acting and writing plays to worry about technique." The son, likeable on camera but lacking some of his father's bounce and projectible personality, sang from the corner of his mouth, with the always-used straw skimmer and cane.

Now that Chesterfield has decided to ditch its Sunday night "Sound Off Time" on NBC-TV, Fred Allen, who's been struggling to hit a solid pace on the series, came up with what was probably his best show to date last Sunday night (9). He presented the closest approach yet taken by Allen's scripters to his old radio comedy pattern, in that the comic served as more of a sideline observer than a participant in the skits. While the result might not have been video at its best, it was certainly the best Allen on video. It's to be hoped that NBC, which is now looking for another show for the comedian, will take it from where Sunday night's show left off.

Allen teed off with a monolog, good for some chuckles, in which he lampooned Ed Sullivan's deadpanning on the latter's video program. Then, in sympathizing with an Italian restaurateur's beefs about TV shows, he presented a series of skits showing what actually should happen on TV. The "I Remember Father" takeoff was overdone, but the others, including the satire on shampoo commercials, were good. This led into Allen's "City Billy" song, done with a male quartet, as a parody on the hillbilly numbers. Final sketch, about the new gamblers' licensing, was fair.

Show, incidentally, ran overtime and Allen cut into that last skit to parody with the unseen stage manager about the trimming required. It broke the mood of the show, and, while it might have been considered a part of TV's informality, even that informality can be carried too far.

Eddie Cantor took his "Colgate Comedy Hour" troupe to the El Toro (Calif.) Marine Base Sunday night (9) for the first transcontinental video show to originate directly from a service camp. While the show, aired via NBC-TV, might have concentrated too much on gags and skits slanted for his Marine Corps audience, there was plenty of entertainment in it for the home viewers too. Since the show was played on the stage of the base auditorium, there was naturally less production than would have been possible in a TV studio and, of course, it was lighted like a stage show. But Cantor and his production staff nonetheless got in sufficient values for the purpose.

In a reprise of his one-man show material, for example, Cantor "brought to life" the covers of the sheet music tunes featuring girls' names that he introduced or helped popularize, such as "Dinah," "Ida," "Susie," etc. Girls, each of whom danced while he sang, brought the usual wolfcalls from the audience. He grooved his "Maxie, the Taxi" bit this time for the Marines and, with an okay payoff line, it came off well. Comic wound the show with more of his one-man stuff, doing a group of "request" tunes in his standard but always entertaining style.

Trio of guest acts added to the show's overall quality. Norman Brown, a young drummer whom Cantor introduced as going into the Army himself soon, wowed with a lengthy solo stint on the skins and a followup dance on his bass drum. Nilsson Twins, blonde lookers, did okay with a special tune on why they hate folksongs. Tom Dandrea and Larry Blake drew some laughs with their sailor skit, but it could have been trimmed for better impact.

CBS-TV's "This Is Show Business" just as with other of the

better panel shows on the air, has worked itself into a position where the panel is now of primary importance, with the trio of guest acts each week only secondary. And with George S. Kaufman and Sam Levenson as permanent panelists, along with Clifton Fadiman as moderator, the cracks which they come up with each week (which CBS insists are ad libbed) probably rate with the best of literate, adult humor now on the air. Kaufman has been on the road for the last two weeks for the break-in of his new legiter, "Fancy Meeting You Again," with Ken Murray subbing for him. While Murray's humor is more in the nitery-video emcee vein, he demonstrated Sunday night (9) that he can keep up with the others.

Linda Christian held down the femme guest spot on the panel last Sunday and came up with the best crack of the session. Answering French singer Charles Trenet's "problem" of how to make conversation with an American girl after the initial "how-do-you-do," Fadiman asked Miss Christian what her husband, Tyrone Power, had said to her on their first meeting. She answered, "I don't think I should say that on the air." Levenson, while getting off his own bon mots, as usual served as his own best audience, laughing at each of his jokes. But, that's probably part of his successful delivery as a good showman.

Guest acts were good Sunday night to round out a fine stanza. Trenet, in his video bow, displayed an easy personality in singing one of his own tunes with combined French and English lyrics. Leo De Lyon scored with some fresh comedy material and impressed with his "dual voiced" routines. Acro-dancer Elisa Jayne was par for her course.

Ed Wynn's latest effort on NBC-TV's "All Star Revue" Saturday (8) was weak entry, suffering by comparison with the more informal half-hour stanza Wynn did when he started in video over CBS-TV. Chiefly this Coast-origination lacked good material, although it offered, in addition to Wynn, a guest shot by Billie Burke, a turn by Danny Thomas, who has his own show in the "All Star" lineup, and Lew Parker.

Miss Burke's appearance, as a flibbertigibbet shopper in the Christmas rush at a department store, was one of the better segments of the airer, but also needed more script punch. Thomas did his Antonio dialect characterization, but the struggles of a foreign-born American with a telephone only provided some banal humor. Parker and Virginia Grey did another "Bickersons" sketch. This is a familiar standby to AM and TV fans—recently it was a standing item on DuMont's demised "Star Time," with Frances Langford (unavailable now because of her ABC-TV show from N. Y.) in the femme role. The marital woes of the bickering Bickersons have comic moments, but the vehicle tends to be overworked and drawn out.

Modernaires quintet did okay by "Jukebox Saturday Night," with nice interpolations of carbons of Vaughn Monroe, Guy Lombardo and the Ink Spots. Young troupe of Marimba Merry-makers had a tuneful turn and the George Prentice marionettes did an amusing Punch and Judy stint for the kids.

A Switch in pattern during the absence of a program's stars was seldom more forcefully exemplified than on Saturday's (8) "Your Show of Shows" on NBC-TV. With Sid Caesar and Imogene Coca taking a well-earned, two-week vacation, producer-director Max Liebman moved into the situation sure-footedly to frame one of the best blocks in recent weeks.

To accomplish the switch, some very visible rearrangements were ordered. A big difference, top, was in the casing of special acts, since there was only one sketch. It was a revue with lotsa vaude. Overall, it topped the more recent efforts of the two-star tandem; they're tops in their line, but the TV grind obviously consumes material at an alarming clip. And they're not immune to the condition. What was missing had nothing to do with the show proper; the air of expectancy that's around when the pair of C's are present.

Few performers in the medium have racked up such a score as that made by British comedienne Florence Desmond, guest hostess. Her's

(Continued on page 34)

**MISS U.S. TELEVISION FINALS**  
With Buddy Rogers, Ken Nordine,  
Robert Trendler orch  
Producer: Walter Schwimmer  
Director: Don Cooke  
60 Mins.; Wed., 9 p.m.  
**HOLEPROOF HOSIERY**  
DUMONT, from Chicago  
(Weiss & Geller)

Although more fluff than substance, the national finals of the video search for Miss U.S. Television of 1951 beamed from Chicago via WGN-TV last week (5), came off as a moderately diverting hour. Because of the city-by-city ballyhoo attending the local eliminations which climaxed on the network show, the bankroller likely got his money's worth on the one-shot hoopla.

The 13 finalists, vying for some \$13,000 worth of boodle, were selected and judged on their talent as well as looks. The gals were all attractive, both in their strapless gowns during their performances and in their bathing suits for the finale cheesecake walkon.

In the main, the talent exposed was good by amateur standards. The session was pretty topheavy with chirpers. There were seven vocalists and two singers-instrumentalists. There were two pianists, a tap dancer and an impressionist. Phyllis Mayers, Miss Baltimore TV, was selected as the national winner.

Except for the bathing suit sequence, which got fouled up camerawise, the femmes were neatly showcased and worked against a variety of lush individual sets. The affair was capably emceed by Buddy Rogers. It was a difficult assignment considering the number of cues and intros. Each gal was preceded by a film shot and brief commentary by Rogers on the city she represented.

Smoothly inconspicuous musical support was provided by Robert Trendler and the WGN orch. Attractively mounted visual commercials were backstopped by Ken Nordine's glib selling job. Dave.

### FAMOUS JURY TRIALS

With Jim Bender, Larry Robbins, Truman Smith, Spencer Davis, James Windsor, Helen Gillette, Clara Cedeno, Patricia Jenkins  
Producer: John L. Clark  
Director: David Lowe  
30 Mins.; Wed., 9 p.m.  
Sustaining  
DUMONT, from N. Y.

"Famous Jury Trials," which preemed on TV last year after a 15-year tenure on AM, resumed on DuMont after a summer layoff. New series carries on in the established groove of fictionalized actual courtroom dramas. It's presented with minimum of dramatic fireworks, but the straight-forward exposition is a plus which makes the stanzas okay viewing.

Format brings the viewer into a courtroom for an on-the-spot account of the battle between prosecutor and defense attorney over a case, usually involving murder. Both present their briefs to the home viewer, and the dramatic portion is brought in via flashback stories related by the witnesses. It holds interest all the way.

On show caught (5), the case of "The People vs. Frank Matts" was re-enacted. It was a tale of jealousy, deceit and blackmail, with the defendant as well as the state's witness under suspicion of murder. Although both the cases for the prosecutor and the defense seemed sketchy and inadequate, the program was brought to a reasonable conclusion. Direction and thesping, aided by good camerawork, kept the session well paced.

Jim Bender and Truman Smith, as prosecutor and defense attorney, respectively, were especially effective, and James Windsor was impressive as the defendant. Other cast members made the most of their roles. David Loew's direction was first-rate. Gros.

### WEEK IN REVIEW

With Howard Reig  
15 Mins.; Sun., 10:30 p.m.  
**ROXY CLEANERS & DYERS**  
WRGB-TV, Schenectady  
(Goldman, Walter & Kanna)

News of the week is recapped via live and filmed material on WRGB's only Sunday night program covering current developments. It is a competent though not distinguished summary handled by Howard Reig. Reig, who apparently uses contact lenses on these blocks, should strive for more flexibility and facial line. He also would do well to check an occasional hollowiness or dullness of tone.

June Youman, in the commercial part, features a smiling, persuasive approach that sometimes shades to cloying sweetness. Filmed shots of the sponsor's plants are included. Jacob.

### YOU ASKED FOR IT

Art Baker, others  
Producer: Darrell Ross  
Director: Allen Buckley  
Writers: Cran Chamberlen, Maury Cohen

**ROSEFIELD PACKING CO.**  
30 Mins.; Mon., 9 p.m. (EST)  
ABC-TV, from Hollywood  
(Guild, Bascom & Bonfigli)

ABC's first west-to-east telecast is a harmless little variety item gimmicked up with variations that have been inspired by several radio shows. Original basis of the show has viewers writing in recollections of some of the things that amused and amazed them some years ago. Program attempts to recreate these instances. All of them have a degree of entertainment, but little to put this show into a major tele achievement.

Art Baker is confederer. He's a familiar phizz to film-audiences, being one of those performers that virtually every theatre payee knows by sight, if not by name. He does okay in this department and attempts to dress up every act even beyond its intrinsic value.

Highlight of this show was the viewing of the Duncan Sisters, an important team during the vaude heyday. This duo can still bat out a song with plenty of showmanship. Only drawback is that they're beyond the age where they can act cute and get away with it.

Other items included an artist who can do and oil painting in less than a minute; a Navajo hoop dance, a ceiling walker and a film clip showing a dog that a donor had given to an institution to be trained to lead the blind. Jose.

### IN THE PARK

With Bill Sears, Paul Ritt, Mary Holliday

Producer: Charles Vanda, Jr.  
Writers: Ritt, Holliday  
30 Mins.; Sun. 12 (noon)  
Sustaining  
CBS-TV, from Philadelphia

This Philly-originated show has the lightness and universal appeal that has become traditional with puppet shows. Like its intellectual ancestor, "Kukla, Fran & Ollie," it's a moppet show, but there's a lot of stuff that's too fast for juvenile minds and fit only for adult consumption. It's a likeable show with a lot of charm.

Bill Sears is a guy who talks to residents of the zoo. The animals are collaborating on the problem of buying this gent an overcoat before the cold spell hits town. There are some cute ideas passed back and forth and some literate dialog is delivered.

The puppet manipulations are excellent and the production is well done. The animal characters are well conceived.

"In the Park" is a fine addition to the Sunday afternoon spectrum and has enough appeal to rate sponsorship. Jose.

### CELEBRITY PARADE FOR CEREBRAL PALSY

TV Coordinator: Irene Adams  
Exec Producer: Charles Holden  
15 Hours; 9 p.m.-12 noon (8-9)  
Sustaining  
WJZ-TV, N. Y.

The proverbial big heart of show-business was given a long workout over last weekend when a virtual "who's who" of the entertainment world showed up for cuff appearances on the United Cerebral Palsy video show. It was a 15-hour marathon, opening Saturday night and closing at noon on Sunday after some 100 guest emcees, vocalists, comics, hoofers and several musical crews did their stunts for charity. For viewers with a penchant for variety layouts, this show was a king-sized dish of vaudeo. Show was extended one hour late Sunday morning.

As formatted, the program was designed to raise funds for UCP from dialers who were stimulated to make large donations by a system of giveaways. The largest donors during each hour were awarded sundry merchandise gifts ranging from a year's supply of cigarettes to automobiles. Bids of the donor were relayed into the studio via direct telephone connections and dialers were kept privy to the size of the competing contributions. It was an effective fund-raising pitch, which raised over \$275,000 for UCP.

Pitches for the UCP drive were also made direct to the dialers by the various emcees who handled the phone conversations with the donors. During the early hours of the show, emcees John Reed King, Jan Murray and Ed Sullivan were on the studio end of the phone line to wheedle bigger contributions from the caller-inners. In addition, straight pitches were delivered by Ezio Pi, Clifton Fadiman, Tex & Jinx McCrary, Ed & Pegeen Fitzgerald, Jane Pickens, Maria Riva, among others.

Straight entertainment was also spread over the 14 hours via a ro-

(Continued on page 36)

### THE NAME'S THE SAME

With Robert Q. Lewis, moderator;  
Abe Burrows, Meredith Willson;  
Joan Alexander, others; John  
Reed King, Lee Vines, an-  
nouncers

Producers: Mark Goodson, Bill  
Todman  
Director: Jerome Schnur  
30 Mins.; Wed., 7:30 p.m.  
BENDIX, C. A. SWANSON  
ABC-TV, from N.Y.  
(Tatham-Laird)

"The Name's the Same" is a show with lots of laughs and the framework for even more. It has an extremely good hook for throwing star names around, appearance of plain joes and janes who bear headliner monikers. Such a setup can produce fun or fall on its face; this one premed with its phizz up.

What gives "TNTS" some ifty TNT are four permanents in moderator Robert Q. Lewis and panelists Abe Burrows, Joan Alexander and Meredith Willson. Production tandem Mark Goodson-Bill Todman did right by their format when they came up with this quartet. They're all hep and not ultra-precious. Miss Alexander, a radio-TV actress, a charmer who can talk. Lewis is bit more business-like than per custom, and that's all to the good. Burrows and Willson pitch contrasting speech and witticisms. A welcome relief is that none tries to top the other.

Curtain-raiser (5) had nomenclature counterparts of film actresses Jane Russell and Margaret O'Brien, and United Mine Workers' boss John L. Lewis. Having two screen names in succession—both femmes—was poor spotting. Panel threesome were allowed 10 queries each—back and forth—to identify contestants. Each donated a check for \$25 on a missout after reaching the question limit.

The "real" Maggie O'Brien was presented and was herself grilled as to whom she would like to be—guessed correctly as Jimmy Durante. This and other names were flashed for viewers. Best round was on Jane Russell, drawing such questions as (from Willson) "are you famous for any outstanding physical characteristics?" and (from Burrows) "are you famous for more than one thing?" Lewis handled it wisely and got off that quick.

Having question-throwers represented as paying out the coin didn't add up. For viewing purposes, this should come from the sponsor's treasury, especially since no one is fooled by the largesse indicated in the other pitch. Composer-batonist Willson worked in a neat personal touch by what seemed an off-the-cuff remark that Miss O'Brien flower-girl'd his wedding. Incidentally, the ex-moppet star, while beginning to show her womanhood, has a small voice, with childlike quality, and a quiet charm that's very winning.

John Reed King operated live for Bendix's automatic washer; middle plug had company's dryer on film; end commercial was for Swanson's poultry. Latter alternates weekly, with Bendix paying the way. The obvious come-on-applause after King's washer build-up was foolish. Such milking makes a fine show look like it's in a rut at the start. But overall, this program is going places if they maintain the smartness and pace displayed at the bow. Trau.

### SPORTS ROUNDUP

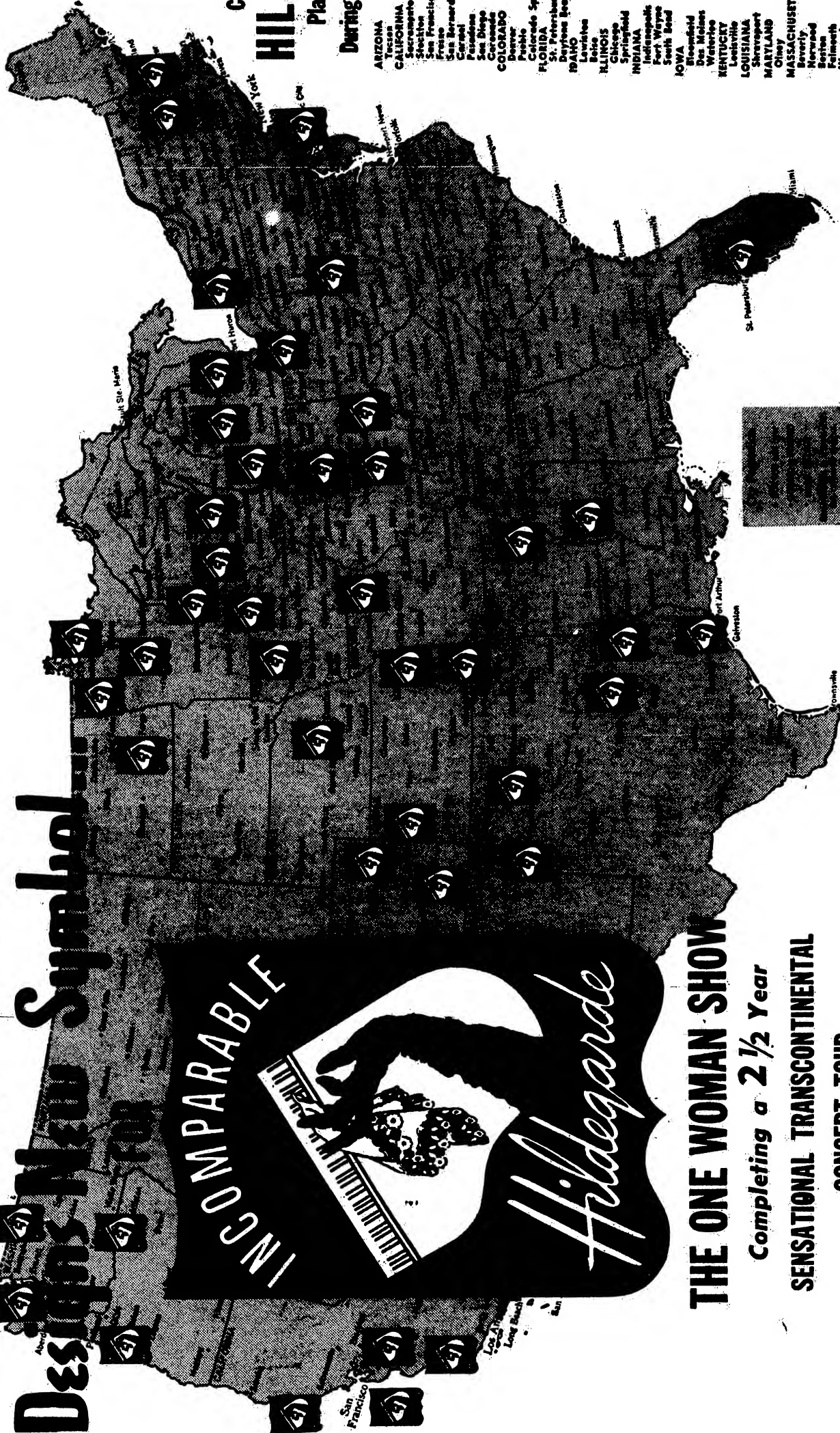
With Rolly Johnson, Jack Hurley  
Producer: Sherman Headley  
15 Mins.; Fri., 10 p.m.  
**BROWN CLOTHING CO.**  
WTEN-TV, Minneapolis

This is a well-presented sports show which follows the Friday night televised boxing bouts. It has Rolly Johnson, WTEN sports director, and a guest, some prominent sports figure, discussing the televised fight that just preceded and other matters of interest to sports fans. Johnson is telegraphic and personable, with a gift of gab and the poise and assurance to go with it. What's more, he usually has decided opinions and minces no words expressing them. He chooses topics that are timely and brings in notables whom most sports followers would be anxious to see and hear. As a result, the show has enlisted a considerable audience.

For his guest at show caught, Johnson had Jack Hurley, pilot of Bob Mathews, light-heavyweight, who was here for a Twin Cities bout. They talked interestingly and expertly of the Gavilan-Branton fight that had just been televised, discussing the scrappers' styles, bout's highlights, and the decision. Show's only faults are the overly-long commercials. Rees.

# RAND McNALLY

## Designs New Symbol



INCOMPARABLE



*Hildegarde*

**THE ONE WOMAN SHOW**  
Completing a 2 1/2 Year  
**SENSATIONAL TRANSCONTINENTAL  
CONCERT TOUR**

**Cities In Which  
HILDEGARDE  
Played In Concert  
During Her 1950-51 Tour**

- |  |                             |                           |                              |
|--|-----------------------------|---------------------------|------------------------------|
| ARIZONA<br>Tucson                          | MISSISSIPPI<br>Jackson      | MISSOURI<br>St. Louis     | NEW YORK<br>New York         |
| CALIFORNIA<br>Sacramento<br>San Francisco  | MINNESOTA<br>St. Paul       | NEBRASKA<br>Omaha         | OHIO<br>Cleveland            |
| FLORIDA<br>Tallahassee<br>Orlando<br>Miami | NEVADA<br>Las Vegas         | NEW JERSEY<br>Newark      | OKLAHOMA<br>Oklahoma City    |
| ILLINOIS<br>Chicago<br>Springfield         | NEW HAMPSHIRE<br>Manchester | NEW MEXICO<br>Albuquerque | OREGON<br>Portland           |
| INDIANA<br>Indianapolis                    | NEW MEXICO<br>Albuquerque   | NEW YORK<br>New York      | PENNSYLVANIA<br>Philadelphia |
| IOWA<br>Des Moines                         | NEW YORK<br>New York        | NEW YORK<br>New York      | RHODE ISLAND<br>Providence   |
| KANSAS<br>Topeka                           | NEW YORK<br>New York        | NEW YORK<br>New York      | TENNESSEE<br>Memphis         |
| KENTUCKY<br>Louisville                     | NEW YORK<br>New York        | NEW YORK<br>New York      | TEXAS<br>Dallas              |
| LOUISIANA<br>New Orleans                   | NEW YORK<br>New York        | NEW YORK<br>New York      | WASHINGTON<br>Seattle        |
| MARYLAND<br>Baltimore                      | NEW YORK<br>New York        | NEW YORK<br>New York      | WISCONSIN<br>Milwaukee       |
| MASSACHUSETTS<br>Boston                    | NEW YORK<br>New York        | NEW YORK<br>New York      | WYOMING<br>Cheyenne          |
| MICHIGAN<br>Detroit                        | NEW YORK<br>New York        | NEW YORK<br>New York      | CANADA<br>Toronto            |
| MINNESOTA<br>St. Paul                      | NEW YORK<br>New York        | NEW YORK<br>New York      | UNITED STATES<br>Washington  |

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**Returns to COTILLION ROOM, Hotel Pierre, New York—for 3 MONTHS—Opening December 11th**



Thank you too Robert Norris, my tour conductor, and your fine orchestra; Salvatore Gioe, my pianist-arranger and the members of my personal staff, for unstinting coopération under any and all circumstances.

To the press and radio everywhere my sincere gratitude.

Continuing with me throughout my Hotel Pierre engagement will be my violinist-conductor Robert Norris and my pianist-arranger Salvatore Gioe, with Stanley Melba's orchestra in the Cotillion Room.

Again, my heartfelt thanks—

*Hildegarde*

P.S. Anna Sosenko my manager-producer and director joins me in my sentiments.

Thank

To the managements and the staffs in the cities throughout the United States and Canada in which I appeared in concert. Also my sincere appreciation to the managements of the Hotel Adolphus, Dallas, Texas; the Washington Youree, Shreveport, Louisiana; the Skirvin Tower, Oklahoma City, Oklahoma; the Heidelberg, Jackson, Mississippi; the Schroeder Hotel, Milwaukee, Wisconsin; the Broadmoor, Colorado Springs, Colorado; the Hotel Duluth, Duluth, Minnesota; the Nicollet Hotel, Minneapolis, Minnesota; and the Edgewater Beach Hotel, Chicago, Illinois (These are hotels in which I made my first appearance during this tour) For their many courtesies and opportunities extended which contributed so greatly to my success.

## Tele Followups

Continued from page 31

was personal triumph in the mime department with gallery of impersonations that included Bette Davis, Olivia De Havilland, Helen Hayes, Gloria Swanson, Judy Holliday and Tallulah Bankhead. The last-named, worked out in a skit, was amazing. But even more so was her Holliday takeoff. Gal's not only richly-endowed technically but she has fine poise and articulate charm and is a blonde looker with taste in wardrobe.

Show wisely elected to tee off with the Billy Williams Quartet, show's regulars. They warmed it with a sizzling "After You've Gone" and wrapped it up via a "My Blue Heaven" special. Herb Shriner was held in abeyance until 10:17 (show starts at 9) and did six minutes of his Hoosier snappers. Sometimes he was curiously on the blue side, a treatment not befitting his talents. Of course, he's one of the few who can get away with it.

The in-between was very worth while, topped by the socko coloratura stuff of Patrice Munsel in Strauss' "Artist's Life" waltz centering a production rig-up. Jimmy Nelson and his two dummies were nifty, especially in an end-up "Rag Mop" threeling. Singer Bill Hayes' "You're Sensational" was good but was hurt by overstylized femme backgrounding. Easy to take was Judy Johnson's snappy "Doctor, Lawyer, Indian Chief," encased at an air strip eatery. Smasho in a gentle sort of way was magico Duval with multiple egg tricks plus smoke-producing sans pipe, tobacco or match. Mata & Hari did a serio-

comic Indian fakir terp, backed by familiar Oriental airs.

Show's closer was a production period piece, spotting regular chirper Jack Russell in "Sacramento, California." The backing was choral and dance. All of it was neatly staged and well vocalled, but not too apt as an ender. In sum, a better than fair show while the two stylists were away.

CBS-TV's "Godfrey and Friends," apparently with an eye to the potential competition from NBC-TV's new "Kate Smith Evening Hour," has undergone almost a complete change in format since the beginning of this season. (Rating on the Godfrey show is still almost double Miss Smith's Wednesday night entry.) Where the emcee formerly spent most of his Wednesday night hour behind a desk in the studio, parading his cast out for their solo stunts, he's now participating fully in some oke production numbers. Last Wednesday night (5), for example, the show was staged in a nitery setting, with Godfrey as emcee, and most of the action came off well.

High spot of the show was a number turned in by the Vagabonds, a quartet of instrumental zanies, who came out with mops to do their number and then overdid it. They began swinging the mops around and two of them got clipped in the fun-raising, requiring medical assistance after the show. Another bright spot was Godfrey's participation with the Mariners, his vocal quartet, and the rest of the cast in a new novelty tune, "The Tinkle Song." After the vocal chorus, Godfrey and the others plinked out the

melody by tapping glasses filled with water to the correct height to give the desired pitch. They got through the number with nary a miss in their tapping. Chordettes, Janette Davis and the rest of Godfrey's "friends" handled their chores in their usual capable fashion.

## BAB TO UNVEIL '52 PLAN AT MEET TODAY

Broadcast Advertising Bureau will unveil its 1952 plans, with 17 new projects on the national level, expansion of 13 projects on the local level and addition of four new local projects, at a press conference this afternoon (Wed.).

The national projects, calling for a wide variety of pitches ranging from direct mail to personal calls, and including some research studies, will tell radio's story to national advertisers, national chains and associations and national bankrollers who work on the local levels (via dealer co-ops, etc.). Aim is to create more network biz and also to aid the local station via upping the use of co-op and spot campaigns.

BAB's local projects, such as retail information folders and dealer co-op data, are being qualitatively improved and quantitatively increased, in some cases by 50-100%. In addition, four new projects will be inceptioned by the industry promotion bureau.

Philadelphia—Raymond J. Lloyd, of WIP's engineering staff, was honored with an informal party staged by Benedict Gimbel, Jr., president of the station, on the celebration of his 25th anniversary at WIP. The station's oldest engineer in point of service, Lloyd joined WIP, Dec. 1, 1926.

## Radio Reviews

Continued from page 30

are humorously related in this cross-the-board segment to Liberty's 435 stations.

Stories and songs are originals by Brooks Read, a southerner whose multiple talents are showcased to advantage in this kid-catcher that also has a definite appeal to family groups.

Stanza caught had Read narrating in folksy dialect, as Uncle Remus, how Brer Rabbit saved his bunnies from Brer Fox and Brer Wolf with only a jug of molasses as ammunition. Enacting three animal parts, also, spieler dropped philosophical bits, such as "Looks like critters is mos' as bad as folks, sometimes."

Yarn-spinning is easy going and ear-attracting, with a lesson here and there for the youngsters. Abetted by organist Ray Plagens' background music and sound effects, Uncle Remus should garner a hefty moppet following.

### ADVENTURES IN SCIENCE

With Watson Davis; Gen. George C. Kenney, Dr. Darrell C. Crain, guests

15 Mins.; Sat., 3:15 p.m.

Sustaining CBS, from Washington

Transcribed series was back on the air Saturday (8) after a 10-week hiatus, with emcee Watson Davis picking as his subject, "The Fight Against Arthritis," and lining up Gen. George C. Kenney, prez of the Arthritis & Rheumatism Foundation, and Dr. Darrell C. Crain, prez of the Foundation's D. C. chapter, as guests.

Although the subject was important, and the guests of great

prominence, show was disappointing, particularly at the start. Perhaps it was the questions, or the manner in which Davis threw them at his guests, or the brief replies, but anyway, program sounded dull and not too informative. Discussion of the prevalence of arthritis and rheumatism, and importance of cortisone, is fairly oldhat. Allocation of funds for different types of aid against the disease also proved not too interesting. Program lacked fire and inspiration. Bron.

### NOTES FROM THE NEW WORLD

With Jose Ferrer, Lynn Fontanne, Mrs. Eleanor Roosevelt, others;

Walter Abel, narrator

Writer: Kensington Jones

90 Mins.; Mon. (10), 10:30 p.m.

Sustaining ABC, from St. Louis

The United Nations Human Rights Day was marked on Monday (10) with a 90-minute special program on ABC that had a good deal of feeling for the principles of the human rights declaration. It was basically a musical program, with the words nicely integrated into a tribute to the document which sets the goal of equal rights for large and small nations, for men and women, and equality of all races and creeds.

Typical of the handling was the dramatic segment based on Anton Dvorak's composing of his "New World Symphony." It showed how the Czech linked the songs of the American Indian, the European peasant and the American Negro, all expressing sadness and hope for a better world, into his symphony. The narration by Lynn Fontanne and the acting was effectively tied with the music. In another portion, Jose Ferrer read the preamble to the Human Rights Declaration, and then did it to the backgrounding of music specially written by Aaron Copland.

Program also included taped messages from Mrs. Eleanor Roosevelt and UN president Luis Padilla Nervo, both speaking from Paris, where the UN is now in session. Walter Abel handled the emcee chores neatly.

Music was provided by the St. Louis Symphony, under Vladimir Golschmann, with a chorus of 300 voices. Latter was used effectively in the choral movement of Beethoven's Ninth Symphony, with its "All mankind will be brothers" theme, from the Schiller poem. Musically it summed up the principles behind the UN credo.

Program was somewhat diffuse and slow-moving, but was a better-than-average public service show. Brill.

## Chi's 1,000,000 TV Sets

Chicago, Dec. 11.

Video set circulation in the Windy City area finally edged above the 1,000,000 mark, according to the latest Electric Assn. survey. Sales during October totaled 32,108, bringing the top figure to 1,027,738.

October sales set a new mark for the year. Installations are still running considerably below 1950, however. The same month a year ago saw 57,990 sets installed.



## 4 Reasons Why

The foremost rational and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York.

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of 'WHO'S WHO ON WEVD' Henry Greenfield, Man. Dir. WEVD 117-119 West 46th St. New York 19

# A Salute from Mack

"We've always been pleased over the fact that you chose a Mack truck to carry your fabulous wardrobe of gowns, your props and sets over thousands of miles throughout the United States, and that you are now thinking of a Mack bus to carry the troupe."

# and a Salute back

"After two and one-half years of touring throughout the land, through rain, snow, up mountains, on good and bad roads, it is I who salute you for producing a Mack truck that weathered every circumstance. The Mack never broke down; it was never late for performance; in fact, we had no worries. We can't imagine how we could have toured without it. It was the best investment we ever made. It is the most heartfelt salute I could give."

*Hildegard*

Hildegard now appearing nightly at Cotillion Room, Hotel Pierre, New York



Mack can answer your transportation problems too. MACK TRUCKS, 350 Fifth Avenue, New York, N. Y.



# Sure to carry 118 counties every time!

WCCO's popular local personalities are not the fellows to stay at home and rest on their laurels. These favorite sons of the Northwest—like Cedric Adams, George Grim, Bob DeHaven, Larry Haeg, Whoopee John, and the cast of Checkersboard Quiz—get out in person and win *more* friends (every one a listener)!

Last year, for example, they barnstormed through 153 Northwest towns (typical town: Waconia, Minnesota, where 1,500 out of a total population of 1,569 turned out to see WCCO's farm expert Larry Haeg), putting on shows, shaking hands with local folk . . . and talking about WCCO, its programs, its sponsors and products. It all added up to a junket of almost 62,000 miles . . . 230 personal appearances made throughout five big and well-heeled Northwest states.

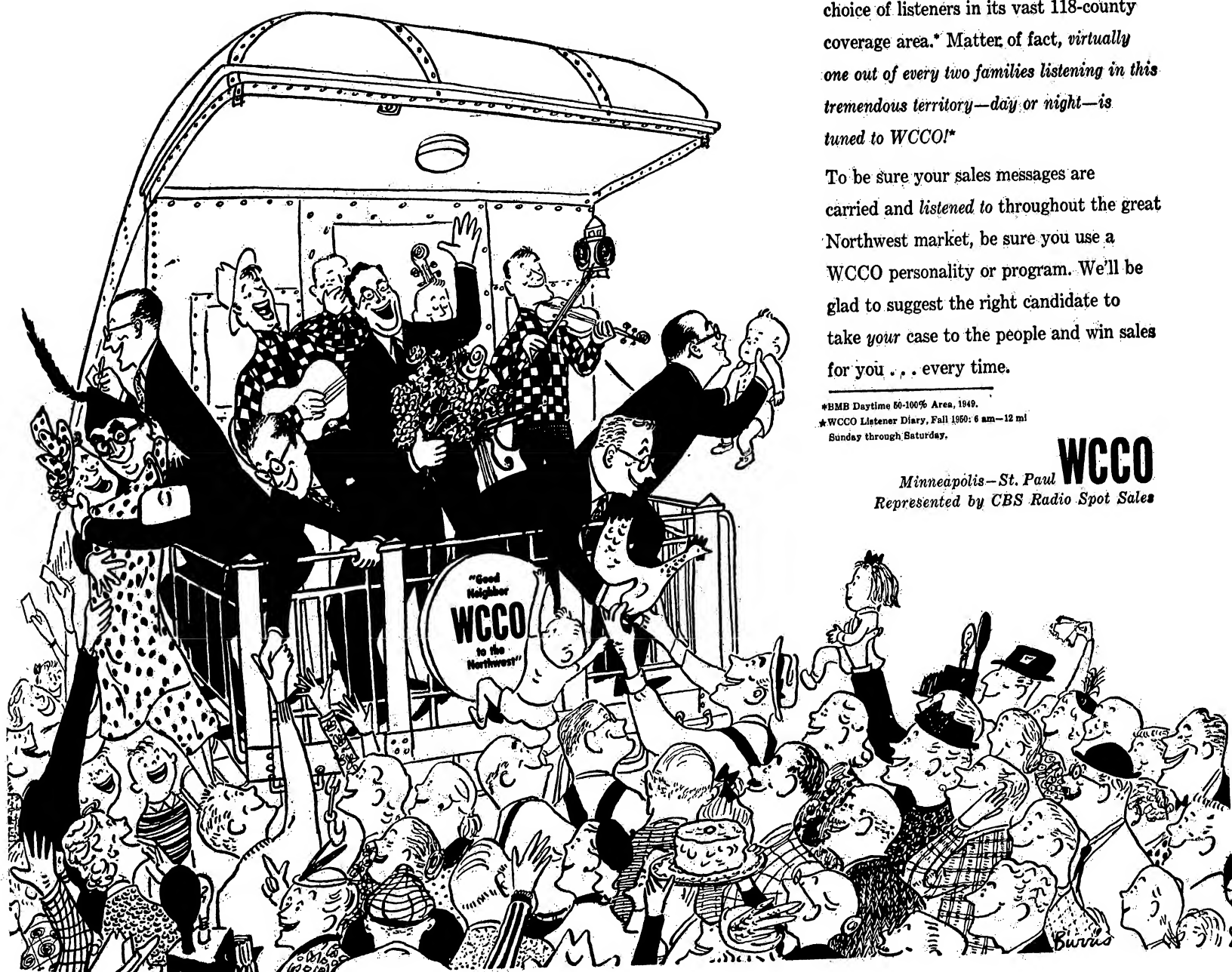
And how do these campaign trips affect listening? That's an easy one. Any way you check the popular vote, WCCO is the first choice of listeners in its vast 118-county coverage area.\* Matter of fact, *virtually one out of every two families listening in this tremendous territory—day or night—is tuned to WCCO!*\*

To be sure your sales messages are carried and *listened to* throughout the great Northwest market, be sure you use a WCCO personality or program. We'll be glad to suggest the right candidate to take *your* case to the people and win sales for you . . . every time.

\*BMB Daytime 60-100% Area, 1949.  
\*WCCO Listener Diary, Fall 1950: 6 am-12 mi  
Sunday through Saturday.

Minneapolis—St. Paul  
Represented by CBS Radio Spot Sales

## WCCO



## Television Chatter

### New York

George R. Dunham, Jr., formerly CBS-TV spot sales eastern sales chief, named general sales manager of WCBS-TV, the web's N. Y. flagship. John Wray, director of CBS' "Toast of the Town," also signed to produce - direct the Sammy Kaye series for the same net. Exfilm star Nils Asther plays a foreign con man on "Ellery Queen" Sunday (16), when the whodunit switches from DuMont to ABC. Songwriter Bob Merrill producing CBS' "Perry Como Show" while regular producer Lee Cooley vacations. Angus D. Mackintosh, formerly radio-TV chief for Ward Wheelock, named sales director for Goodson - Todman productions. David Lasley named central division sales manager for the DuMont web. Actress Helen Donaldson doing a zany society dame. Olsen and Johnson's stint on NBC's "All Star Revue" Saturday (15). Singer Georgia Gibbs guesting on Garry Moore's CBS daytime stanza tomorrow (Thurs.) for her first appearance with him since they were both on radio's "Camel Caravan" show five years ago. John Tillman, WPIX's chief announcer, named to work concurrently as the station's night manager. Norman Grant, manager of NBC staging services in Chicago, joined the net in N. Y. as art director. "Suspense," Tuesday night CBS show for Auto-Lite, cited for the "excellence" of its camera work by Modern Photography mag, marking what's believed to be the first time a TV show has been so honored. Jack Kilty signed by WPIX to emcee a new tri-weekly audience participation show, "Calling All Women," which is sponsored by Winston Stores. George Lefferts and Edgar Marvin have written a satire on TV producers' attitudes to scripters, for the tele seminar which Radio Writers Guild is running at Hotel Astor tonight (Wed.) Clinic will feature discussion of DuMont's "Hands of Destiny." Tom Campbell appointed an account exec at Blair-TV, station rep firm. Roberta Quinlan guests on "This Is Show Business" Sunday (16) and on "Cavalcade of Stars" Dec. 21. NBC-TV's Joe Bigelow to speak

at Gag writers Institute's showcase for new comics and sketch writers Dec. 19 at Malin Studios.

Era Stone has been signed to stage and supervise the weekly Ezio Pinza show on NBC-TV sponsored by RCA, in addition to his chores for Danny Thomas, Martha Raye and Fred Allen. Stone leaves for the Coast Saturday (15) for the Thomas show, but will block out the Pinza show before he leaves, with Norman Tokar standing in for him while he's away. Hope Miller plays a chorine in featured part on CBS' "Big Town" next week (20).

### Hollywood

William Heath joins Commodore Productions as story ed, first assignment being stories for Clyde Beatty telepix series rolling this week at General Service studios, Shirley Thomas producing. NBC auditioned TV show starring Buddy Ebsen and Sam Hearn in comedy-variety format. Bob Ralsbeck's family comedy, "The Sprouts," firmed for 26 weeks on KTTV. Frieda Inescourt plays lead. Zasu Pitts and Virginia Grey top-line vidpix series to be produced by Hal Roach, Jr., rolling Jan. 14. Roach and Carroll Case wound "The White Carnation," 39th in first "Racket Squad" series, with next to go Jan. 14. Frank Woodruff, who directed most of the Bigelow Theatre telepix, leaves Y&R to resume freelancing in video and pix, first assignment being "Inventory for a Golden Year," public relations documentary for John Sutherland Productions. Central Chevrolet picking up \$91,000 tab to sponsor block of Edward Small pix on KTTV, paying \$3,500 for each pic and time. KTLA veepee Klaus Landsberg to Cedars of Lebanon hospitals for minor surgery. Last of 26 in first cycle of Amos 'n' Andy vidpix series canned, an cast takes six-week layoff before resuming. KLAC program chief C. G. Renier moves over as exec producer of Al Jarvis daytime video show on KLAC-TV, replacing Cy Miller, who ankled, and Felix A. Adams, Jr., joins KLAC as program director. Official Films exec Mike Nidorf to New York on two-week business junket.

Arthur Pearson inked to help script telepix series, "Terry and the Pirates," rolling in January for Odyssey Pictures. M. B. Paul, developer of one-piece translucent background and other technical effects, returned from Gotham, contracted to sell portions of his local library to eastern TV. Desilu Prod. has stepped up sked to allow 10-day vacash for cast and crew of "I Love Lucy." William T. Crago ankles ABC Jan. 2 to join Leonard Shane agency as AM-TV director. Jesse Goldstein signed scribbling pact for Eddie Cantor's video show, Aida Broadbent set as choreographer on program. Renzo Cesana leaves this week for N. Y. to tee off net TV series, "The Continental." Telepix producer Rene Williams wound 10 in series of "Invitation Playhouse," at Goldwyn lot. Telethesp Sammy Pierce in hospital for minor op. Jerry Fairbanks Prod. v. p. Ralph Catell on 14-day tour, huddling with video execs. Edmund Lowe, star of Fairbanks' "Front Page Detective" series, to N. Y. for personals.

### Chicago

Gov. Adlai Stevenson guests on DuMont's "Down You Go" Friday night (14). Eugene Baird, Janet Blair's "South Pacific" understudy, guests next week. Ed Sullivan, "Toast of the Town" host, here gladhanding Lincoln and Mercury dealers. Walt Holohan deserting ABC radio sales for a tele sales spot with the same web. Gordon Sheehan has joined the Chi Sarra office as animation director. Admiral Corp. came through with a regular 25c quarterly dividend last week. ABC-TV sports speller Wayne Griffin feted at Rainbo Arena for his third anni as caller of the Wednesday night wrestling show from there via ABC. William E. Evans, of the Stanford Research Institute, will discuss color video at the Society of Motion Picture and Television Engineers meeting Thursday (13). Earle Ludgin agency prepping a mail pull test for Manor House Coffee on its Chi co-op sponsorship of ABC-TV's "Studs' Place." Cliff Norton putting his "Public Life," five-minute briefie, on film for spot selling. Zenith Corp. divvying up a 50c year-end shareholder slice. Alan Sweetow has departed his veepee berth at Sander Rodkin agency to take over as prexy of Television Features, package shop.

## Television Reviews

Continued from page 31

tation of performers on the stage of the studio theatre. In the foreportion, such names as Pearl Bailey, Connee Boswell, Patti Page, Juanita Hall, Herb Shriner, Sam Levenson and Jack Carter took over for brief turns.

Others appearing at various times throughout the show were Victor Borge, Arlene Francis, Don Ameche & Francis Langford, Walter Kiernan, Mindy Carson, Robert Merrill, Maurice Rocco, George Tapps, Doodles & Spider, Ray Malone, Donald Richards, Sid Stone, Billy Williams Quartet, Yul Brynner, Johnny Coy, Benny Fields, Harry Hershefeld, Peggy Lee, Tony Bavaar, Jean Carroll, Jackie Miles, Jane Pickens, Dorothy Sarnoff, Lew Wells, Jr. and Mel Torme.

Also Ken Murray and his troupe, Johnny Johnston, Phil Silvers, Dorothy Collins, Snooky Lanson, Eileen Wilson, Mary McCarty, Buddy Rich, Morey Amsterdam, Barry Gray, Lewis & Van, Jimmy Dorsey, Jack Leonard, Joey Adams, Irving Fields Trio, Phil Foster, Jim Fair, Xavier Cugat, Fred Waring, Betty Reilly, Bill Norvas, John Pratt, the "Sugar Hill Hour" revue, Stump & Stumpy, Neil Hamilton, Nancy Craig, Gil Lamb, Martin Bros., Nancy Evans, Carnivales, Andy & Della Russell, Fontane Sisters, Joan Edwards, Wally Brown, Betty Ann Grove, Paul Whiteman, Earl Wrightson and numerous disk jockeys. Herm.

### SULTAN OF MAGIC

With Sam Zovello  
Producer: Zovello  
15 Mins., Sun., 3:15 p.m.  
JOYVA  
WPIX, N. Y.

(Louis E. Shechter)  
Basing his new series on the old adage "It's fun to be fooled, but it's more fun to know," magico Sam Zovello has come up with an unpretentious 15 minute t hat should appeal to the moppet viewer. Dressed in the garb of an Oriental swami (a likeness of the figure used on his sponsor's candy bar), Zovello looks like he just stepped out of a juve storybook. His magical feats on the preem (9) were simple enough to be essayed by any young amateur and his explanatory remarks were easy to follow. Zovello, however, didn't display too much camera ease and his overt "milking" of the studio aud for applause after each trick stilted the stanza unnecessarily. It's not a permanent flaw and could be done away with on future stanzas. The Joyva commercials were okay. They're in for a 13-week ride. Gros.

### TOTS AND TALES

With Marge Green  
Director: Dennis Kane  
15 Mins.; Sat., 12:30 p.m.  
WPTZ, Philadelphia

An idea that has possibilities of shaping up into an interesting study of child reactions, "Tots and Tales" is based on the premise that the moppets are natural-born story-tellers. Group of youngsters, in the four to 10-year-old category, is asked to view a series of unrelated objects, displayed one at a time by moderator Marge Green. The jump from a pair of longhorns (off a Texas steer) to a candleholder failed to stimulate any flights of fancy, nor did the sprouts come up with any interesting incoherencies.

Station claims the children are not coached, but the responses seemed a little pat. As child study there was even more interest in the deportment of the tykes, which probably accounted for the breathlessness of moderator Green, a Philadelphia advertising exec. At the beginning of the session, when all the children gave names, one youngster (who has probably seen too many gangster films) clammed up completely until she was permitted to hold the puppy, awarded as a prize to the viewer who suggested the items used to stir the juve imaginations.

Another pint-sized Bernhardt (aged nine) grimaced all over the screen and behaved as if she wanted to take over. Miss Green's program is a sound idea, but her first batch of youngsters could have been stronger in charm, and a little less extrovert. An obvious remedy would be more careful screening of the young participants. Gagh.

BRONCO BILL  
With Bill Mulvey  
30 Mins.; Mon.-thru-Fri., 8 p.m.  
Participating

WRGB-TV, Schenectady  
Program for children, originated by WRGB after "Cactus Jim" was withdrawn from area distribution, has Bill Mulvey in the role of narrator-bridger for filmed "Tales of the West." The pictures are

old, elemental and often blurry ride-and-shoot-ems, but presumably they evoke steady receptivity from youngsters. Mulvey's characterization is not as deep, rounded and distinctive as that of "Cactus Jim," nor is it as surely projected.

He is cast as a young cowboy, who leans over a fence post as he talks through clenched lips. For the commercials—live and filmed—Mulvey moves out of focus to "meet" an unseen individual bringing the mail, or to get a drink of water. He supplements the tie-in narration with bits of western history, preachment on conduct, reading of fan mail, etc. Mulvey is uneven alternately sure and uncertain. There are hints of sufficient preparation on occasion, but mail indicates the kids like Mulvey. Jaco.

### COMMUNITY SPOTLIGHT

With Janet Sills, guests  
30 Mins.; Tues. and Thurs., 11 a.m.  
Sustaining  
WRGB, Schenectady  
WRGB, which like WGY (also GE-owned) cooperates closely with Schenectady's public schools, has allotted 30 minutes twice weekly for a new program conducted by the adult education division. Mrs. Janet Sills, of the system, moderates. When viewed, she discussed with two representatives of a local women's group the question of inflation, and with a Schenectady bank woman, the procedure budgeting for a club.

Show closed with the reading of announcements on affairs under church auspices. Pitched on a high level, it probably held the greatest interest for club women. Telecast impressed as long, talky and a bit halting; the all-female voices did not make listening easier. Jaco.

Seattle—New FM station of the Univ. of Washington's radio school set to go on air Jan. 14. New outlet, with call letters KUOW, was originally scheduled to start broadcasting in October from a transmitter atop the Administration building, but U authorities nixed it because the appearance of the transmitter was "unesthetic."



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MORE FAMILIES  
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**UP** GOES THE RATING on the  
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*The*  
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DON AMECHE SHOW**

doubles its audience... triples its audience...  
QUADRUPLES its audience... in only six weeks!

Already up to a hefty 6.7\*, it's continuing to climb  
week after week. Right now is *your* chance to hitch  
your product to a skyrocket... to get in on your share  
of the hottest thing in daytime television.

Call ABC Television Sales today.

**ABC** TELEVISION  
American Broadcasting Company

\*Nielsen November (First Report)



## TVA Merger

Continued from page 25

York sent 97 delegates, with 14 coming from Chi and 32 from the Coast.

Although the TVA board had drawn a proposed constitution, this was not presented to the confab for clause-by-clause consideration, due to the already crowded calendar. Instead, the 33-man committee was elected, with the three production centres and the various crafts—singers, vaude acts, broadcasting and legit thespians, choristers, etc.—represented. Composition of the constitutional committee is regarded as well balanced, with observers commenting that they should produce a draft that won't step on too many toes.

### Stand on SAG, SEG

On the controversy with Screen Actors and Screen Extras Guilds, TVA declared it hopes they can be brought back to the 4A's in a settlement of the TV jurisdictional dispute. It asked that a rewriting of the two-year-old 4A's resolution on TV jurisdiction retain disputed vidpix control in 4A's hands, and that later another 4A's meeting be called with SAG and SEG invited to solve the outstanding problems.

TVA said a number of questions have to be answered by screen guilds, such as: Will TVA administer vidpix outside L. A. and if not what voice will TVA and its members have in setting terms and rates? To what extent will TVA participate in setting such rates and terms? Who will bargain and who will pay for organizing and administration in vidpix field? If screen guilds expect jurisdiction for areas outside L. A., how will memberships in various sections be able to participate in the governing bodies, etc.?

In an appeal for an interim organizational change before any merger, confab resolved that the present national TVA board be expanded by 10 additional members representing the membership at large. These would include four reps from N. Y., four from L. A. and two from Chi. Change will have to be approved by 4A's board before going into effect.

Present dues structure will be

continued until the future course of TVA is determined.

Following a report from its Committee to further employment opportunities for Negroes in TV, the convention voted that any future constitution covering tele should bar discrimination because of race, color or creed.

## TV Code Scouring

Continued from page 25

decorum in production," the original language required that costuming of all performers be "within the bounds of modesty." In the final code, the word "propriety" is substituted for "modesty."

In the section on "presentation of advertising," a sentence is inserted which reads: "Since television is a developing medium, involving methods and techniques distinct from those of radio, it may be desirable, from time to time, to review and revise the presently suggested practices."

In the section on "acceptability of advertisers and products," two subsections in the original code dealing with advertising of "intimately personal products" are combined into one subsection which now reads:

"Because all products of a personal nature create special problems, such products, when accepted, should be treated with especial emphasis and the canons of good taste; however, the advertising of intimately personal products which are generally regarded as unsuitable conversational topics in mixed social groups are not acceptable."

In the same section, a provision banning advertising which implies promises of employment is made stronger.

In the section on "time standards for advertising copy," a preface in the proposed code suggesting the desirability of reviewing and revising from time to time the standards regarding length of commercials is omitted.

A provision in the same section which originally "prohibited" reference in a program to "another's product or service" is changed to require that the practice "be condemned and discouraged."

## Texaco

Continued from page 23

for Berle beginning tonight (Tues.), and Texaco immediately set down an ultimatum. Either Channel 3 would carry the "Star Theatre" every week or not at all. DuMont people said they'd think it over for a while.

Yesterday (Mon.) they made up their minds. Berle would take alternating Tuesdays this one-

station market or he wouldn't come in. Now the next move is up to Texaco. Whether they will back down or not on their original stand remains to be seen, and WDTV doesn't expect to find out until next week.

Not since the Berle show climbed to the top of the heap, has any TV station in the country been so bold as to give it the heave-ho. After WDTV first announced the alternating setup in the newspapers, columnists got a flood of mail and when the greater percentage of it said they wouldn't mind seeing Berle every other week only—in fact, some insisted they wouldn't care too much if Berle were dropped altogether—that gave channel 3 additional courage to greenlight the plan.

Once before, WDTV wanted to carry one of the special Johns Hopkins Reviews on a Tuesday at 8:30 and announced that only the first half of the Berle program would be seen that night. Texaco said nothing doing and Berle didn't come through even in part. The trade's watching with plenty of interest to see whether Uncle Miltie's sponsor will hold to its guns in such a ticklish situation, especially in a bulging market like this, where practically everybody's begging to get in regardless of the conditions.

## Policing Body

Continued from page 25

tions; (6) review "and monitor, if necessary," request recordings or script of certain programs in question; (7) make recommendations or prefer charges to the NARTB TV board concerning violations; and (8) recommend amendments to the code.

Subscribers against whom charges have been preferred will be entitled to hearings, which will be closed. Other subscribers may be permitted to intervene in these proceedings as "parties in interest." Right of cross-examination will be granted.

Decisions of the TV board of directors will contain findings and reasons for action. Requests for reconsideration may be filed within 10 days by parties to the hearing. Such requests may seek additional oral argument, reopening of proceedings, amendment of findings or other relief.

Recommendations for financing the Review Board are to be submitted in about three weeks by NARTB proxy Harold Fellows. Stations subscribing to the code will be assessed a fee to support TCRB.

Members of TCRB must be chosen from the industry, but NARTB TV directors will not be eligible.

## Gimbels

Continued from page 22

mitted commercial time running to 12 minutes and 15 seconds.

Ordinarily a sponsored program on WPTZ is broken into with a 20-second opening and close and three commercials of two-minute length during the course of the hour. Most viewers have come to accept this format, Kelly said. During Santa Claus parade the advertiser used 12 commercials of one minute or less and four superimpositions during which the name of the product was run into view.

As result of squawks station will not permit short commercial messages again on a WPTZ program. Advertisers, while still entitled to regular amount of commercial time, will be requested to use longer and less frequent commercials, Kelly stated.

## TVA vs. Agents

Continued from page 25

Heller told VARIETY that these steps had to be taken before sitting down with the agents to discuss a franchising agreement. The practice of taking a percentage of fees from talent earning only scale pay has been particularly widespread, he charged. While at this point the rule is enforceable on the artists and not on the agents, Heller said he's certain that all responsible percenters will see that the rule is complied with.

A further phase of the new rule bars agents who also own packages from taking a commission from talent they hire.

## Authors League

Continued from page 22

listers have excelled themselves. Their activities are inherently unfair, irresponsible and anti-democratic, and on that account should be condemned and opposed; but in this instance they have added another offense, that of deliberately violating the provisions of an agreement between a writer and a user of his material.

"This constitutes a real and present threat to the integrity of any existing agreement between any writer and any lessee or purchaser of his material. We submit that this threat is intolerable, and we ask all American writers, jointly and severally, to help remove it. We believe that it can be removed only if the campaign of the black-listers to suppress writers and artists is utterly discredited and defeated."

## 7 o'clocks

Continued from page 23

minority interests in up to 14 AM's, 12 PM's and 10 TV's.

If maximum ownership is equalized at seven AM's and proposed limits on minority interests adopted, it would be necessary for CBS to dispose of its 45% interest in one of its o & o stations.

It's expected that the Commission will announce the new multiple ownership rules with issuance of its final TV allocation plan in February or March. If maximum on TV stations is raised, announcement may be made sooner.

### Grace, Carson Rodgers File

Washington, Dec. 11.

The mother-son team of Grace and Carson Rodgers, who have theatre interests in southern Illinois, Arkansas and Missouri, have applied to the FCC for a permit to build a UHF station in Carbondale, Ill., a community of 11,000 radio homes. One TV channel is assigned to Carbondale under proposed allocations.

The Rodgers family have extensive business interests in Cairo, Ill., which include real estate, construction, warehouses, financing, wholesale confectionery, paper products and theatre supplies. Mrs. Rodgers and Carson Rodgers each gave their net worth at approximately \$500,000.

They estimate cost of the station at \$191,000, cost of operation the first year at \$135,000, and revenue the first year at \$100,000. They do not expect that network facilities will be available for some time.

The Rodgers selected Carbondale, rather than Cairo, because of the presence of the University of Southern Illinois, from which they plan to draw for sports and educational programs. They also plan to devote considerable attention to agricultural subjects.

## TVA Backs College Study of Merger

Television Authority convention this past weekend unanimously endorsed a plan to have two universities specializing in labor relations solve the problems of merging the talent unions "on a level of scientific objectivity."

Actors Equity and Chorus Equity submitted the resolution, accepting a joint offer made by the University of California at Los Angeles and Cornell U., Ithaca, to make a study of the problems connected with a merger of the unions in the Associated Actors & Artists of America and to provide a blueprint for merger and television jurisdiction. The Equity Councils pledged themselves to follow through on this line until a merge is accomplished and recommended like action by the TVA convention and other branches of the 4A's. When plan was mentioned on the floor of the convention it got a rousing reception.

E. L. Warren, dean of the Institute of Industrial Relations of UCAL, and Michael Komaroff of his staff, together with M. P. Catherwood, dean of Cornell's N. Y. State School of Industrial and Labor Relations, and L. P. Adams, research director of the institution, will supervise the project. Universities are undertaking the study as a public service.

In backing this approach, the Equity councils noted that although they have rejected previous specific plans for a merger, they have always been on record for merger principle.

St. Louis — Carl Höhengarten, formerly musical director at WBM, Chicago, has joined CBS' St. Louis KMOX program and production staff. For the past several years Höhengarten was in charge of musical arrangements for the St. Louis Municipal Opera. John I. Hyatt has joined the sales staff of KMOX. He formerly was connected with several publishing and sales organizations.

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and

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500,000 gratified children  
and adults, we extend  
our heartfelt thanks and  
appreciation to all  
who helped make  
the 15-hour Celebrity Parade  
for Cerebral Palsy  
the success it was.

*Robert E. Johnson*  
Vice-President, United  
Paramount Theatres  
Chairman, Celebrity  
Parade

*Leonard H. Goldsman*  
President, United Paramount Theatres & United  
Cerebral Palsy Association

*Walter Reagon*  
Co-Chairman, Celebrity  
Parade



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NEIL ADAMS and HARRY COBLE  
TREVOR ADAMS  
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Thanks to the Oldsmobile Dealers of New York City, Nassau and Westchester Counties, New Jersey and Connecticut for donating the 1951—"88" Oldsmobile; to the donors of 2 Ford cars; to the Shaw TV Company for \$1,000 in television sets.

Refreshments donated by Arnold Reuben and his staff, Jerry Brody of Restaurant Associates, Rikers Restaurants, Eddy Provision Company, General Mills, Toots Shor, Gristede, Nathan Schweitzer, Inc., Waldorf-Astoria, Stahl Meyer, J. R. Kramer, Inc., Max Kornblum, The Brass Rail, June Dalry, Carl Attlers, George Ehlenger and Co., American Sugar Refinery Co., Breakstone, Borden Company, Harry Schlasberg, Baker Mustard Mills, Savarin Coffee, Pechter Baking Co., United Pickle Company, Yorkville Paper Co., Maryland Market, Stage Door Delicatessen, Hotel Bar Butter, Gallagher's Steak House, Leonard's Bakery, Adler Milk Company, Gold Medal Farms, Canada Dry, Hoffman Beverages, The Essex House, Casino-on-the-Park, Rheingold Beer, Knickerbocker Beer.

We hope we have thanked everybody. If any names were omitted, we are very sorry. Please forgive us.



UNITED CEREBRAL PALSY ASSOCIATION

## ABC-UPT Monopoly Fight

Continued from page 24

denying F & M's petition to intervene, gave the theatre firm opportunity to make a further showing that its participation would aid in determining the issues of the proceeding. Thus, it appeared, Jones' stand for F & M had its effect on the other commissioners, who voted for denial on the ground that the company is not technically "a party in interest."

F & M lost no time in accepting the invitation to make a "further showing." Within two days after the Commission denial, the company, through Russell Hardy, its Washington counsel, filed a comprehensive brief to prove that theatres have a real interest in the case. Approval of the merger, they sought to show, will give the approximately 1,000 theatres owned by United Paramount favored treatment for TV broadcasts from AB-PT, to the discrimination of competitive houses.

### Monopoly Already Shows

The AB-PT merger, F & M told the Commission, will create the same conditions of monopoly in the TV field as occurred in the motion picture industry, "and it is not unreasonable to suppose that the same results (anti-trust prosecution) will follow."

Already, F & M asserted, United Par has displayed monopoly proclivity in attempting to contract for theatre TV exclusives of the Rose Bowl football games for three years. UPT withdrew from the bidding, F & M declared, "because the Rose Bowl authorities refused to make a monopoly contract."

F & M also pointed to prizefights which Paramount's "former co-conspirators" have obtained for theatres. Only last September, they said, RKO "excluded home and general theatre reception and exhibition to the Robinson-Turpin

prizefight and confined the exhibition to a relatively few theatres."

If the merger is approved, F & M said, ABC will have its own theatres "and therefore the strongest and most irresistible effort to favor them in any competition by theatres for its TV service." In such circumstances, they added, "the enjoyment by outside theatres of equal and non-preferential conditions to which they are entitled by law will be impossible."

F & M are up against tough competition in their fight to intervene in the proceedings. Arrayed against them are two former assistant attorney-generals in charge of anti-trust and a former FCC chairman. Herbert Bergson, who recently left the Justice Dept. to practice law, has been retained to assist the firm of Hogan & Hartson in representing UPT in the merger case. Thurman Arnold and Paul Porter (of Arnold, Fortas & Porter) are representing Paramount Pictures in that phase of the proceedings, to determine the eligibility of Par to hold broadcast licenses.

## Cards, Pirates

Continued from page 24

N. Y. to watch the Yanks in action. On one Sunday last summer, for example, 8,000 Buffalo fans traveled to Cleveland to witness a Yankee-Indian doubleheader and, according to LBS, those fans otherwise would have patronized the Buffalo Bisons in the International League. Teams in a Triple-A league such as the International, LBS said, must draw at least 450,000 fans per year to break even, but the Bisons had only 150,000 in 1951.

"If the Yankees are sincere in their objectives," LBS declared, "let them abolish their own 'Home of Champions' networks in the minor league cities. Whether or not we are able to cover the N. Y. Yankees' games, Liberty will broadcast an American league and a National league game of the day in 1952 and succeeding years."

## Big 10 Backs NCAA's 'Controlled' TV Fully

Chicago, Dec. 11.

The Western Conference (Big 10) will go into the annual National College Athletic Assn. conclave next month prepared to vote for a continuation of "controlled" scheduling of college football telecasts. There's also some sentiment in the midwest collegiate body for a full-scale video blackout.

These facts were brought out at the Big 10 winter meeting, attended by athletic chiefs and faculty reps, which ended here Saturday (8). Replying to an

NCAA query, the Big Ten members unanimously went on record favoring some control over gridcasts. Four of the 10 schools also approved a national teevee blackout.

The Big 10 feels so strongly about the need for some form of TV restrictions that eight members agreed they would backstop the NCAA in any court action challenging the legality of control. This was in direct reference to the Dept. of Justice's recent hint that the just-concluded NCAA football TV "controlled experiment" might be in violation of anti-trust laws.

## Garroway

Continued from page 23

as signposts that there's an audience for early a.m. teevee.

And with "Today" being offered in quarter-hour segments to either one or two sponsors NBC is aiming at the middle-sized bankroller as well as the big boys. It's pointed out a client can get a 13-week ride for \$45,000 by sharing a 15-minute segment.

There may be some difficulty in lining up the hoped-for web of 36 stations. NBC sent out wires Friday as the first move in rounding up the outlets. Fact that only a relatively few stations are locally programming the early hours is expected to aid the network in obtaining clearances. Also it's still under consideration to beam a portion of the show on a co-op basis as an added inducement to the affiliates.

In its role as video trailblazer NBC with such ventures as the Saturday night "Show of Shows" and the Kate Smith afternoon strip has successfully solved the "chicken or the egg" dilemma in sending out expensive shows in previous uncharted time periods. That's why the NBC masterminders feel confident the Garroway project, with its \$26,000 weekly production outlay, will eventually prove as successful as some of its other enterprises which were questioned at the time of launching.

Incidentally, Garroway's personal take from "Today" should it achieve anywhere near SRO status may well be astronomical. Major point that held up final pacting for the Garroway takeover of the show was reportedly the sliding scale stipulations W. Biggie Levin, his manager, insisted upon. It's understood the emcee's pay will go up in proportion to the degree of sponsorship.

## Damm's Code

Continued from page 25

noted that frequently other dramatic shows are based on psychological themes or are experimental-theatre type productions "which go beyond the realm of acceptability." WTMJ-TV will henceforth accept such shows "only with the understanding that a synopsis of each program be furnished the station in advance, so that the station may review the content of the program prior to broadcast and reserve the right to determine its acceptability."

Station, noting the "impact on the audience" of TV shows, also will not repeat programs within the period of one year. Since each show is to be accepted on the basis of its content, public interest and acceptability of the sponsor, WTMJ-TV also reserves the right to review a program immediately "where an advertiser changes the format or major talent of a program from that originally ordered, or where multiple sponsorship is introduced, or commercials with another program exchanged."

Latter policy, it's believed, may hit directly at NBC-TV, of which WTMJ-TV is a primary affiliate, since that web has pioneered in the use of multiple-sponsored and alternately-sponsored shows.

## Whiteman TV Show Renewed by Goodyear

Goodyear Tire and Rubber has renewed the Sundays at 7 p.m., Paul Whiteman stanza, on ABC-TV on a weekly basis. Renewal had been in doubt due to Goodyear's alternate week sponsorship of "Television Playhouse" on NBC-TV Sundays at 9 p.m. Sponsor had been mulling a cutback on the Whiteman series to alternate weeks, which would have given it a weekly exposure without having two shows on the same night.

Agency is Young &amp; Rubicam.

## Inside Stuff—Radio

CBS' new employee-management relations committee, in an attempt to cement better relations among the web's staffers and brass, decided recently to publish a house organ and announced a contest among all employees for the best name for the publication, with the winner to get a pair of tickets for the current Broadway click, "Guys and Dolls," plus \$25 worth of Columbia Records. Judges were Grace Russell and Bob Fuller, representing the employees, and Lou Hausman and Bob Kalaidjian, for management.

Three men selected "Inside CBS" as their choice, but Miss Russell, who's secretary to CBS-TV program veepee Hubbell Robinson, Jr., decided she liked a suggested "Closed Circuit" tag better and talked her cohorts into accepting it. It was then found that two separate employees had suggested it, so the committee received permission to award dual prizes. But then someone discovered that ABC has a house organ labeled "Closed Circuit," which ruled out its use for CBS. As a result, the committee reconvened, finally accepted the "Inside CBS" tag but, in order not to cause any hard-feelings, decided it would be best to award three sets of prizes—for the two staffers who had suggested "Closed Circuit" and for the one who picked the winning title. So now the management has to lay it on the line for three pairs of "Guys" tix—and at brokers' prices—plus \$75 worth of records.

Mrs. Elizabeth L. Herwig, of Philadelphia, 86-year-old blind woman who died Nov. 28, left two-thirds of her \$2,100 estate to two Philly Broadcasters, according to her will filed for probate last week.

Mrs. Herwig directed that all she possessed be divided into three parts to go equally to Dr. George Palmer, who conducts the "Morning Cheer" radio program; the Rev. Robert Fraser, whom she described as "the singing blind evangelist," and to her niece Hazel M. Carr.

According to friends with whom Mrs. Herwig lived, she only knew Dr. Palmer and the Rev. Fraser through listening to them on the air.

## CBS' Sliced-Up-Market Plan

Continued from page 22

side of the commercial gap would suffer through loss of the "inherited" audience. If CBS can sell the show in those markets where the original sponsor ditches it, consequently, the audience flow should continue unhurt. This means, too, that the affiliates will have a better chance of selling their spot announcements.

### Boom For Co-ops

While details of the plan have not been clarified, it's believed that the program costs to two or more sponsors will be pro-rated according to the number of stations each has. It also probably means an increase in coin for indie packagers, since in some cases they'll be drawing pay from two or more bankrollers. Since the plan is similar to the co-op programming concept, it's believed also that it might result in a resurgence of co-oping on CBS.

While announcement of the plan itself makes no exceptions to the rule, CBS is expected to recognize the exclusive rights of certain sponsors to their packages. These would be the cream advertisers, such as Lever Bros., Procter & Gamble, Colgate, etc. Lever, for example, sponsors its "Lux Radio Theatre" on 170 stations, leaving 36 others available. It's believed certain, though, that CBS will not try to force the sponsor to make the show available to another bankroller for these markets. Also excluded are programs in which the commercial is integrated.

Web noted that certain sponsors "may not choose or may not be able to make their programs available to other sponsors" in markets they do not themselves use. For

such sponsors, CBS has set up a new "standard facilities plan," under which they need buy a network "of a size and composition" satisfactory to the web, providing it includes the basic group of 26 stations.

Columbus—Recent additions to the staff of WTVN, the Edward Lamb station here, include Jerry Caruso, of Bronx, N. Y., a graduate of The TV Workshop, as assistant film director, and Bill Ellis, recently midwest representative for United Artists Film Corp., as sales rep. Latter formerly was an announcer at WJTB and WMBD, Baltimore.

## BILLY NALLE

PIANIST  
ORGANIST

ONE  
MAN'S  
FAMILY  
NBC-TV  
Dec. 1

Radio  
Registry

Available Mar. 1, 1952 and Thereafter  
**COURT SQ. THEATRE**  
Springfield, Mass. (400,000 draw)  
(Playing time unlimited)  
Pre-Test Your Radio or TV package in a pre-tested audience. Also for road attractions, dance and musical events, children's productions, band shows or what have you? 1,500 seats, large stage, 21 dressing rooms. Contact: ELIHU GLASS, 38 Bellevue Avenue, Springfield 9, Mass. Phone Spd. 6-5018



**Eileen BARTON**  
BILL GOODWIN SHOW  
— NBC-TV —

Coral Recording Artist  
Direction: M. C. A.

## Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this \$6 billion market area, BMB reveals.

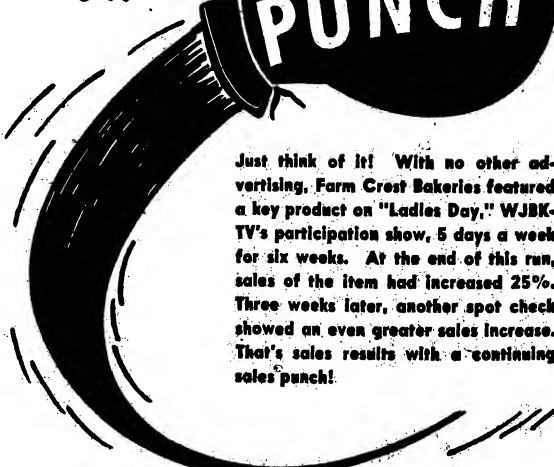
Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.



560 kc  
The Philadelphia  
Inquirer Station

## WJBK delivers the Goods YOUR GOODS... WITH SALES PUNCH



Just think of it! With no other advertising, Farm Crest Bakeries featured a key product on "Ladies Day," WJBK-TV's participation show, 5 days a week for six weeks. At the end of this run, sales of the item had increased 25%. Three weeks later, another spot check showed an even greater sales increase. That's sales results with a continuing sales punch!

**WJBK-TV-DETROIT**

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22  
Elderado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.



## Inside Stuff—Television

Agency men are beefing to the webs about some television technical crews demanding tips. Evil is said to be particularly prevalent on the Coast.

The outstretched palm is vexing the producers of shows because of the large number of backstage personnel that could be involved. If a director gives a \$25 gratuity to a boom man, for example, there are dozens of other backstage workers to take care of. Should a precedent be established, it will add considerably to the production nut, the agencies complain.

Mystery of whether RCA or CBS was the first to transmit a color television signal from coast to coast remained locked in the American Telephone & Telegraph files this week, although both companies claimed the honor.

CBS, via a surgical demonstration by Smith, Kline & French Friday (7) in Los Angeles, piped the color show to its N. Y. studios, where it was viewed by doctors and the press. Web cited that as the first transcontinental color program ever attempted. RCA, however, claimed earlier last week that it had transmitted a color show at the time it demonstrated its big-screen color TV several months ago, from N. Y. to L. A. and back to N. Y. again.

Partial answer to the ripley was found this week, when it was revealed that AT&T had transmitted both RCA and CBS color signals from coast to coast for its own purposes, presumably to test their clarity and definition when compressed into the coaxial cable or microwave channel width. AT&T declined to open its files to provide the answer. CBS, meanwhile, claimed that it's "not a question of who was first but of who is best" and pointed out that it had paid the full line charges for its test last Friday.

Television's impact on education was forcibly brought home to H. Pierson Mapes, head of Hutchins Advertising, which handles Philco Playhouse. His 14-year-old son at Suffern High School, Suffern, N.Y., reported a classroom "Nielsen" on Philco's "Education of a Fullback," where the principal asked the 751 student body how many had seen it that Sunday night. There were so many hands raised that he found it easier to poll those who had not seen the Philco show which was to be discussed intra-class, and 226 of the 751 were polled as not having seen that particular telecast.

WCBS-TV, key station of the CBS video web in N.Y., is slated to begin transmitting from its new antenna site atop the Empire State building, N. Y., Friday (14), thereby becoming the fifth N.Y. outlet to move to the tower. Station's Margaret Arlen show, taking the air at 11 a.m., will be the first to be broadcast from the new location and Miss Arlen will salute the event by showing a group of photos which explain the construction of the antenna. WCBS-TV's present antenna, atop the Chrysler building, is to be maintained for emergency purposes for a few months.

N. Y. Times, running a series of institutional ads this week in various N. Y. daily newspapers to promote Jack Gould, its radio-TV editor, stresses the fact that Gould was the recipient last year of a VARIETY Showmanagement award. Times ad quotes VARIETY's citation, which praised Gould for his constructive efforts for better TV programming and termed him the "forceful conscience" of the industry.

## BROWNFIELD TRIBUTE BY COAST RADIO EDS

Hollywood, Dec. 11.

In a man-bites-dog switch, over 50 local radio editors, agency reps and network publicity directors attended a luncheon today (Tues.) honoring Lloyd Brownfield, CBS flack chief here, hosted by the Los Angeles Metropolitan Radio-TV Editors.

Newspapermen's group cited Brownfield, who has been with CBS for 11 years, as "Dean of Hollywood Radio Press Agents." Co-chairmen of luncheon were Paul Price, Daily News columnist, and Tom Danson, of Universal Radio Features Syndicate. Affair started when several editors decided to take Brownfield to lunch to thank him for his help over the years. Word got around and thing snowballed to the full-fledged testimonial that developed.

Editors are now thinking of making it an annual affair for other men prominent in Coast radio.

## CBS Pint-Size

Continued from page 22

picked up a sponsor so far. These are Bob Trout with a news program, which goes three nights weekly from 10 to 10:05; "This I Believe," which is going into the Saturday at 7 p. m. spot, and Bill Shadell, with a news program, which goes into the Sunday afternoon at 5:55 period under Campana sponsorship.

Other five-minute shows on CBS include a news program sponsored by General Foods Friday nights at 9:25; Cedric Adams, bankrolled by Pillsbury cross-the-board at 3:40 p. m.; the new Carl Smith hill-billy show, bankrolled by Kellogg's cross-the-board at 3:45 p. m.; a sustaining news show Sundays at 11:30 a. m.; the Jack Stewart show, sponsored by North American Van Lines Sundays at 4 p. m., and the Campana-Bill Shadell show aired Saturdays at 11 a. m.

## TV Code to Reassure

Continued from page 25

with the code will be withdrawal of the seal.

### Moral Suasion

Will the seal do the trick? Robert D. Swezey, who was chairman of the Television Program Standards Committee, which drew up the code, feels that familiarity with the emblem (a laurel wreath) will develop and that moral suasion will become a strong force to give it meaning.

Does the code do anything affirmative to improve programming? To this question, Swezey answers that "there is an affirmative obligation" to do so. He points to the provisions regarding children and the home (decency and decorum, acceptability of program material, advancement of culture and education).

What about commercials? Swezey hopes it will discourage the practice of crowding spots in certain time segments.

That the code was prompted by public pressures, reflected in complaints to stations, networks, the Federal Communications Commission and Congress, was no secret and there was no attempt to deny it. As Swezey put it: "The unanimity with which the nation's telecasters have acted in developing rules for self-regulation should reassure all of those among the public, in the government and associated with special groups, who have expressed concern about the present character and future development of this powerful instrument of communications."

Other professional organizations, Swezey pointed out, have exercised self-regulation to satisfy "public interest" obligations and now the TV broadcasters have taken action in the same way. "The business-like manner in which this code has been written and adopted," he said, and "the sincerity of all of those who have had a hand in the job, reflects the determination of America's TV

broadcasters to fulfill the command implicitly in the code's preamble itself — that they represent and manage a 'family medium'."

Ratification of the code culminated a six-month drive which began to take shape last June, when representatives of 65 TV stations met in Washington for an all-industry conference. This was followed by the appointment of the standards committee, meetings of the various subcommittees in Washington, New York, Milwaukee and New Orleans, and adoption of a proposed code at a meeting Oct. 19 in Chicago.

## Recruit Shows

Continued from page 26

Frankie Laine and a seven-week football series on ABC with Harry Wismer.

### Congressional 'Intent'

Army action in cancelling the shows, it appeared, was based on an interpretation of Congressional "intent." Fred Korth, deputy general counsel for the Defense Dept., told the NARTB that it was the Department belief that Sen. Joseph C. O'Mahoney (D., Wyo.), who led the fight against recruitment advertising, did not feel Government money should be spent for broadcasting. However, the Department earmarked recruitment advertising funds, including those earmarked for radio and TV, for printed media.

Following this revelation, NARTB prexy Harold E. Fellows protested the Department action to Sec. Robert A. Lovett, and protests were also made by broadcasters. At Friday's board meeting, a telegram was sent to Lovett protesting the discriminatory phase of the ban and emphasizing extensive support given by radio to the military agencies on a gratis basis.

# WOR-tv, new york's youngest tv station is new york's most popular independent tv station!\*

... In fact, it pulls more audience than one of new york's network tv stations  
and is breathing down the neck of the third ranking tv station!

And WOR-tv is New York's Number 1 sports station  
... drawing more viewers than Madison Square Garden  
events on another station.

"Trapped," a live mystery drama on WOR-tv, has more audience  
in New York than 34 sponsored nighttime network shows.

WOR-tv is getting results for 77 national sponsors ...  
at low, low cost. A minute commercial on the average sports  
show can sell 293,700 viewers for only \$1.33 per 1,000.\*

\*Nov. 1951, Telepulse

**WOR-tv** 9  
channel

new york's leading  
independent  
tv station

# Jocks, Jukes and Disks

By HERM SCHOENFELD

Rosemary Clooney: "Be My Life's Companion" - "Why Don't You Love Me" (Columbia). "Companion" is sock material for Miss Clooney and this side should take off. It's a bright tune with a smart lyric that gets rhythmic handling on the vocal. Georgia Gibbs for Mercury has another solid cut. Reverse is a catchy item out of the cider jug and Miss Clooney belts it with a hokey lowdown attack. Percy Faith orch supplies solid backgrounds.

Louis Armstrong - Gordon Jenkins Orch: "When It's Sleepy Time Down South" - "It's All In the Game" (Decca). "Sleepy Time" is one of the favorite standards in Armstrong's book and he's waxed it numerous times. This cut ranks among his most exciting versions, the vocal being in his most lyrical gravel-voiced style. Jenkins supplies an attractive non-jazzy background. Armstrong is not so successful with "It's All In the Game."

Patti Page: "The Prisoner's Song" - "San Antonio Rose" (Mercury). On this coupling of oldies, Patti Page projects with standout impact in a straight warbling stint. She handles "The Prisoner's Song" with particular beauty and could launch this number of a revival via jock and juke spins. "Rose" is delivered neatly in country style, with Jack Rael's orch supplying the twangy background.

Freddy Martin Orch: "Heaven Drops Her Curtain Down" - "I Would If I Could" (Victor). "Heaven" is one of those class ballads with a fine melody and literate lyric that may die because it's "too good." Martin gives it a sensitive interpretation, with Merv Griffin vocalling in ace style. This side stands up under repeated spins. Reverse is a change-of-pace novelty based on a beerstube melody with a clever rowdy lyric. Martin's orch choruses the tune brightly for a good juke bet.

Cindy Lord: "Since You Said Goodbye" - "Here Is My Heart" (M-G-M). Cindy Lord is a promising canary who will break through with the right material. "Goodbye" is a good tune in a waltz tempo but this genre may be waning. Miss Lord vocals in easy style, suggestive of Dinah Shore but not an imitation. "Heart" is a heavy ballad which gets a dramatic work-over but the side lacks sufficient interest to stand up.

Roberta Lee: "The Little White Cloud That Cried" - "Bermuda" (Decca). "Cloud" is stirring up some noise on the basis of Johnnie Ray's cut for Columbia and it's not likely that this rendition will mean much. It's a straight carbon of the Ray interpretation. Reverse is a pseudo-dramatic item which impresses as a cross between "Swamp Girl" and "Come On-A-My House."

Fran Warren: "Find Me" - "Speak Low" (M-G-M). "Find Me" is a (Continued on page 46)

## Songs With Largest Radio Audience

Week of Nov. 30-Dec. 6

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Always Always	Hollis
And So To Sleep Again	Paxton
Because Of You - "I Was An American Spy"	Broadcast
Bella Bimba	Goday
Charmaine	Lion
Christmas In Killarney	Remick
Cold, Cold Heart	Acuff-R
Domino	Pickwick
Down Yonder	LaSalle
Frosty the Snow Man	H&R
Getting To Know You - "The King and I"	Williamson
Here Comes the Fatthest Man In Town	Life
I Get Ideas	H & R
I Love the Sunshine Of Your Smle	Johnstone-M
It's All In the Game	Witmark
It's All Over But the Memories	Shapiro-B
Just One More Chance	Famous
Love Is Here to Stay	DeSylva-B&H
Manhattan - "Two Tickets to Broadway"	Morris
More More More	Remick
My Dream Christmas	Life
Never - "Golden Girl"	Robbins
Never Before	Paramount
Once	Disney
Rudolph the Red-Nosed Reindeer	St. Nicholas
Shrimp Boats	Disney
Silver Bells	Paramount
(It's No) Sin	Algonquin
Slowpoke	Ridgeway
Solitaire	Broadcast
Undecided	Leeds
White Christmas	Berlin

### Second Group

A House Is a Home	Hubert
Don't Cry Little Girl	Beacon
For All We Know	Feist
Got Her Off My Hands	Harms
Here's To My Lady	Mayfair
I Ran All the Way Home	Laurel
I Wish I Had a Girl	Miller
I Wish I Wuz	United
If That Doesn't Do It	Sturdevant
If You Catch a Little Cold	BVC
I'll See You In My Dreams - "See You In Dreams"	Feist
In the Cool Of the Evening - "Here Comes Groom"	Burke-VH
Meanderin'	Harms
Old Soft Shoe	Shapiro-B
Sleigh Ride	Mills
These Things Shall Pass	Duchess
Thirty-two Feet and Eight Little Tails	Miller
Uncle Mistletoe	Broadway
Up and Down Mambo	Life
Winter Wonderland	BVC
World Is Waiting For the Sunrise	DeSylva-B&H

† Filmusical. \*Legit musical.

## Top Songs On TV

And So to Sleep Again	Paxton
Because Of You	Broadcast
Dance Me Loose	Erwin&H
Down Yonder	La Salle
In the Cool Cool Cool Of the Evening	Burke-VH
On a Honky-Tonk Hardwood Floor	Fairway
Shrimp Boats	Disney
Silver Bells	Paramount
(It's No) Si	Algonquin
Undecided	Leeds

### FIVE TOP STANDARDS

Anchors Aweigh	Robbins
Ballin' the Jack	Marks
Cumana	Martin
Shine	Shapiro-B
Swanee	Harms

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING DEC. 8

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS	This week.	Last week.	ARTIST AND LABEL	TUNE
1	1		Tony Bennett (Columbia)	Cold, Cold Heart Because of You Blue Velvet
2	5		Johnnie Ray (Okeh)	Cry Little White Cloud
3	3		Frankie Laine (Columbia)	Jealousy Flamenco
4	2		Eddy Howard (Mercury)	Sin
5	6		Ames Bros-Les Brown (Coral)	Undecided
6	4		Tony Martin (Victor)	I Get Ideas Domino
7	8		Pee Wee King (Victor)	Slowpoke
8	7		Mantovani (London)	Charmaine
9	10		Del Wood (Tennessee)	Down Yonder
10			Jo Stafford (Columbia)	Shrimp Boats

### TUNES

POSITIONS	This week.	Last week.	TUNE	PUBLISHER
1	1		Sin	Algonquin
2	2		Cold, Cold Heart	Acuff-R
3	3		Because of You	Broadcast
4	5		Undecided	Leeds
5	4		Down Yonder	Southern
6	6		Slow Poke	Ridgeway
7			Little White Cloud That Cried	Spier
8			Shrimp Boats	Disney
9	7		I Get Ideas	Hill-R
10	8		Domino	Pickwick

# VARIETY

## 10 Best Sellers on Coin-Machines

Week of Dec. 8

1. SIN (10) (Algonquin)	Eddy Howard	Mercury
	Savannah Churchill	Victor
	Four Aces	Victoria
2. COLD, COLD HEART (12) (Acuff-R)	Tony Bennett	Columbia
3. BECAUSE OF YOU (19) (Broadcast)	Tony Bennett	Columbia
4. LITTLE WHITE CLOUD (2) (Spier)	Johnnie Ray	Okeh
5. UNDECIDED (7) (Leeds)	Ames Bros-Les Brown	Coral
6. JEALOUSY (5) (Harms)	Frankie Laine	Columbia
7. I GET IDEAS (17) (Hill-R)	Tony Martin	Victor
	Louis Armstrong	Decca
8. SLOW POKE (6) (Ridgeway)	Pee Wee King	Victor
	Del Wood	Tennessee
9. DOWN YONDER (10) (Southern)	Champ Butler	Columbia
	Eddie Smith	King
10. DOMINO (5) (Pickwick)	Tony Martin	Victor
	Bing Crosby	Decca

### Second Group

SHRIMP BOATS (Disney)	Jo Stafford	Columbia
	Dolores Gray	Decca
JINGLE BELLS (Beachwood)	Les Paul-Mary Ford	Capitol
CHARMAINE (Lion)	Mantovani	London
TURN BACK HANDS OF TIME (3) (Cholce)	Eddie Fisher	Victor
AND SO TO SLEEP AGAIN (7) (Paxton)	Patti Page	Mercury
CRY (Mellow)	Johnnie Ray	Okeh
IT'S ALL IN THE GAME (Witmark)	Tommy Edwards	MGM
YES, YOU ARE (Oxford)	Jane Turzy	Decca
ANYTIME (Hill-R)	Eddie Fisher	Victor
BLUE VELVET (Meridian)	Tony Bennett	Columbia
ALABAMA JUBILEE (Remick)	Red Foley	Decca
I TALK TO THE TREES (Chappell)	Tony Bavaar	Victor
SOLITAIRE (Broadcast)	Tony Bennett	Columbia
UNFORGETTABLE (Bourne)	Nat "King" Cole	Capitol
WORLD IS WAITING FOR THE SUNRISE (9) (Crawford)	Les Paul-Mary Ford	Capitol

Figures in parentheses indicate number of weeks song has been in the Top 10.



# STAR SETUPS BALK NEW TALENT

## ASCAP, Tele Indie Stations Parrying As Early Court Arbitration Seems Lost

Likelihood of an early settlement via court arbitration of the dispute between the American Society of Composers, Authors and Publishers and the indie television stations, over per-program license contracts, has virtually disappeared in the last couple of weeks. The original schedule, which called for the beginning of hearings in N. Y. Federal Court in late November, has given way to elaborate legal fencing by both sides.

Next step for ASCAP attorneys will be to ask for an examination of the TV indies before the formal hearings open. Main target of the ASCAP strategy will be to establish favored treatment towards Broadcast Music, Inc., by the television broadcasters. Stress on the latter point will be made in order to buttress ASCAP's petition for an amended antitrust consent decree under which ASCAP will not have to provide a per-program license to TV stations that have a blanket agreement with BMI.

Under the antitrust decree as presently in force, ASCAP is required to offer per-program licenses to any station not wanting a blanket deal. Over 50 TV indies are involved in the current hassle over the per-program rates proposed by ASCAP. With both parties failing to reach an agreement by direct negotiations, the TV indies asked the Federal Court to determine a "reasonable fee" as provided for in the consent decree.

Following ASCAP's examination of the TV indies before the hearings, the reverse procedure will probably occur. With plenty of complicated legal red tape still to be unravelled, ASCAP execs do not expect any decision in the case before late 1952, if then. The indie TV stations are currently using ASCAP music under an interim agreement.

## 'Quo Vadis' Push In Song-Pix Tie

In a reciprocal song-pix promotional hypo, the Big Three's Robbins Music firm is latching on to the background score of the Metro pic, "Quo Vadis," with a three-pronged push into the pop, educational and symphonic fields. It will be one of the most extensive drives framed around a non-musical film.

For the pop market, a specially written number, "Lygia," will be exploited via disks and sheet music. Tune has been written by Miklos Rosza, who did the film's score, with Paul Francis Webster furnishing the lyric. Number is titled after one of the film's characters.

Rosza has also written a "Quo Vadis Suite," symphonic synthesis of the score's theme. This work is being made available to longhair orchs throughout the country for regular programming. For the educational and band field, Robbins has prepared another elaborately illustrated folio with excerpted highlights from the pic's score arranged for school use. Folio will be pushed in local schools and libraries in conjunction with the pic's national release scheduling.

## FLANAGAN-MILLS BROS. GROSS 67G IN 14 DATES

Chicago, Dec. 11. Ralph Flanagan's orchestra, together with the Mills Bros., racked up a big \$67,000 for 14 concerts here in the midwest despite bad weather. Tour, which started in Grand Rapids Nov. 16, wound up in Evansville, Ind., Nov. 29.

High grosser of the circuit was the two-a-day at the Quimby Auditorium, Ft. Wayne, which grabbed \$7,200. Group were almost snowed several times due to snow squalls and sub-freezing weather. Concerts will be repeated next fall in September.

## BATTLE ODDS OF BIG GUARANTEES

Although 1951 has been the biggest year for new disk talent in more than a decade, newcomers on wax are still battling against the odds of top-heavy name star setups at the major companies.

Big coin guarantees, up to \$100,000 in some cases, to a select roster of top names at each disk company are forcing the wax company execs to give the stars the choice material and heaviest promotion in order to get off the financial hook. Many of the so-called "stars" on wax, however, have faded badly in the past couple of years and have not been paying off on their guarantees despite the favored treatment.

As a result, the newcomers have been taking the rap. Most of the major companies are now writing contracts with new talent that call for a 2½% royalty on the retail price of the disk, less 10% for return privileges. Out of that 2½%, the artists have to pay for their own recording session costs.

With each disk costing from \$750 to \$1,000 for musicians, chorus, bandleaders, arrangers, etc., the newcomers have to sell about 50,000 records before they start clearing any royalties. If royalties from the sale of any single disk fails to meet the recording costs, the deficit is backlogged against future platter releases.

Some of the newcomers have amassed considerable deficits covering disks that have failed to come through with the minimum of 40,000-50,000 sale. The disk companies, of course, foot the bills for the recording sessions up to such time that the talent can pay off.

The newcomers not only fail to buck their indebtedness to the disk companies, but are also handicapped by assignment of lesser tunes and the lack of coin for promotional purposes. Only a sensational break-through, such as marked the careers of Tony Bennett, Rosemary Clooney and Guy Mitchell, among few others this year, can produce any coin for the new talent. The great majority of them are lucky to wind up even at the end of each year, so that they can share in the gravy once a hit comes along. Otherwise, the accumulated deficits eat up the royalties on the big-sellers.

Despite the paucity of coin involved in disk contracts, the young vocalists and bandleaders are still (Continued on page 47)

## Some SPA-ites Ask Pubs for Return Of Copyrights in Audit Showdown

Veepee of Duchess Music

Arnold Shaw

discourses on

From the Music Rack's Loaded Lingo

one of the many byline pieces in the 46th Anniversary Number

VARIETY OUT SOON

Taking the first step towards a showdown with a small group of publishers who are not permitting SPA audit of their books for one reason or another, several writer-members of the Songwriters Protective Assn. notified the E. H. Morris and Leeds music firms last week that they wanted their copyrights back. Both Morris and Leeds, for different reasons, have been hassling with SPA over the audit procedure.

Although the initial action against the pubs was taken by individual writers, the pattern indicated that SPA execs and lawyers were masterminding the maneuver. The clever letters were identically worded, each stating that they wanted release of their copyrights because of alleged failure of the pub firms to comply with the audit provisions of the SPA contract.

If, as likely, the pubs refuse to return the copyrights, the SPA writers will, they feel, then have the basis for a court action stemming from an alleged contract violation. At such a time, the SPA may enter the case as an interested party.

Lee Eastman, attorney for Morris, said "affirmative action" has been taken to meet the SPA move, but refused to disclose what it was. It's understood that Morris, through Eastman, is trying to arrive at an amicable settlement with SPA before the dispute gets out of hand. Morris is not protesting the audit but has barred the auditors, Ed Traubner and Dave Blau, from looking through his books on the grounds that the latter two are too wrapped up with publishing and writer-agenting deals.

It's understood that the Leeds-SPA conflict stems from a disputed interpretation of the SPA contract, with Leeds claiming that SPA is entitled to examine its books only back to a certain date. Leeds was among the first publishers to permit the SPA audit until the difference on the audit proviso developed.

## 5-Year Renewal To Starr By WB

Warner Bros. has made a new five-year deal with Herman Starr, WB veepee in charge of the film company's music combine, Music Publishing Holding Corp. Under the pact, which will run to December, 1956, Starr will get \$1,500 weekly. New deal replaced a five-year pact which would have expired next August.

Current pact provides that WB can cancel if Starr is incapacitated for 16 weeks or more.

## AL RINKER-CHAS. DANT FORM OWN MUSIC PUB

Hollywood, Dec. 11. Music publishing firm has been formed by Al Rinker, formerly of the Rhythm Boys (Bing Crosby, Harry Barris) and Charles "Bud" Dant, radio music director. Both being ASCAP writers, they have applied for membership in the Society as pubs.

Firm is called Christopher Music Co. and both will contribute their own numbers in addition to outside compositions. First in their catalog is "It's Some Spring," by Norman Luboff and Dorothy Brown, Canadian non-pro. The firm will also have N. Y. representation.

## McKean New Merchandise Mgr. for Col. Masterworks

Gilbert S. McKean has been named merchandise manager of Columbia Records Masterworks division, replacing Bob Kirsten who resigned.

McKean was formerly vice-prexy of London Records and branch manager for Decca.

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Trafalgar Square

# AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all favorites of the country regionally.

[illegible]

Singles		Albums		Artist		Label		Song		1950		1951		1952		1953		1954		1955		1956		1957		1958		1959		1960		1961		1962		1963		1964		1965		1966		1967		1968		1969		1970		1971		1972		1973		1974		1975		1976		1977		1978		1979		1980		1981		1982		1983		1984		1985		1986		1987		1988		1989		1990		1991		1992		1993		1994		1995		1996		1997		1998		1999		2000		2001		2002		2003		2004		2005		2006		2007		2008		2009		2010		2011		2012		2013		2014		2015		2016		2017		2018		2019		2020		2021		2022		2023		2024		2025		2026		2027		2028		2029		2030	
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### Jane Froman Reactivated On Wax by Capitol With 2 Pix-Legit Albums Set

After a long wax layoff, Jane Froman, Capitol Records pactee, has been set for two of the diskery's early 1952 album releases. Thrush will top the original cast album of "Pal Joey" with a male lead yet to be set. Vivienne Segal and Harold Lang, who are slated to star in "Joey" on Broadway, won't etch the Capitol album because of their contract commitments with Columbia.

Songstress is also skedded to record the tunes from the forthcoming 20th-Fox film musical "With a Song in My Heart," biopic of her life. Miss Froman, who'll be portrayed on the screen by Susan Hayward, will be heard on the pic's soundtrack but she'll etch special platters for the album.



## BMI record Report

**"DISK OF THE WEEK"** ★ ANY TIME (Hill & Range) — Eddie Fisher (Vic.) rates trade raves, earning **Cash Box** "Disk of the Week" honors and "Operator's Pick" from **Billboard**. Dick Haymes' (Dec.) version, says **Cash Box**, "came out of the folk field and now sounds like a straight ballad." **Variety**, too, lauds the Fisher disc.

**"POTENT SIDE"** ★ NIGHT TRAIN TO MEMPHIS (Peer) — The team of Red Foley and Roberta Lee (Dec.) hits again. "Potent side should go well," says **Cash Box**, and describes the Dean Martin (Cap.) as a "folk type number with a dynamic beat."

**TUNES TO WATCH** ★ LOVIN' MACHINE (Rockaway) LUSCIOUS WOMAN (Jay & Cee) — A terrific pair of rhythm and blues items as waxed by Wynonie Harris (King). **Billboard** points it up as "R and B to watch." Trade reports are more than favorable.

**HAS MAKINGS** ★ NEVER STOP SINGIN' (Allan-Worth) — Danny Scholl's first recording for Victor. Tune and artist are moving upward steadily. Disc has makings of a winner.

**UPWARD BOUND** ★ SOMEBODY'S BEEN BEATIN' MY TIME (Hill & Range) — Les Baxter and Bob Eberly (Cap.) follow Eddy Arnold (Vic.) with a bid for pop honors. **Cash Box** recommends the "fine interpretation." Bears watching.

**NEW ORLEANS SMASH** ★ ALL OVER AGAIN (Bloch) — Folks in New Orleans are buying this ditty to make it Number One on the rhythm and blues lists. Nicely waxed by Tony Fontane (Mer.), Tommy Edwards (MGM), Betty Clooney (King) and Carmen Taylor (Mer.).

**SLEEPER** ★ MY ONE AND ONLY LOVE (Sheldon) — A "sleeper" that shows possibilities, according to early reports. Jack Haskell's (Coral) rep should soar. **Cash Box** considers the disc promising.

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Dec. 8		TOTAL POINTS																					
This Last wk. wk.	Title and Publisher		New York	MDS	Chicago	Carl Fischer	Los Angeles	Boston	H. N. Homeyer	Philadelphia	Omaha	A. H. C.	Kansas City	J. J.	Indianapolis	Minneapolis	S.	Rochester	Nel	St. Louis	St.	Seattle	Capitol	P.	PHOENIX
1	1	"Sin" (Algonquin)	2	1	5	3	1	7	1	1	3	1	6	90											
2	3	"Down Yonder" (Southern)	3	3	10	7	3	6	3	9	1	7	4	73											
3	4	"Cold, Cold Heart" (Acuff-R)	4	4	1	2	3	4	1	2	3	5	71												
4	2	"Because of You" (Broadcast)	8	2	4	5	2	6	5	2	10	55													
5	6	"Rudolph, Reindeer" (St. Nich.)	5	2	5	4	10	9	6	5	2	51													
6	5	"Slow Poke" (Ridgeway)	1	10	2	10	4	10	4	8	8	42													
7	8	"And So to Sleep" (Paxton)	5	7	6	10	5	3	7	7	38														
8	9	"Undecided" (Leeds)	9	6	9	2	6	7	4	9	36														
9	11	"Domino" (Pickwick)	9	8	6	9	10	5	3	27															
10	7	"I Get Ideas" (Hill-R.)	8	8	6	1	7	25																	
11	10	"Frosty Snowman" (Hill-R.)	3	6	1	23																			
12	14	"Winter Wonderland" (BVC)	4	1	8	10	4	18																	
13	12	"White Xmas" (Berlin)	1	8	7	17																			
14	13	"Cry" (Mellow)	6	1	15																				
15	..	"Shrimp Boats" (Disney)	7	7	8	9	13																		

## Jocks, Jukes and Disks

Continued from page 42

neat ballad that provides Fran Warren with her best chances to break through on wax. It's a slow-tempoed tune with a solid melodic line, and Miss Warren projects it with the necessary warmth. Her vocal of the oldie "Speak Low," is also impressive.

Billy Williams Quartet: "Busy Line"—"I'll Never Fail You" (M-G-M). "Busy Line" is a clever piece of material which gets a fast ride from this stylish vocal combo. It's a slick arrangement and could catch on via juke spins. Reverse is okay in a more conventional ballad groove.

### Album Reviews

"The Bessie Smith Story" (Columbia). As part of this label's "Golden Era" series of reissues, George Avakian, Col's jazzologist, has performed a notable job in assembling 48 outstanding Bessie Smith sides on four 12-inch long-play platters. It's a powerful sampling of the best blues singer of them all and spotlights a flock of topflight jazz men who accompanied Bessie Smith during her decade-long waxing career. Like the Louis Armstrong sides recently released by Columbia, this elaborate set is an important addition to the Americana of the 1920's jazz era.

Frankie Laine: "One For My Baby" (Columbia). Laine's supercharged style gets a full workout in this eight-sided set comprising some standards among material numbers. Laine hits with his usual dramatic impact on such tunes as "Love Is Such a Cheat," "Necessary Evil" and "Tomorrow Mountain," also scoring effectively on a couple of ballads and an Hawaiian number. Excellent backgrounds are furnished by Paul Weston's orch and the Norman Luboff Choir with Carl Fischer at the piano.

### Platter Pointers

Basin Street Six, a New Orleans combo, bounce out a snappy Dixieland LP set for Mercury. Steve Allen's neat straightforward piano style is showcased on a Columbia longplay 10 inch platter. Tommy Dorsey has a standout side in "Marcheta," Jack Leonard vocalling (Decca). Gisele MacKenzie has a charming coupling in "Le Fiacre" and "Tuh Pocket," but probably not commercial (Capitol). Danny Kaye clicks with a juve number, "There's a Hole in the Bottom Of the Sea" (Decca). Arthur Godfrey has a fair version of "Slow Poke" for Columbia. "Johnny Long's orch workover of "I Idolize My Baby's Eyes" is disappointing (King). Bob Crosby's Bobcats drive smoothly on "Savoy Blues" (Capitol). Robert Q. Lewis has a cute cut of "I'd Like to Baby You" (M-G-M).

Bettie Clooney has a good version of "It's All in the Game," but late (King). Jose Melis's sparkling pianistics flash on "In a Little Spanish Town" (Mercury). Standout western, folk, blues, rhythm, polka, religious, etc., Larry Darnell, "Left My Baby" (Columbia). Carl Butler, "River of Love" (Capitol). Gene Smith, "Late Hour Boogie" (Prestige). Teddy Cohen Trio, "I'll Remember April" (New Jazz). The Friendly Brothers Quartet, "Every Day and Every Hour" (Victor). Tommy Jackson, "Alabama Jubilee" (Mercury). Lenny Dee, "The Cotton Walk" (Decca). Anita Kerr, "When a Child Says His Prayer" (Decca).

WATCH FOR  
**SMOKEY THE BEAR**  
Hill and Range Songs, Inc.  
Beverly Hills, Cal.

Leroy Anderson's  
Winter Classic  
**Sleigh Ride**  
100% Recorded  
MILLS MUSIC, INC.  
1619 Broadway New York 19

PROGRAM  
THE LAMPLIGHTERS  
SERENADE  
THE BALLAD HIT  
By  
Paul Francis Webster

DECCA  
RECORDS

## Spitzer Snares Pub Rights to Musical

Henry Spitzer's Broadcast Music, Inc. affiliate, Spitzer Songs, has acquired publishing rights to the upcoming Broadway musical, "A Month of Sundays," with music by Burt Shevelove and Albert Selden. Show debuts in New York late this month.

Both Shevelove and Selden are contracted to BMI.

## TOP TUNES LAST FOUR WEEKS RH LOGGING SYSTEM SURVEY

A Kiss to Build a Dream On	Miller
And So to Sleep Again	Paxton
Because of You	BMI
Blue Velvet	Meridi
Charmaine	Li
Cold Cold Heart	Acuff Rose
Cry	Mellow Music
Domino	Pickwick
Down Yonder	Peer
I Ran All the Way Home	Laurel
If You Catch a Little Cold	BVC
It's All in the Game	Witmark
Jalousi	Harms
Just One More Chance	Famous
Never	Robbins
Old Soft Shoe	Shapiro
Out in the Cold Again	Sanity Joy
Rudolph the Red Nosed Reindeer	St. Nicholas
Shrimp Boats	Disney
Sin	Algonquin
Slow Poke	Ridgeway
Solitaire	BMI
Turn Back the Hands of Time	Choice
Undecided	Leeds
Unforgettable	Bourne
World Is Waiting for the Sunrise	DBH

## from PERFORMANCES by These Great DISC JOCKEYS

BILL APPLE, KRSC, Seattle  
ED BARTELL, KQV, Pittsburgh  
DON BELL, KRNT, Des Moines  
MAL BELLARS, WCFL, Chicago  
HAL BENSON, WMPS, Memphis  
ED BONNER, KXOK, St. Louis  
GENE BOUCHIER, KCOM, Sioux City  
MILTON BRANDL, WISN, Milwaukee  
PAUL BRITT, KOAT, Albuquerque  
EDDIE CHASE, CKLW, Detroit  
BOB CLAYTON, WHDH, Boston  
WAYNE CODY, KAIL, Salt Lake City  
BOB CONRAD, WJZZ, Montgomery  
IRA COOK, KECA, Los Angeles  
BOB CORLEY, WQXI, Atlanta  
REX DALE, WCKY, Cincinnati  
PAUL DIXON, WCPO, Cincinnati  
BOB EARLE, KSO, Des Moines  
JOHN EDWARDS, KATL, Houston  
JOE FLOOD, KTLN, Denver  
JOE GIRARD, WTHI, Hartford  
HARVEY HUDSON, WIEE, Richmond  
PAUL JENSEN, KOLN, Lincoln  
ART LABOE, KGRJ, Los Angeles  
JACK LACY, WINS, New York  
BOB LARSEN, WEMP, Milwaukee  
JOHN LEBAN, WCAE, Pittsburgh  
JIM LOUNSBURY, WIND, Chicago  
JIMMY LOWE, WRR, Dallas  
BILL LOWERY, WGST, Atlanta  
JERRY MARSHALL, WNEW, New York  
JOE MCCAULEY, WIP, Philadelphia  
ED MCKENZIE, WJBK, Detroit  
JAY McMASTER, WMEX, Boston  
JACK MOORE, KAKC, Tulsa  
HAL MURRAY, WKAT, Miami  
MORT NUSSBAUM, WHAM, Rochester  
DICK OUTLAW, WILM, Wilmington  
BILL RANDLE, WERE, Cleveland  
AL ROSS, WBAL, Baltimore  
JOHNNY RYKEN, KLAS, Las Vegas  
RAY SCHREINER, WRNL, Richmond  
BILL SILBERT, WWJ, Detroit  
RAY STARR, KWVL, Waterloo  
SAMMY TAYLOR, KOON, Oregon City  
JACK THAYER, WLIO, Minneapolis  
GORDON WALSH, WGH, Norfolk  
HUB WARNER, KGA, Spokane  
SEV WIDMAN, WGT, Minneapolis  
JACK WILLIAMS, WMIE, Miami  
LARRY WILSON, WNOE, New Orleans  
BILL WRIGHT, WSON, Birmingham  
Gen. Mgr.: HERB DEXTER



# RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending  
Dec. 8

This Last wk. wk.

Artist, Label, Title

			New York (Davega Stores)	Chicago (Hudson Ross)	Los Angeles (Dene's Mus. Shop)	Boston (Boston Music Co.)	Indianapolis (Pearsons)	Minneapolis (Doe Leary)	St. Louis (Ludwig Music House)	Omaha (A. Hospe Co.)	Seattle (Sherman-Clay)	Kansas City (Jenkins Music Co.)	Detroit (Grinnell Bros.)	Philadelphia (Wanamaker)	TOTAL POINTS
1	1	TONY BENNETT (Columbia)													
		"Cold, Cold Heart"—39449	9	5	1	5	2	3	5	3	1	65			
2	1	FRANKIE LAINE (Columbia)													
		"Jealousy"—39585	2	2	2	6	1	5	8	7	4	62			
3	3	AMES BROS.-L. BROWN (Coral)													
		"Undecided"—60566	3	6	2	3	7	7	8	3	6	54			
4	7	JOHNNIE RAY (Okeh)													
		"Little White Cloud"—6840	1	5	1	5	2	2				50			
5	2	TONY BENNETT (Columbia)													
		"Because of You"—39362	10	6	4	3	2	7	4	9	43				
6	3	EDDY HOWARD (Mercury)													
		"Sin"—5711	4	2	1				1			36			
7	14	JOHNNIE RAY (Okeh)													
		"Cry"—6840	6		3			10		1	3	32			
8	6	MANTOVANI (London)													
		"Charmaine"—1020	5	1	5							28			
9		JO STAFFORD (Columbia)													
		"Shrimp Boats"—39581	9	5	9	4	7					21			
10A	11	DOLORES GRAY (Decca)													
		"Shrimp Boats"—27832	1		2							19			
10B	9	TONY BENNETT (Columbia)													
		"Blue Velvet"—39555	4	3	10	8						19			
10C	16	PEE WEE KING (Victor)													
		"Slow Poke"—21-0489	10	8	10	6	2					19			
11	8	FOUR ACES (Victoria)													
		"Sin"—101	7	7								17			
12A	4	TONY MARTIN (Victor)													
		"Domino"—20-4323	8	9	6	5						16			
12B	10	DEL WOOD (Tennessee)													
		"Down Yonder"—775			10	6	4	8				16			
13	13	LES PAUL-MARY FORD (Cap)													
		"Just One More Chance"—1825	9	8	3	10						14			
14	15	NAT "KING" COLE (Capitol)													
		"Unforgettable"—1808	8	9	4							12			
15A		DORIS DAY (Columbia)													
		"Domino"—39596			4	7						11			
15B	5	TONY MARTIN (Victor)													
		"I Get Ideas"—20-4141A				10	1					11			
16		FRANKIE LAINE (Columbia)													
		"Flamenco"—39585	3		9							10			

## FIVE TOP ALBUMS

1	2	3	4	5
XMAS SONGS Mario Lanza Victor LM-155 WDM-1649 DM-1649	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	New Sound Volume Les Paul-Mary Ford Capitol H-286 CCF-286 CCN-286

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## British Pubs

Continued from page 43

market by EMI and British Decca since disks are as important a factor in making hits in England as they are in America.

Existence of another label is also expected to loosen up the British disk field for more U. S. masters. Such American companies as Mercury, for instance, have been unable to get distribution of their masters in England, except for an occasional standout hit by Patti Page or Vic Damone.

## Col Names Deb Ishlon

Deborah Ishlon has stepped into the publicity chief's spot at Columbia Records, filling the vacancy left by Walter Murphy's switch to the CBS radio division.

Miss Ishlon was Murphy's assistant and has been handling both pop and longhair publicity since his departure a couple of months ago. Elliot Horne was recently added as Miss Ishlon's assistant.

## Lombardo's Car in Fatal Accident; Hearing Set

Guy Lombardo is scheduled to appear in the Queens vehicle accident court Jan. 9 as a result of an accident in which his car killed a man and seriously injured a woman. The accident occurred early Sunday morning (9) while Lombardo was on his way to his Freeport, L. I., home after winding up at the Hotel Roosevelt, N. Y., where his band is playing.

At the time of the accident, Lombardo was driving 25 miles an hour with the light in his favor, according to the police.

## Best British Sheet Sellers

(Week ending Nov. 21)

London, Dec. 4.

Longing for You... Sterling  
I Love Sunshine... New World  
Because of You... Dash  
Tulips and Heather... Fields  
Loveliest Night Year F.D.&H.  
Too Young... Sun  
Rosaline... Reine  
My Liberty Belle... Dash  
Beggar In Love... Cinephonic  
Allentown Jail... Bourne  
If You Go... Maurice  
Sweet Violets... Morris

## Second 12

I Wish I Wuz... Maurice  
My Truly Truly Fair... Dash  
Love's Roundabout... Cinephonic  
Kentucky Waltz... Southern  
Be My Love... F.D.&H.  
Enchanted Eve... Sun  
Vanity... Sun  
Shanghai... Harms-Connelly  
Too Late Now... New World  
At End of Day... Chappell  
Rudolph Reindeer... Sterling  
Black and White Rag F.D.&H.

## Bill Snyder's Decca Pact

Bill Snyder, bandleader-pianist who clicked with his "Bewitched" cut on London Records last year, has been inked to an exclusive Decca pact. Snyder has been working with his band in Chicago recently.

Decca has also inked Remo Bon-di, accordionist with the Jane Turzy Trio, to a separate pact and has renewed Merv Shiner, folk singer.

## French Forced To P.D.s Due To BIEM Wrangle

Paris, Dec. 11.

Since the beginning of this month, French disk companies have been forced to press only public domain selections as a result of a wrangle with the BIEM (Bureau of Internationale Editions Mechanique), mechanical collection agency for composers and authors. One of the key issues in the dispute was BIEM's demand that French diskers pay royalties on platters pressed in the U. S. from French masters.

The BIEM-diskers contract expired Nov. 30, at which time the BIEM asked for a continuation of the old royalty rate. BIEM also demanded that no disk be released without its okay. The disk industry rejected this demand on the grounds that it would give the BIEM a virtual dictatorship over its operations.

## DECCA EXECS TO N.Y.

Decca prexy Milton R. Rackmil returned to the New York home-office yesterday (Tues.) after a week-long o.o. of midwest operations.

Company's Coast recording chief Sonny Burke also arrived in N. Y. for a two-week stay.

## Star Setups

Continued from page 43

eager for disk showcasing. It's become a key exploitation medium for vocal talent. disk jockey plugging and other promotional pluses of wax releases. The new talent has found that it takes only one hit, even of moderate dimensions, to skyrocket their take for personal appearances. That has been the experience of such names as the Four Aces, Johnnie Ray, Tommy Edwards and April Stevens, who can command much more coin as a result of their growing disk prominence.

Such standout best-selling artists on wax, such as Patti Page, Bennett, Miss Clooney, Mitchell, Les Paul & Mary Ford, etc., are now being booked in top theatre and nitery spots at even more substantial prices.

## Kapp Policy

Continued from page 43

the theory of "letting the other companies have their hits, we'll develop our own." Kapp, of course, plans to create special Victor hits as well as covering the opposition.

Victor, at the same time, aims to keep its releases down to manageable proportions although it's expected there will be an increase from the previous weekly schedule of three or four pop disks. Necessity of keeping the releases down to a minimum is cued by problems of selling retailers on carrying heavier inventories, particularly in view of the multiple speed setup.

## NEW BALLAD HIT!

# ALWAYS ALWAYS

Percy Faith—Columbia

June Valli, H. Winterhalter—

RCA Victor

Victor Young—Decca

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MOCKING  
BIRD

MGM 11096  
K 11096

BLUE  
MOON  
WALTZ

78 RPM  
45 RPM

# M-G-M RECORDS

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# 4 Huge Units Poised to Take Off For GI Holiday Shows Overseas

Washington, Dec. 11. Final plans have been set for the four large show biz units which leave Hollywood by plane Dec. 20 to entertain troops overseas during the Christmas-New Year's period.

**Korea, Etc.**

Biggest party, slated for Korea and other parts of the Far East, will be composed of Molly Picon, Jacob Kalich, Paul Douglas, Piper Laurie, Julia Adams, Keith Andes, Hillary Brooke, Raymond Burr, Yvette Dugay, Johnny Grant, Richard Morris, Jane Nigh, Mala Powers, Jan Sterling, Beverly Tyler, Janice Thompson and a five-piece band. Gary Cooper was originally slated to be in this group, but illness this week will probably keep him grounded in the U. S.

**Alaska**

The Alaska party will include George Dolenz, Virginia Hall, Irene Martin, Ray Milland, Ann Robin, Ava Norring, Leonid Kinskey, Jean Darling, Vivian Marshall, Gloria Foster, Harry Kahne, Akim Tamiroff and a five-piece band.

**Caribbean**

Going to the Caribbean area will be Richard Allan, Bob Hawk, Marilyn Johnson, Forrest Tucker, Joyce Mackenzie, Helene Stanley, Raymond Walburn, Pat Williams, Joy Windsor, Beverly Shirley & Patti Taylor, Harry Brown & Harry Tyler, the Three Rios, Pat Moran and a five-piece band.

**Europe**

Slated for Europe are Lionel Ascher, Betty Butler, Carleton Carpenter, Carolina Cotton, Arthur Loew, Jr., Walter Pidgeon, Debbie Reynolds, Barbara Ruick, Audrey Totter, Robert Tucker, Keenan Wynn and Elsie Guddle.

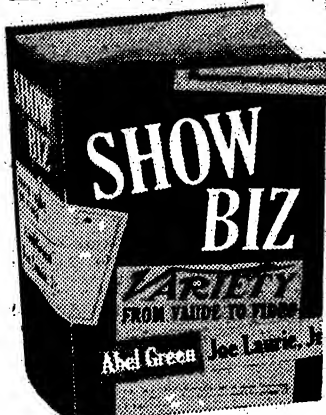
**Toppers Huddle**

Details of the trips were completed in New York last weekend at a meeting attended by Abe Lastfogel, Camp Shows board chairman; Lawrence Phillips, exec v.p. of Camp Shows; James Sauter, president of Camp Shows; Brig. Gen. Charles W. Christenberry, in charge of overseas entertainment for the Dept. of Defense, and Col. Joseph Goetz, of the Air Force, in charge of routing overseas entertainment.

Goetz and his assistants arrive on the Coast Thursday (13) to begin briefing the entertainers. Gen. Christenberry is due in Hollywood next Monday (17), and will accompany the unit which flies to Korea.

Lastfogel left for the Coast last week, while Sauter and Phillips start from New York on Thursday (13). After the shows' departure, Lastfogel will rest at Palm Springs in an effort to cure a sore throat which he picked up in the east.

The performers will be cocktail partied at the Beverly Wilshire Hotel, Beverly Hills, Dec. 18.



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(Warner Bros.) (Lippert Prods.)

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# Court Upholds Legality Of Ohio Anti-Slot Law

Columbus, Dec. 11. Constitutionality of Ohio's new anti-slot machine law was upheld in a test suit brought by Albert L. Dodson, of Urbana, according to Ohio Attorney General C. William O'Neill.

Judge Arthur D. Tudor ruled that slot machines were "gambling devices, per se," and that the new law "a reasonable exercise of police power and does not contravene any federal or state constitutional guaranty of property rights."

Dodson sought to enjoin the Champaign County sheriff from seizing approximately \$10,000 worth of slot machines, characterizing it as "an unlawful confiscation of property."

# Benny ('New Act') & Stars Sock 'Em in Las Vegas, Rack Up 11G for Kids

Las Vegas, Dec. 11. Jack Benny, Jane Powell, Rafael Mendez and Benay Venuta, with talent roster from current Hotel Flamingo floorshow, boosted Variety Club Tent 39 Heart Fund by \$11,200 in last week's benefit staged for handicapped children.

Sellout event at the Flamingo marked installation of new Tent 39 officers, also induction of all Barkers voted into the org this year. Richard Owens, representing International Ringmaster Robert J. O'Donnell, administered oaths of office, while Ben Goffstein, Chief Barker Tent 39, handled welcoming ceremonial to incoming members.

**Jack Benny—New Act**

Two-hour show, which followed the impressive ceremony, found Benny in top form making for his first nitery appearance. As emcee and in closing slot hilarity, the comedian whammed the 600 guests with topical stories. Payoff was surprise visit of Benny's costumed vidshow hillbillies, who twanged outones soberly. Hit of this group was moppet Lynette Bryant, tiny pig-tailed redhead in seriooos chirping of "You Are My Sunshine," while Benny sawed on his fiddle and combo backed.

Highspot occurred when Benny offered bids to scrape out "Love in Bloom" from start to finish. Someone in the house held up a couple of century notes if he wouldn't play, but with \$300 coming across to outbid, Benny battled his trademark tune to its close.

**Jane Powell Stops It**

Jane Powell roped o.o.'s immediately with terrific personality on the floor, and proceeded to stop show cold. Sock showmanship and charming patter held her for many cheers with each song, doubling kudos after barrelhouse piping reprise of "Royal Wedding" picture, "How Could You Believe Me?"

Rafael Mendez dazzled with his phenom trumpeting, aided by solid backgrounding of Benny Short orch podiumed by Chauncey Haines. Benay Venuta, incumbent Flamingo headliner, grabbed plenty of interest with neat songware. Overall pacing was kept animated by insertion of other Flamingo acts—Boy Foy, Tong Bros. and some Latinerps by N.T.G.'s Calendar Girls. Abe Schiller acted as second emcee and No. 1 auctioneer, his great gab technique raising plenty moola for Variety's School for Handicapped Children.

In staging the affair, Chief Barker Goffstein instituted first of winter benefits to augment the alfresco "Night of Stars" which has been presented for the past three years in July. With Variety Club's International convention slated for Vegas April 28-May 1, Tent 39 is in hopes of having first wing of school ready for dedication. Will.

# 1st Cafe H<sub>2</sub>O Show, In Pitt, Washed Up After 3 Wks.

Pittsburgh, Dec. 11. First water show ever presented in a nitery—at Balconades here—Sam Howard's "Aqua Frolics" caved in after a three-week run. Howard and Lou Cecela had put a lot of dough into construction work so that a tank could be installed. They had figured on as much as a winter-long run. Tanker did sporadic b.o., pulling okay on week-ends but virtually zero during the week.

Unit reportedly won't be reassembled for cafes and Howard is calling it quits in that field. Balconades will go in for regular variety bookings until after first of year, when it'll probably operate weekends only until "Jewel Box Revue" comes back from Miami in May for its annual summer engagement.

# Irene Ryan's \$6,000 For 2 in Las Vegas

Las Vegas, Dec. 11. Film and radio comedienne Irene Ryan, who embarked on a nitery career last May, hits the big coin this week, opening at the Thunderbird Hotel-Thursday (13) at \$3,000 per frame for two weeks. She broke in her act at the Thunderbird last spring.

Following the local stand, Miss Ryan goes to Chicago for a Palmer House date and an audition for CBS-TV of a half-hour comedy layout braintusted by Phil Moore and Nacio Herb Brown.

# Ohio Liquor Bd. Sets Public Hearing For Feb. on Lights, Sex Delineators

Columbus, Dec. 11. A public hearing will be held by the Ohio Board of Liquor Control next February on proposed changes or repeal of state liquor regulations, which have been difficult to enforce. One of the changes affects female impersonators.

Among the proposals is one requiring a minimum of intensity of lighting on licensed premises. The regulation at present requires one foot candlepower of light in bar areas. However, this has never been enforced, and liquor agents have no light meters for determination.

A part of the present regulation forbidding entertainment consisting of persons of one sex portraying the other sex would be deleted, but the ban on lewd, improper or immoral entertainment would be retained.

Some months ago, two of Ohio's largest hotels were reported for citation. This was based on appearance of Adrian Ames at the Netherland Plaza Hotel, Cincinnati, April 7, and Countess Maria Pulaski at the Deshler-Wallick Hotel, Columbus, a short time later, to talk on "My Life As a Spy" before a bankers group. After gabbing for 35 minutes, she removed hat and wig and was revealed as one Martin Hughes.

The cases were tentatively docketed but later squashed when the board said the intent of the law was to "limit the effect of the regulation to those cases where it was indecent, lewd or lascivious and not to apply to otherwise proper, moral, and decent entertainment in which incidentally a person of one sex portrayed the character of another."

Another proposed change would free license holders from responsibility for gambling on their premises, provided the license holder or his agents did not participate.

**Board Sails Into Sally**

Canton, O., Dec. 11. Ohio liquor department enforcement agents have asked that the

# House Shift Would Cost \$600 Extra for Tooters, So B'way 'Borscht' Folds

Hal Zeiger, who produced "Borscht Capades," Yiddish-American vaude revue, which closed last week after an 11-week run at the Royale, N. Y., declared that the prospect of an added \$600 weekly expense forced the shuttering.

Zeiger said arrangements had been made for him to vacate the Royale and move over to the Broadway Theatre. When unions were notified of the change of address, Local 802 of the American Federation of Musicians informed him that inasmuch as the Broadway was a contract house where four musicians are permanently assigned, Zeiger would have to assume the additional tootlers at the extra \$600. Producer then stated it would be okay if union would remove four from the regular orch. The Local felt it couldn't take that step. Zeiger reasoned that with the approaching Christmas holidays and customary b.o. slump attendant, it would be best to close.

Most musicians in the "Capades" orch petitioned the union to take steps which would keep the show open, but Local officials nixed exceptions.

# San Antonio Setups

San Antonio, Dec. 11. Gus Colias and Johnny Hamilton, operators of the Cork Room, cocktail lounge, will open a similar spot in the Highland Hills, a nabe area. Helen Janotta will manage.

Bob Williams is new owner-operator of The Tropics, local nitery. F. X. Noguera has been named manager. Dick Worth orch is current. Eileen Scott is featured in show. Booked for Christmas eve is the Shep Fields orch.

Anacacho Room of St. Anthony Hotel and Latin Quarter of Menger Hotel have \$10 as the cover for New Year's eve.

W. C. McKinney, operator of Shadowland, reports he will limit the number of patrons to 500 on the eve.

permit of the swank Casablanca Club on Route 30, near here, be suspended because of the performance last week (3) of dancer Sally Rand. Agent in charge of the Canton liquor enforcement district said three of his men saw the show and reported it as "lewd and lascivious."

Miss Rand said her lawyers would fight the citation request, although the action is aimed against Tully Foster, proprietor of the spot. Foster lost his liquor license for 45 days last June, on charges of selling drinks on Sunday.

Ralph Wonders signed Jimmy Wakely and Andy and Della Russell to longterm personal management contracts under auspices of Arena Stars, Inc., of which he is president.

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(this may be followed by "3-4")

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# Montreal's Severe New Year's Curfew Would Knife Town's 'Paris' Rating

By MAX NEWTON

Montreal, Dec. 11. With most entertainment spots already reeling from the blow of the recently imposed 2 a.m. curfew and liquor restrictions, Premier Duplessis stepped in with the clincher last Thursday (6) when he announced the curfew setup for the holiday season. On Christmas eve all licensed operators must close at 9 p.m.; on New Year's eve, at 10, and on Jan. 6, the Feast of the Epiphany, at 11.

These restrictions will put the skids under many of the cafes and clubs around town, countless musicians, entertainers, waiters, busboys and restaurant personnel will be affected and Montreal's long-cherished rep as "a bit of Paris in the New World" will be liquidated. Millions of \$ at Stake

Montreal is a town of more than 1,500,000 persons; it came into being as one of the top entertainment centres on the continent during the '20s when prohibition hit the U. S., particularly the New York area. From that era until today, the pace has never slackened.

Millions of dollars have been

(Continued on page 54)

## Larry Adler's Dates For British, U.S. Troops

Tokyo, Dec. 11.

Harmonicaist Larry Adler, first American entertainer to be sent out by the British Commonwealth Division to perform for British troops, will appear with the Japan National Symphony in Tokyo Dec. 17. Concert is being sponsored by the Japanese paper, Yomiuri.

Although Adler is traveling in Korea and Japan under auspices of the BCD, he's been giving shows for GIs as well. He started the Far Eastern entertainment trek Nov. 25, and no date has yet been set for its windup. Adler is accompanied by Canadian guitarist Frank Allison.

Joey Adams

has an amusing piece

The Great Wit Way

In the forthcoming

46th Anniversary Number

of

VARIETY

DUE SOON

## Lou Walters Sets Revue From London Palladium For New York 2-a-Day

Lou Walters, boniface of Latin Quarter and Gilded Cage, N. Y., has made a deal with Val Parnell, managing director of the Moss Empire Circuit, England, and in charge of the Palladium, London, to import the revue now at latter theatre. Walters will play the show at a Shubert legit house on a two-a-day basis next spring.

Revue is running at London house under the label of "Peep Show," but title will be changed for U. S. showing because of Mike Todd's previously titled show of same name. Cast includes Wier Bros., who have frequently played the U. S.; Chuck Brown & Rita, Jack Jackson and Vera Lynn.

Walters had been slated to do "Ziegfeld Follies" this season, but casting problems were an obstacle.

Benny Fields starts at El Rancho Vegas, Las Vegas, Dec. 19. Follows with a Coast trip to look over "Somebody Loves Me," Par's film-biog of his wife, Blossom Seeley.

## Cincy Gayety to Reopen Dec. 27 With No-Pic Peel

Cincinnati, Dec. 11.

Blacked out since Nov. 7 after 10 weeks of operation, the 1,100-seat Gayety Theatre is set to resume grinding Dec. 27 with burlesque.

New policy drops motion pictures and calls for four stage shows daily and an extra midnight performance Saturday.

Poor biz and too much overhead were blamed for the temporary shuttering.

## 1st 10-a-Wk. Fat 41G at N.Y. Palace

First full try at 10 performances weekly at the Palace, N. Y., resulted in a strong \$41,000 for week ended Monday (10). System was inaugurated two weeks ago, but headliner Judy Garland had to cancel out of a Thursday matinee because of laryngitis.

The figure represents sellouts at the evening shows and strong houses at the matinees.

## HOLTZ' 'GO-ROUND' FOLDS ON COAST

Los Angeles, Dec. 11.

Lou Holtz folds his "Merry-Go-Round" vaude layout tonight (Tues.) at the 1,532-seat Belmont. The last of its three weeks drew a thin \$8,500. Show represents a loss to Holtz of around \$20,000, largely through expenses of refurbishing the former nabe film house. Total gross was \$36,500.

Take never reached 60% of capacity. Costs were cut last week through an across-the-board 10% salary cut and the exit of Toni Harper from the cast. It didn't help.

John Sebastian, harmonicaist, and interpretive dancer Dorothy Jarnac rehearsing routines for work as a two-act.

## AGVA Insurance Broker's Probing By N.Y. State Endangers Whole Setup

The insurance setup of American Guild of Variety Artists faces the danger of annihilation within the next few weeks, unless union execs and attorneys pull some rabbits out of their collective hats.

Union is now awaiting results of an informal hearing held last week by the N. Y. State Insurance Dept., which examined Matthew M. Adler, broker for the AGVA insurance program, and queried him at an examination-before-trial on charges of operating New York State

without a license, rebating commissions, and receiving commissions.

Charges were the indirect result of a complaint lodged by a magician, George Nichols, who sought to collect on a policy as a result of injuries received at a club date in Pennsylvania several months ago. As a consequence of that investigation, the state bureau uncovered other facets of the program which required further probing. Moreover, as reported last week, the investigation of Adler has caused the Insurance Company of North America, carrier of the policy, to give AGVA a year's notice on pulling out of the deal. That Philadelphia company, presumably because of embarrassment created by the criticism of the program and investigation of Adler, decided that it had had enough.

### Pullout Complications

The company's pullout will leave AGVA in a serious fix. Aside from the lack of an accident insurance program, union will be faced with the prospect of being stuck with a 15-year contract (including a 12-year option) it had with Adler. Should AGVA get a replacement insurance program, premiums will have to be paid through Adler in accordance with terms of the contract. Arrangement has been likened to an act signing an exclusive deal with an agent. He pays commission to the performer even if the performer gets his own dates. In the Adler case, however, an adverse report by the State Insurance Dept. may eliminate him from the deal.

Union attorneys are slated to meet with Adler in an attempt to clarify the situation.

### Josie's Columbus 1-Niter

Columbus, Dec. 11.

Josephine Baker and her revue have been booked for two evening performances Dec. 18 at Memorial Hall here.

Ben Cowall, local promoter, is backing the date.

# MAX BYGRAVES

## SAYS I'VE ARRIVED

Thank You Two Lovely People: JUDY GARLAND and SID LUFT for your confidence in me and being responsible for bringing me to America.

Thank you Sol Schwartz for saying "that I can return to the Palace whenever I like."

Thank you to all my numerous friends that I have made, especially Nat Kalcheim, Abe Lastfogel, Dan Friendly.

Thank you Herb Bonis, Smith and Dale, Doodles and Spider, Giselle and Francois, etc.

And last but by no means least:

MY SOLE REPRESENTATIVES

## Jock Jacobsen and Norran Payne

PANTON HOUSE  
25, Haymarket  
London, S.W. 1.

Telephone: Whi/0467/2594/5/6

## Indie Union Out at Music Hall, N. Y.

### As AGVA Named Chorus Bargainer

American Guild of Variety Artists this week proceeded anew to organize Radio City Music Hall, N. Y. Latest attempt followed closely the abortive formation of an independent union comprising the theatre's chorus performers. Move was defeated by American Guild of Variety Artists attorneys, a compromise agreement being reached which stipulated that AGVA was to begin immediate organization, with a six-performer committee to be present at all negotiations. Any agreement reached must be approved by Music Hall performers.

Following such consent, AGVA was designated as bargaining agent for the house. Union had been attempting to organize the performers for about a year. Preliminary

talks had taken place with the Hall's management, but union was stymied by lack of memberships in the chorus.

Chorus apparently had become irked at the delay in reaching an agreement and proceeded to organize on its own. Their meeting was held at the Victoria Hotel, N. Y., last week, after which they presented demands to the Music Hall management that negotiations begin immediately. Management also was told that if it doubted the indie union had the majority, to hold an election immediately.

AGVA then was called in and the decision, after discussions with performers, management, and attorneys for AGVA and the indie union, was that performers be represented by two members of the ballet chorus, two from the Glee Club and two from the Rockettes in all negotiations. Union also declared that if the stipulation was to be valid, negotiations must begin immediately.

MH has never been organized, although it has been under AGVA's jurisdiction since union was formed.

### Johnny Dugan MCA V.P.

Johnny Dugan has been named a Music Corp. of America veepee. Dugan, with MCA for about 15 years, is in charge of band and theatre departments.

Dugan's elevation was made by MCA prexy Lew Wasserman after his arrival in New York.

### Gov't Hits E. St. Loo Ops On Relabelling of Bottles

St. Louis, Dec. 11.

Indictments charging J. Fred Koenig, owner of the Playdium, East St. Louis, Ill., nitery (built by the late Johnny Perkins), his wife, Grace, and Birney T. Hovey, Jr., with conspiracy and re-use of whisky bottles were voted last week by a U. S. grand jury in that city. The true bills allege that internal revenue agents found 30 bottles bearing high-priced whisky labels but containing liquor of lower proof. It also is alleged that a funnel was found in the storeroom where the whisky was kept.

The indictments followed a routine check made by the agents last Sept. 18. Mrs. Koenig and Hovey are listed as co-owners of the spot.

This is not Koenig's first tilt with the law. In 1944 he was sentenced to 18 months' imprisonment after pleading guilty to black market whisky operations, but was placed on three years' probation, along with Albert Fein. Koenig, then a St. Louis tavern owner, and Fein are said to have helped the Government in gathering evidence against higher-ups in a local whisky ring.

### Galveston's Dual Bands

Galveston, Dec. 11.

A dual dance orch policy has been instituted at the Balinese Room here. First to be presented under the new policy are the Griff Williams and Chuy Reyes bands.

### Christmas Shopping for Next Season

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### Kudos Texas State Fair For 1-Day Mark—276,585

Dallas, Dec. 11.

The 276,585 persons who jam-packed the State Fair of Texas on Oct. 14 has just been established as the largest 24-hour attendance for any fair anywhere during the year. Last week, the International Assn. of Fairs & Expositions, conventioning in Chicago, made it official by awarding a trophy to the fair in a presentation ceremony represented by fair manager James H. (Jimmy) Stewart.

Total attendance at the fair was 2,320,129.

### They Were Only Minding Own Business, But Mpls. Radio 4 Now Cafe Act

Minneapolis, Dec. 11.

Couple of flukes have resulted in a new nitery act which has been picked up for two-week stint at Nicollet Hotel's Minnesota Terrace.

Personnel are all WCCO staffers—Ramona Gerhart, organist and pianist; Burt Hanson, tenor; Bob Bass, drummer, and Ed Viehman, announcer and producer, last named emceeing the unit.

Four were recruited several months ago when Gene Wilkey, station head, arranged Rotary Club program. The quarter clicked there and began to get requests for personals, the volume building up to steady touring through metropolitan and rural districts. Way the various personalities fitted in was one of those show biz things.

Second accident occurred when script was worked up for Viehman to narrate stage musical medleys. One night scripts went astray, and Viehman gagged his way through the medleys, saying things that came into his head, inventing new stories on the spot.

That, in turn, was such a click that from then on scripts were out. Hildegard and her manager, Anna Sosenko, in town for bookings, caught the act, plugged it heavily to Neil Messick, Nicollet manager, and it was booked for the two-week stretch.

Deal included a hotel room where quartet members can catch up on sleep. All carry on full radio duties as well, and Hanson is vocalist and Viehman producer of early morning air session daily.

Miss Gerhart, of WCCO musical staff, as part of the act plays piano-organ duet, by herself. Hotel moved Hammond organ into room to accommodate her. Bob Bass doubles as show conductor of Terrace band, headed by Cecil Golly.

### 'Ice Follies' Fine 84¢ In 9 New Haven Shows

New Haven, Dec. 11.

"Ice Follies" played its annual stand at the Arena to a 25% increase over its previous stopover despite four performances less. On nine shows at \$3.60 top, blade troupe played to almost 30,000 persons for an estimated \$84,000 gross.

Several acts (Betty Schallow, Frick & Frack among them) which had had earlier season sickness or accident absences were again on deck. Show drew enthusiastic kudos from crit.

### Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Dec. 11. Glenn (& Phelps) Phillips, with an ace clinic, rated a weekly downtown pass and was upped for all meals with limited privileges.

Edwin Rowland, legit production manager, flashing his first okay clinic from the results of his observation routine. Ditto Stanley Nelson, legit actor.

William Butler shot in from N.Y. to enjoy the Thanksgiving banquet at the VC hospital with his wife, Hattie, whose progress is a noted item.

After one year of strict observation, Paul Hein N. Y. musician, is skedded for surgery.

The holidays will be highlighted by a three-act musical comedy at the Variety Clubs-Will Rogers Hospital. It's an all-patient show written, staged and produced by "We The Patients" and titled "A Serenade In Bed." By Grace Davidson. Cast are Shirley Handler, Renato Magni, Walter Romanik, D. O. Wright, Jeanne Romer, Patricia Payne and Miss Davidson; Eddie Stott, stage manager and lights; Otto Hayman, props; produced and directed by Marion Powers; music by local Kilroy's Wildcats.

Write to those who are ill.

### Court Awards 5¢ Deposit To C. C. Fischer Plaintiff

Failure of a show called "French Revue" to see production resulted in Ben Weitzer winning a \$5,000 award in N. Y. Supreme Court this week against the International Theatrical Corp. and the late Clifford C. Fischer. Justice Thomas A. Aurelio granted summary judgment after Weitzer's attorney pointed out that the firm may go out of business due to Fischer's death.

Weitzer had brought the action against ITC and Fischer on the claim he had deposited \$5,000 with the defendants for presentation of "French Revue." Agreement assertedly specified that in event the show was not produced before Oct. 15, 1950, he was to get his money back.

### Vaude, Cafe Dates

#### New York

Eartha & Kitt opening tonight (Wed.) at Monte Proser's La Vie en Rose... Harris & Louise the dance team addition to the Village Barn. Search is continuing for the hit and run driver who recently caused fatal injuries to Mrs. Lee Weiler, wife of the comic... Virginia Johnson is choreographing the Ken Murray show and not Gene Bayliss, as erratum in the nitery review from the Statler, Cleveland, in the Dec. 5 issue... Beldon Kefelman, operator of Last Frontier and El Rancho Vegas, both Las Vegas, in New York on a talent buying expedition.

#### Chicago

Ames Bros. set as Xmas headliner at the Oriental with Elsa & Waldo also on bill... George Kaye replaces Cliff Norton as comedy lead in "Shooting High" revue at Palmer House, with package set to tour minimum eight weeks starting Jan. 10 and Las Vegas and Cincinnati already booked... Sammy Walsh returns to performing, after being an agent for GAC, with his first date Dec. 28 at the Bellerive Hotel, Kansas City... Comic follows at Towne Club, Milwaukee, in January.

Billy Vine inked for Tic-Toc, Milwaukee, Jan. 18... Jimmy Nelson returns to Riverside, Reno, Dec. 13... Dean Carroll and Elizabeth Talbot-Martin snagged for personal management by Lou Cohan... Danny Thomas may play four days or more for the Chez Paree, Dec. 28... Pride & Day and Steve Evans make up part of the show at Oriental, Dec. 13... Bill Vidas added to small unit department at GAC. He's been with the Frank Hogan office.

#### Dallas

Sophie Tucker opens a week's stint Jan. 21 at Baker Hotel's Mural Room, going in after her engagement at the Shamrock Hotel, Houston... Betty George, vocalist, is booked for a Dec. 18 teeoff in the Emerald Room of Houston's Shamrock.

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## Record Talent Jobs for Cruises

Winter cruise season, which officially gets under way with the Christmas holidays, will have its biggest year since World War II, employing a record number of performers, according to Nat Abramson, head of the WOR (N. Y.) entertainment bureau. Abramson's office alone will book about 1,000 performers on 62 ships.

A large number of entertainers make the seasonal switch from the borscht circuit to the brine circuit, to get winter as well as summer work. The talent earns an average of \$75-100 a week, in the majority of cases doing only one show weekly. Among the lines hiring the acts through outfits like Abramson's are Cunard, Canadian Pacific, Home Line, French and Holland-American. Units are composed of orcs of four-to-eight men and from five-to-20 performers, including comics, singers, concertists, jugglers and dancers. Latter particularly do well financially, since they also run terp classes as a profitable sideline. Sea-going troupers get the same accommodations as passengers.

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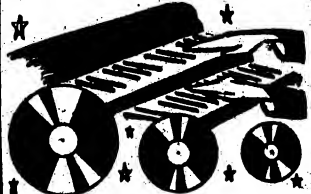
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### Ambassador Hotel, L. A. (COCOANUT GROVE)

Los Angeles, Dec. 6.  
Yma Sumac, Blackburn Twins & Pam Cavan, Eddie Bergman Orch. (12); \$1.50-\$2. cover.

After a run of ordinary entertainment that began only ordinary business, this plush room took on a semblance of the old days when the rope was more than an ornament. Not that the room will have every table tenanted for the next three weeks, but what h.o. above the recent norm that is attracted can be credited to Yma Sumac, the Peruvian thrush with the four-octave range. That she has the most exciting voice to come along years must be conceded. Her voice is not new to this cover crowd, who have heard her on Capitol records and caught her on many TV stints.

Miss Sumac is presented with showmanly touches that set off her flights beyond the coloratura level. Vocal trick of rolling her voice in the lower register and then soaring to the highs with perfect control is stock with her; it sets her artistry apart from other stylists.

Miss Sumac gives out with six numbers, saving her Andean "Hymn to the Sun" for the last encore. Two bongo beaters augment Eddie Bergman's band for the savage effect, and her husband-composer, Carlos Moises Vivanco, plays along with the guitar. It all seems to have an exhilarating effect on her singing.

Blackburn Twins work well with their comparatively new femme partner, Pam Cavan. The twins should devote more of their act to precision hoofing and panto and diminish the singing and comedy licks. At times they're too precocious.

Bergman's accomp for Miss Sumac is highly skilled for an orch whose forte is playing the dance—the main course for this crowd. Helm.

### Continental, Montreal

Montreal, Dec. 8.  
Les Compagnons de la Chanson (9), Leon Lachance, Johnny Di Mario Orch. (6), Tony de la Cruz Trio; 85c. admission.

Following a two-week stint at the St. Denis Theatre here and a series of one-nighters throughout the province, Les Compagnons moved into the Continental this week prior to their N. Y. opening at the Waldorf this month.

This talented group continues to draw as heavily as ever with localities. Despite several new songs on their list, "Jimmy Brown's Song" (Les Trois Cloches) and the three-part interl of "Au Clair de Lune" are still the most requested and diversified in an offering that runs a full 60 minutes.

Garbed in the usual blue slacks and white shirts, Les Compagnons maintain their anonymity, with each member of the combo doing intros and taking solos at some time or other during session. Their aces are still the Gallic numbers, and although they have included English songs for obvious reasons, they sound and look better when working in their own language. Timing, mimicry and vocal discipline are still at top level and songaloud is varied enough to keep a hot pace going all the way.

Between productions, Johnny Di Mario's band supplies music for customer terping efforts and Leon Lachance does emcee chores.

Newt.

### Clover Club, Miami

Miami, Dec. 8.  
Grace Hartman, with Norman Abbott and Gabe Dell; Gomez & Beatrice, Eileen Todd, Clover Girls (6), Tony Lopez Orch.; \$3.50 minimum (food or beverage).

Jack Goldman may have brought Grace Hartman's act with Abbott & Dell into the season for top results. Just the same, from reaction of the smarter attendees opening night, he unveiled a trio that is sure to hit the classrooms in the cafe circuit (once a few rough spots are ironed out) and click. Obviously they'll make for potent video guests. As is, they add up to one of the best acts to have played this popular mainland spot in months.

Comparison with the Kay Thompson idea is inevitable. Based on what is being shown now, the Hartman stint is a less mechanical one, not as precise or disciplined in the movements, but gaining more and warmth via ease flexibility, allowing for ad lib stuff to gain attention from the less hep.

Open with a "Hello" bit that is only reminder of the Thompson standards, then wham into comedy-lined routines that garner rapidly building attention and laughs. Miss Hartman is all over the stage,

working in and out of the goings-on with sock display of showmanship gained through her many seasons on cafe floors. Her dancing is tops, as expected, and when she works with the talented Norman Abbott & Gabe Dell on rigidity raising routines, she speaks the potentials of the trio as something new for the jaded. The timing and delivery are there in such numbers as the slightly fractured French idea, the private eye travesty which sets the two lads via screwed-up sound effects and dialog twists; and knockabout ballroomology. Had them pounding at finish.

Supporting show is on the fair side. Eileen Todd is an eye-peeling thrush who could use more work on projection and phrasing. Ventures the standard pops and current hits for offish returns. Luis Gomez, with a new Beatrice (No. 5), sets up his usual array of lifts and spins to varied rhythmic backgrounds. Work was a bit rough at how caught, though smoothening will no doubt come once the new femme works into his groove.

Line is attractive and work the interims with some done-before stagings. Tony Lopez orch is apt on the showbacks and keep the floor filled for the dansation.

### Hotel Bellerive, K. C. (EL CASBAH)

Kansas City, Dec. 5.  
Jimmy Savo, Art Devaney Orch. (5); no cover, no minimum.

Jimmy Savo, the little man who was there, returns to the Casbah after an absence of more than a year. The diminutive comic apparently hasn't been forgotten, for biz at this deluxe room is showing a steady trend despite onrush of Christmas shopping season. Savo brings a Bellerive bestringing switch from music and singing to comedy and pantomime, the brand for which he is famous, and takes well with the customers, as per previous stand.

Orch leader Art Devaney tees the show with a nifty piano rendition of "Malaguena," after which he introduces Savo. The buffoon starts off with panto and his singing of "It Might as Well Be Spring" in his gentle, pathetic style. His "Some Contagious Evening" is a parody giving him a framework for his whispering-shouting song satire. "If" leads into a monology, a confession of how a youngster can go off the deep end on sweets. "Honey" is another of his song takeoffs.

Newer entry is "Suit with the Zipper Fly," an original. Then intersperses a couple of his stories before getting into a trio of his established favorites, "I'm Married To a Strip Tease Dancer," "On the Road to Mandalay" and the unforgettable "River Stay Way from My Door." Halfhour passes swiftly, customers applaud generously, and show comes off as one of the more unusual and better entries.

Following his fortnight here, Savo heads for Detroit and a series of Christmas shows before going into the Persian Room of N. Y.'s Hotel Plaza. Quin.

### Club Orchid, Tulsa

Tulsa, Dec. 5.  
Gerry Perry, Benny Aranov Quintet, Jules Savoy, Sabia, Frances Hite; \$1 cover, Sat. \$1.25.

Fresh, original and fast-moving is the Orchid's current show. It's far up the ladder for a nitery in this size town.

Dancers take to the Benny Aranov Quintet. Group sets up with Al Kennon, trumpet; Bunky Harper, electric guitar; Palmer Kinnon, bass; Toby Young, Jr., drums, with Aranov at the piano.

Gerry Perry, blonde song and skit artist, ducks in and out of the proceedings with aplomb. A KOTV daytime entertainer and former Chi cafe chirper, she has a skillful way of highlighting with intros. Explains and take part in much of the cavorting. Some of it is her solo blues or bouncy rhythm; some quick-change-costume combos with drummer and bass man who have from a mild good time to a wild good time poking fun at hillbilly tunes. They're the Daffy Dills as trio and the Two Notes as duo.

Jules Savoy is a now-till-after-Christmas comedian and personator who plays upon the spectators as a stringed instrument. He alternately, croons, booms and delivers straight the trademark tunes of top chanters. Interspersed are anecdotes, tall tales, and vocal recitatives in the salvo groove.

Sabia is Negress billed "Queen of the Shakes," with terperity that's sock. Frances Hite is an eye-catching, acrodancer with a nifty repertoire.

### Town Casino, Buffalo

Buffalo, Dec. 6.  
Kay Thompson & Williams Bros., Bud & Cece Robinson, Phil Falbo, Sue Stout, Lindsay Lovelies (8), Lenny Paige, Moe Balsom's Band & Tic Toc Timers \$1.50 minimum weekdays; \$2.50 weekends, 50c-80c admission.

The Casino continues as the leading talent buyer and No. 1 night spot in this neck of the woods. Since opening this fall, it has offered a roster of top names; they don't come too big or too high for the two Harrys—Altman and Wallens—to gamble on. Following the previous lineups which have included Lena Horne, Les Paul, Yma Sumac, Billy Daniels, Carl Brisson, Sophie Tucker, Carmen Cavallaro and Victor Borge, a load of other nitery and stage headliners is due here between now and spring.

At this time of year, a card like current one headed by the Thompson-Williams Bros. combo, in first local appearance, is a tribute to managerial courage. The unabated top-feature policy looks to pay off, however, and there is little noticeable seasonal sag at the b.o.

With no reviewing by local dailies of nitery presentations, most of the patronage followup has to come via word-of-mouth. The Thompson-Williams turn is getting it. They're smart and seasoned troupers, especially in their ability to disregard and override the initial distracting tumult from over-enthusiastic diners. Rest of the crowd seemed to sense early the quality of the presentation and latched on to it closely almost from the bow-on.

Thompson & Bros. is strictly chi-chi. As such, it figured to be over the heads of the run-of-the-mill patronage. It's a tribute to the troupe's showmanship that they walked off to a glamorous and enthusiastic reception at early dinner show caught. Routine is an epitome of skillful planning and precise projection, with no extraneous material or histrionics in it. The style and material must be seen to be appreciated, and to be fully appreciated it must be seen more than once. It proves that there is still plenty of room for brains and talent at the top in show biz.

The Lindsay Lovelies are the house line, opening and closing as an attractive frame for the show. Sue Stout proves a refreshing acrodancer, who delivers neatly in the deuce spot. Phil Falbo sounds like a hard-working comedian, but his material seems under-bracketed for this runoff. Working against noisy ringside opposition, he finally won through with his vocal and visual personations.

Bud & Cece Robinson are a pair of the freshest and most wholesome appearing young terpers around. The femme is a cute little item, while the guy, in personality and performance, is on a par with most of the presently favored male hoofers.

Lenny Paige, in his umpteenth season at the Casino, emcees in ingratiating style. The Tic Toc Timers, instrumental trio, spell Moe Balsom's crew for dancing. Burt.

### El Rancho, Las Vegas

Las Vegas, Dec. 5.  
Lenny Kent, Beverly Hudson, Peggy Ryan & Ray McDonald, Ted Fio Rito Orch. (10); no cover, no minimum.

Following the trim heels and lush vocalistics of Lena Horne with similar terrific biz results is quite an undertaking by any but top-drawer talent. Current threesome of acts making bid upon resorters trade, although not in that rarified strata, nevertheless punch over a breezy lightweight hour filled with contrast. The usual pre-Christmas slough is adding to the hazard of filling rooms roundabout this desert rialto, with result that most bonifaces are content to let the holiday interim headline.

Everything in this new stanza rests pretty much on the stocky frame of jester Lenny Kent. With his sharpest manner, he works in and out as emcee, holding forth in a 20-minute spot to padlock proceedings. Brief prime contains skein of gags, "My Favorite Town" tune saluting Vegas. Bows off for Ryan & McDonald.

Youthful terpers have improved considerably since previous sesh this hotel. Gone is Peggy Ryan's forceful mugging and comedy inserts. Instead, she matches comedies with breezy pedalistics. Ray McDonald is the solid hooper of the pair, but with the way act is set up, load seems to be shared.

Unison work marks their hello, moving to parody of early yaude days, "Old Soft Shoe." "Dance With My Baby" is warbled before the romp. Tops is "Lancashire Clog Dance," an interesting bit of folkways which has dup tapping

out measures on toes only. Amusing "Sleep" winds up diverting turn to display of hefty palms.

Beverly Hudson has diverted herself of the hoydenish jeans to sell a different brand of songware. Accoutred by Don Loper, the small-statured chirp attempted, at show caught, to give out with every mood in the book. What emerged bordered on the incoherent. Later routing by Ted Fio Rito tossed out the ultra-passion and suicide songs, leaving brighter tunes to essay.

Miss Hudson is used to onstage loping whenever the thought strikes. However, sans overhead amplification, thrush has to lug a stand-mike about to the detriment of her projection. When she sticks to shouters, best reaction is forthcoming. Her standbys—"I Get A Kick Out of You," "While You Danced," "Sunnyside of the Street" and "Get Happy"—add up to best results.

Kent puts on neat final wrapping with succession of hep gags and impressions. His w.k. Texan, although trifle overlong, is chockful of yocks, leavened with original ditty, "Buddy Buddy." Billy Daniels mimicry to "Old Black Magic" ropes hefty mits. Familiar trademark—always funny—has him breathlessly reprising entire show in 90 seconds, directing gab toward late-comer plant ringside.

Ted Fio Rito orch solid. Will.

### Mocambo, H'wood

Hollywood, Dec. 5.  
Billy Daniels, with Benny Payne; Eddie Oliver Orch. (7), Latin-Aires (5); \$1.50, \$2 minimum.

Current two-weeker should be just about the best in the year for boniface Charlie Morrison with the ropes going up early nightly. Teeoff night was the tiptoff; return of Billy Daniels brought such a throng that Morrison was forced to discard the traditional "one-show-only" opening-night policy and put on an extra performance to get turnover.

Daniels' ebullient performance is made to order for this room. It's a sock job of saloon song showmanship, paced to earn peak returns. There's no waste motion as the singer and accompanist Benny Payne smash over eight numbers in a half-hour stint, with Payne occasionally joining on the vocals. There's some light-hearted kidding about an upcoming London Palladium date, but other than that, the session is song all the way.

Pair of new tunes are introed by Daniels on this visit, "I Don't Need That Woman" and "Love Is a Gambling Thing." Latter is the better of the two and could easily become a standard with the stylist. Others that win hefty returns include "I Get a Kick Out of You" and "Got You Under My Skin," along with the now inevitable "Black Magic" and a "Blackbirds" reprise.

It's the exuberance that makes the greatest impact, although Daniels' style puts his auditors into two sharply differing categories; those who love it and those who are chilled. Later, however, form a tiny minority here on the Coast.

Showbacking by Eddie Oliver's musicrev is at its excellent norm as is its dance beat and the alternating latunes by the Latin-Aires. Kap.

### Wivel, N. Y.

Bob Lee, Michelle Dany, Stuart Langley, Sal Noble Orch, Wally Fields; \$2.50 minimum.

The Wivel is one of the older off-Broadway niteries. Scandianavian styled spot operated by Sven Jorgensen is based on a reasonable-priced menu with liberal smorgasbord spread. Fledgling entertainers get some valuable experience within these confines.

Current display is, as per usual, headed by emcee Bob Lee, who can improvise in rhyme on a large assortment of topics. He's been here for more than a decade, and there's many a betrothal and hen party that he's immortalized. The customers get a great kick out of these efforts.

Stuart Langley, who has served several hitches at this cafe, has a good tune selection and okay delivery. He gets over fairly well.

Another song act, Michelle Dany, is a pert delineator of French items. Miss Dany does nicely in spite of the fact that the smorgasbord crowd didn't dig the Gallic tunes at show caught. In a more intimate room and more appropriate setting, Miss Dany would register infinitely better.

Other turn here is Beverly Becker (New Acts), good line of taps. The Sal Noble band does the showbacking and organist Wally Fields handles the lull.

Jose.

### Statler Hotel, D. C. (EMBASSY ROOM)

Washington, Dec. 6.  
Tito Guizar, with Garwood Van Orch. (10) and Ted Alexander & Trio.

Tito Guizar is new to the Washington scene for a personal appearance. He is sufficiently well known here, however, via records and the air to have developed a considerable following, including some of the swoon sisters.

They have turned out to welcome the Latino baritone at the Embassy Room and he doesn't disappoint them. Arrayed in a bright blue Charro suit heavily embroidered in silver thread, the troubadour from below the Rio obliges with a wide variety of songs, ranging from boogie woogie to dreamy romantic selections. It was obvious that among his distaff fans, his Spanish language version of boogie wogie seemed almost sacrilege.

For Guizar to get over in a room like the Embassy takes some little doing, but he makes the grade. He needs a little longer than the average toptotch performer to warm up his audience. However, Guizar is a hard worker and keeps at it with everything in his repertoire until he scores and scores heavily. He has a full baritone, a caressing tone to his voice and most of his numbers possess the kind of rhythm which has the audience keeping time with him. He punctuates the songs with such comments as "that was bee-oo-tiful" and "I never know I had so many wonderful musicians tonight." Execution of the songs is good throughout.

One unusual feature of his performance is that he works from exactly the same position throughout. He places his left leg up on a chair, rests his guitar on it—and there he stays from the moment he begins until he bows off. The act would be even better, particularly in view of the over-age body-soxers at the ringside, if he were to walk over to his audience every once in a while. Lowe.

### Thunderbird, Las Vegas

Las Vegas, Dec. 5.  
Kay Armen, Arren & Broderick, Les Dassie (2), Johnny O'Brien, Kathryn Duffy Dansations (7), Normandie Boys (3), Al Jahns Orch. (11); no cover, no minimum.

Special attention plus intelligent mounting have gone into this three-weeker, which marks return of thrush Kay Armen to these western sagehills. Her previous booking in March of this year brought capacity biz into the Navajo Room. Due to the Armen participation in ABC's "Stop the Music," fave airer here, crowds should be cascading against the velvet ropes as in previous stand.

A marked bond exists between stage and audience when the Armen song sortie is in session. This enables the buxom brunet to weave a spell that's thoroughly satisfying, engagingly simple and tunelessly sound. Brief chorus of "Open Your Heart" blends into "Gypsy in My Soul," and Latune refurbished with English lyrics, "I Get Ideas." An expressive caroling of "Too Young" gives way to solid, pounding "St. Louis Blues," which the Jahns' tooters back superlatively.

Her richly timbred tones caress "Tennessee Waltz," with injection of emotion. Her racy "Come On A My House" brings palm-tickling response. An original, "Love Me a Little Bit More," is entered amongst setup of w.k. pops and standards, receiving extra share of mits.

Arren & Broderick amuse table-sitters exceedingly with turn reminiscent of the old two-day. Arren's trick voice box enables her to zoom upward into stratospheric coloratura piping at close of "Kiss Me Again," for cheers. Prior to this vocal escapade, she terps, mugs, sports some boisterous shenanigans, while Broderick calmly digits her via the 88. He has his bit also, a hanky-panky "World is Waiting for the Sunrise," sliced with trick of scraping strings.

Les Dassie, a pair of knockabout comics, electrify with constant motion. So rapidly do the lads whip about with slapstickery, acro-flips and romps, that patrons' eyes are almost in constant rotation. Attired as gobs, duo put forth plenty energy in eight minutes with terrific razzle-dazzle opener.

Kathryn Duffy Dansations get on with proceedings after special intro to "Sound Off," chanted by Johnny O'Brien and the Normandie Boys. Gadabout has gals flitting rapidly to "Get Happy," and easing off for "Sing You Sinners." Finale is "Tambourina," a Magyar fling amounting to one of the better Duffy choreos. Ballerina Christina Carson's tremendous whirls win her plenty of palms in this thumping climax to an overall sock stanza. Will.



**Latin Casino, Philly**

Philadelphia, Dec. 8.  
Joe E. Lewis, Jet Macdonald, Fredericka & Tanya, Andy Arcari, Jack Curtis, LaVeda Moray Dancers (8); Joe Frassetto Orch (9); \$3.50 minimum, \$5 weekends.

With his new material given a workout at the Copacabana, N. Y., Joe E. Lewis is serving it to locals via his annual pre-holiday run at Latin Casino. Let the material be new or old, Lewis has a special and highly affectionate audience here.

Ringside at opener was tenanted with people who could recite some of the routines with the comic. For these fans, he could read the ads from the N. Y. Times and they would find it mildly hysterical. For the rest of the populace, he plays it broad. Such items as "Come On-a My House," "No More Women for Me" and the number about the lady with the parakeets, are all in the diaphragm domain. His "Shadrach" song is played straight to the \$10 window customers; and his elfin unconcern over the state of his health (what health?) and his on-the-scene reporting of his ever-hopeless jousts with Barleycorn and Armstrong only serve to endear him to his following.

Pest party at show caught kept requesting the comic to do "Sam You Made the Pants too Long," and Joe E. kept postponing this (to him) noxious number as a running gag. Lewis got his biggest yock puffing on hat with earlaps and stating flatly he might sing "Sam," but he'd "be damned if I'd listen to it." Oldie never get reprised, although he did about everything to shy away from it. Austin (Stonewall) Mack, Lewis' accompanist, again keeps his boss' gags and ditties running in sequence.

Although the comedian is the reason for it all, Dallas Gerson and Dave Dushoff bring him on with an okay production. The LaVeda Moray Dancers open with one of those barium light numbers, while emcee Jack Curtis sings "Me and My Shadow." Curtis follows with a trio of songs.

Andy Arcari, vet accordionist, clicks from takeoff with "Fiddle Faddle," for which he gets prompt attention by explaining how work was written around three notes of "Three Blind Mice." Also scores with Brazilian piece and a longhair medley of "Flight of Bumble Bee" and ballet music from "La Gioconda."

The dance team of Fredericka & Tanya come on with a fast tango, which offers a flashy finale wherein man spins about while holding girl aloft on one hand. Stunt is good but is repeated for other routines. Attractive pair click best with second offering, a boy-meets-girl bit done to music of "Ain't She Sweet."

In featured vocal spot is Jet Macdonald, nicely turned out and easy to look at. She opens with a stepped up "Them There Eyes," but switches almost immediately to the slower and effectively sung "All the Things You Are." Gal exhibits lots of sell with "Daddy" and for her encores couples "Old Black Magic" with contrasting "Ballin' the Jack." Miss Macdonald worked under the obvious late show disadvantage of holding up the main event, but made a favorable impression, nevertheless. Gagh.

**Pigalle, London**

London, Dec. 1.

Ian Grant's production of "Christmas Cracker," with Irene Hilda, David Hughes, Peter Glover, Guy Massey, Maureen Clarke, Kay Henderson, Patty Synott, Helen Gray, Moschetto Gypsy Players, The Girls (12); choreography, Madam Darmora; original songs, Bruce Merrill, Geoffrey Parsons, Lew Stone, Ian Grant; Lew Stone Orch, Roberto Taylor's Orch; \$2.50 minimum.

The Pigalle is the one place in London with pretensions in its floorshow. Since opening in early summer it has maintained a policy of elaborate production, and the initial presentation, apart from cast changes, continued for almost six months. Now it has launched its second show, and many of the deficiencies of its predecessor have been eliminated.

It's without a doubt the best value around town, and \$2.50 minimum for dinner is deliberately designed to give the spot the broadest public appeal.

Current layout again has Irene Hilda as the star. Her vibrant, vivacious personality dominates the production. Altogether, the chantoosie has three spots in the 10-item bill. Her first is a Scottish number, "The Swing of the Kilt," in which she gives a forceful rendition of "Comin' Through the Rye," supported by David Hughes, Maureen Clarke, Kay Henderson and gals dressed in kilts. In subsequent solo she puts over a series of French pops, including "Pigalle,"

"C'est Si Bon" and her specialty French version of "Enjoy Yourself." Finally, she does an impressive apache number with Guy Massey.

Emphasis throughout the production is on spectacle. Items like Liszt's Second Hungarian Rhapsody, which calls for the entire company plus a gypsy musical outfit provide full scope for this policy. Intriguing novelty is "Silhouette in Blue" in which a girl does a strip in reverse while a can-can number is brightly staged and vivaciously terped.

Although production may not compare with the best Parisian shows it is supposed to emulate, it is way above the normal London standard, which usually keeps to a single act. The Lew Stone outfit does a solid backgrounding job, and the Roberto Taylor band provides the rhythm music in fine style. Myro.

**Hotel Nicolet, Mpls.**

(Minn. Terrace)

Minneapolis, Dec. 5.

Al Morgan, Consolo & Melba, Cecil Golly Orch, (12), with Mildred Stanley; \$1 cover, \$2.50-\$3.50 minimums.

A combo of lively pianistics and topdrawer terpsichore gives this tony room enjoyable entertainment. Playing his second engagement here, Al Morgan again whams table-sitters with his unique pianolog. The ballroom duo of Consolo & Melba, annual visitors, polish the proceedings with artistry, class, and charm.

It's a sparkling and noisy session as Morgan paws, slams, slaps, thumps and pounds the 88 and engages in gymnastics, pyrotechnics and didoes while massaging the keyboards and warbling numbers, mostly of ancient vintage. His performance on the ivories arouses astonishment and gets laughs, but, remarkably, his "singing," proves plenty listenable, too.

The breezy Guy furnishes his own accompaniments for the most part. Occasionally, using the band or one of its sections, reels off in fast order such vocals as "Everywhere You Go," "I'll Have to Find Another Sweetheart," a medley of even older tunes, a group of "Jealousy" songs, his own disk click, "Jealous Hearts," a group of Hoagy Carmichael favorites, "Who's Sorry Now," a Little Jack Little impression, "Oh, How I Miss You Tonight," "Two Tickets to Georgia," some hillbilly selections, etc. It may not be art, but it registers here terrifically.

Consolo & Melba rate with best ballroomologists. They have plenty of imagination and charm, plus visual spark. An ingenious creation that finds them gliding and spinning through a downpour of soap bubbles typifies the offering's distinctiveness and originality. Ditto the manner in which they employ vocal embellishments for much of the choreography and the romantic appeal it exerts. Their "Turkey in the Straw" conception is especially outstanding.

The Cecil Golly orch and personable songstress Mildred Stanley, fixtures in this room, continue to add to the payees' pleasure. Room well filled at supper show caught. Rees.

**Ruby Foo's, Montreal**

(STARLIT ROOM)

Montreal, Dec. 8.

Marilyn Ross, Norman Wallace, Joska de Barbary, Len Berger, Fred Toldy; no cover or minimum.

A new entry and a repeater make up the present Ruby Foo layout. Marilyn Ross returns with as lusty a group of numbers as ever and whams them over to an appreciative audience. Gal has plenty of visual appeal, with a plunging wardrobe that is as near as most Montrealers have come to television at the moment, and a set of pipes that carry to all corners of this odd-shaped room.

Style is breezy and refreshing without going overboard, but a certain amount of restraint is needed to essay future engagements on this line. With a couple of exceptions, most of her songs are too strident and better suited to the production-type offerings than to an intimacy such as this.

Norman Wallace, doing his first local stint, took a while to register with his special material routines at show caught, but a brace of gimmicked numbers like "Can't Give You Anything but Love," as a Frenchman might sing it in phonetic English, and "Nothing Better than Love" set him up solidly with payees. His knowledge of French as exhibited in his opener about Paris and Trenet's "Boon" further the appreciation. A composer and pianist in his own right, Wallace backs himself neatly at the Steinway and includes a song he wrote for Piaf—"A Waltz"—that drew okay palming. Newt.

**Chez Farce, Chi**

Chicago, Dec. 7.

Joey Bishop, Fran Warren, Manor & Mignon, Johnny Martin, Chez Adorables (8), Cee Davidson Orch (8); \$3.50 minimum, \$1 cover.

While sometimes, and not too often, a comic changes his material, it's very rare that he switches his entire style. Joey Bishop is a new jester; he's discarded every vestige of his old act, which relied greatly on his wan look and abject mannerisms. The slight lad now has a breezy, punchy routine, with the newer pace finding favor in the ringside set.

Bishop recounts the family ills and has some very funny banter about television. He's cut his Bette Davis sock routine, which might be kept to original length, and follows with a softshoe terp and a Jack Cole swiftness. The one long piece of business, his closer, is hilarious, as he dons blackface and uses busboy as a straightman. Blackface leads into Eddie Cantor ending. Bishop certainly has changed, and much, much for the better.

Fran Warren is no stranger to this room. Singing lass, who has been working theatres, doesn't moderate her voice. Many of her entrées are more in the shouting vein and for this medium sized spot, songs are bouncing off the walls. Strangely too, she neglects most of her hit disk tunes, leaning to several items she did in summer stock in "Finian's Rainbow." She tones down for specialty of "I Love You Too Much" and interpolates Yiddish lyrics for fine reception. She has a clever finale in "Walk It Off," wending her way to the exit as she sings.

Manor & Mignon chart a dangerous course with offering classic ballroom terping to dinner audience. However, team dims the patter-clatter, and gets a hefty hand for its dances. Best of the five pieces is one in which male twirls partner almost endlessly.

It appears that choreographers Arden & Fletcher, might have run their gamut, with the line doing the same numbers for the last three layouts. Chorus has been cut to eight members, and seem to dance better, perhaps being more familiar with the steps by now.

Johnny Martin continues as genial emcee and production vocalist. Cee Davidson cuts the show sharply and alternates on the dance sessions. Zabe.

**Ritz Carlton, Montreal**

(RITZ CAFE)

Montreal, Dec. 8.

Jane Morgan (with Andy Ackers), Johnny Gallant, Joe Setano Trio; \$1-1.50 cover.

Jane Morgan's return to the Ritz Cafe is a clicko. Current showing does much to further her rep as one of the top chantooties on the intimacy circuit. Bookings in the better spots across the country, a consistent songalug plus several TV showcasings have done much in past few months to smooth out this former band chirper.

Carefully groomed in gowns that draw attention for their good taste and simplicity, Miss Morgan did upwards of nine numbers on night caught before begging off. Gal still does her French numbers which are always surefire in this room. Her easy manner of mixing both languages without forcing or favoring boosts overall appeal.

Alternating the stationary mike with portable job, she moves smoothly from a bouncing "Oo, La La" to a torchy "My Man" for plaudits, manages to bring some life to the English lyrics of "Domino" and scores heavily on a bilingual treatment of "Man Around the House" with a twist ending that lifts this standard out of the usual groove.

Since last appearance here, Miss Morgan has teamed up with pianist Andy Ackers whose socko arrangements for this attractive thrush, as evidenced in a number like "Rain or Shine," make this combo outstanding for any of the better cafes.

House pianist Johnny Gallant takes over during interludes and splits hoofing sets with the Joe Setano Trio. Newt.

**Latin Quarter, Boston**

Boston, Dec. 10.

Alan Dale, Fifi D'Orsay, Brani, Valenti & Pioldi, Arden-Fletcher Girls (8), Alan Martin, Dave Lester Orch (9), Zarde Bros. Orch (4); \$2 minim.

Making his first nitery appearance here, Alan Dale, a baritone of the popular idiom, scores neatly with an array of pops, ballads and rhythmic standards purveying a neat sense of showmanship savvy to tie the sesh together. He's aided plenty by slick appearance and informal manner, with ringsiders warming to him on walkon. Guy has a solid voice which

shows off to best advantage in such ballads as "All the Things You Are," "Because of You" and "I Get Ideas." An arrangement which affords him opportunity to carbon Monroe, Eckstine, Tony Martin and Laine also gets heavy mitt treatment. Builds to strong windup with preview of his disk, "Laugh, Clown, Laugh."

Fifi D'Orsay, now a blonde, punches across with a sesh of songs, chatter and innuendos slanted strictly for nitery addicts relying on Gallic brand of broad humor. The main theme of her betweening chatter is men. While it's slightly difficult to visualize the D'Orsay of 18 years ago with her new decor, she still has the same vitality and clicked with the opening-nighters.

Brani & Valenti, Italian imports, tee off the lineup with a bright stint of terping and imitations to nifty customer reaction. Duo take turns in panto jobs on steno, a foreign maestro, and pair for takeoff on audience watching silent pic. A funny bit is hoked fan dance with partners failing to cover vital spots, accompanied by looks of dismay. Guys are joined by femme partner Pioldi in a mild tango bit, winding with imitation of two gangsters escaping with the loot via running-but-getting-nowhere gimmick.

Arden-Fletcher girls prance through three production numbers to Dave Lester's batonning and Alan Martin's vocalizing. Elie.

**Lake Club, Spgfld., Ill.**

Dec. 8.

"Paris in U. S. A.," produced by Selma Marlowe; with George Moore, The Proctors, Polly & Her Parrots, Miss Lion, A. Robins, Jr., Michelle, Can-Can girls (6), Parades (4), George Rank Orch (8); \$1.20 admission.

Harold Henderson and Hugo Giovannoli, young owners of this swank supper club, have had a unique operation here for 11 years. It's been a paying proposition, even without gambling for the past four years.

What makes the operation interesting is that the spot uses names like Sophie Tucker, Hildegarde (who drew a \$50,000 week) and name bands, all at \$1.20 admission. However, with the lack of names, and even semi-names that won't even play the large city bistros, partners have been having trouble finding headlines. To offset this trend they've brought in this Selma Marlowe package, "Paris in U. S. A."

George Moore does triple duty as narrator, dancing lead, and production singer. He's okay except on the last; the Gallic lyrics sound a bit strange from the dancer. Moore has an extremely clever opening, wearing a clock face with a cuckoo atop which pops up now and then. Discarding the clock, he also scores with fast tap twirl.

First of the other featured acts is Miss Lion, who just finished stint for "Greatest Show On Earth" pic. Winsome lass tosses everything but the kitchen sink aloft, catching them on her educated arches and toes, lying on her back. Gets a loud mitt for pedalling four-edged block at high speed.

Polly & Her Parrots have been a standard at many of the girlie clubs for the past few years. It's almost as strong an act sans the complete strip, girl working almost wholly straight here. She works with three birds, pacing them through hoops and ropes with the beautifully plumed friends flying throughout the room and then racing back to her shoulder.

Highlight of act is the strip, assisted by the feathery ones, but shedding leaves bra and apron. Green-haired Michelle has a spot in which she chants three French tunes, the most popular of which is "La Vie En Rose." A Robins, Jr., with the rights to work his late father's famous buffonery, patterns most of his material that way. He gets laughs with his constant yanking of vegetables and loads of bananas from his pockets of his tattered garb. He's not a closing act, however. Switch should be made for stronger clincher.

The Proctors have been transferred from straight ballroom terping and hit the mark with adagio. Thinly clad blonde does some fancy writhing to drum backing before her partner comes in to do some fine handclifts for a click. They sex it up a bit in the next number with the crowd all attention. Should be the closer here.

Production numbers are lavish, leading off with a frisky cancan, working right up to the tables. There's a cleverly lit underwater ballet, with fluorescent fishes; a jungle routine, more as backing to the Proctors; and finale of famous perfumes, which has the scantily clad gals squirting scent over the baldheads. Zabe.

**Golden Hotel, Reno**

Reno, Dec. 7.

Marion Morgan, Steve Evans, Fulton Burley, Florence Hin Lowe, Doll Dancers (6), Al Gayle's Orch (6); no cover, no minimum.

Marion Morgan, ex-"Stop the Music" (TV) luscious chanteuse, is a diamond in the rough in this engagement. The Golden is just not the place for her soft, sexy, sophisticated pipings. But she's shows know-how indifference to the jangle of silver on the crap tables, only 20 yards away, and the clanking of the slot machines. Thus, when the customers look in the least distracted by the monetary noises, she ties them down with intimate—"just for them"—thrilling. This is her big knack. With all the distraction, Miss Morgan is much more distracting in her beautiful gowns and fresh good looks.

She's nifty in "Love is Sweeping the Country." Best in her songalug is "Hello Young Lovers," very effective as she begins far back of mike and moves in. Some special material on "Stop the Music" is good relief and clever.

Other fine selections include "Got Him off My Mind," "I'm in Love" and "Too Young."

Supporting cast is okay. Fulton Burley has a grade-A personality and is all Irish as he romps through the more vigorous Gaelic chants and ballads. His combo of physical appearance and good delivery gets him over.

Steve Evans does some nice imitations of Will Rogers, Joe E. Brown, Mussolini, and John D. Rockefeller on the golf course. Has a laugh-producing drunk routine but wears out the welcome in too long an act. Material is off-color at times. His best going comes when it's crowded and noisy.

Florence Hin Lowe does some amazing twisting and room is very quiet as payees grimace during some of her body pretzels.

The Doll Dancers are a sexy sextet who bounce through a cute opener, "Life on the Wicked Stage." They come in through a "stage door," sing a chorus or two and whoop it up for fair returns. It fits the Gay '90s atmosphere of the Golden.

Show is a moderate click. Curt.

**Latin Villa, K. C.**

Kansas City, Dec. 6.

Beverly Allen, Jack LeMaire, Billy Rom no, Bernie Cummins Orch (11), with Dottie Malone; \$1 cover.

Management of this downtown club has put the emphasis on music for this session, bringing in the Bernie Cummins orch from the east for the first nitery date of the crew in town outside of a hotel in many seasons. Balance of entertainment hews to the variety line, and total show sums up as moderate in 45 minutes.

Maestro Cummins starts things off with his own warbling of "Minnie the Moocher," one of his recordings, and then, turning to m.c. chore, brings on terper Beverly Allen. She is okay in a pair of turns, an acrobatic routine and an Irish jig with which she combines some acro and rhythm work. It's back to the band then as Cummins trots out blonde songstress Dottie Malone for a trio of pops, "Undecided," "Don't Take Your Love From Me" and "Embraceable You." Gal, a newcomer with the orch, shows a voice with melodic quality.

Comic Jack LeMaire has the centre spot for a string of chatter in the lighter vein before he gets into work on his electric guitar, working up "Dark Eyes," "Guitar Boogie," "Laura" and "How High the Moon" in rhythm fashion for moderately good hand.

In closing spot is Billy Romano, known as the "balloonatic" for his manipulations of toy balloons. Combining lung power with his skill at designing, Romano moulds and fashions animal figures from the balloons, with pups, rabbits, reindeer, swans and others emerging. Figures are given to patrons, adding to his appeal. It's a novelty turn, but one of the best for clubs, as shown by fact that this date is a return, following by less than a month his earlier stand here. Act has good visual possibilities, too, as per several TV shots Romano already has filled. Quin.

**Rob Windsor, Ont., Cafe**

Detroit, Dec. 11.

Two "Mutt and Jeff" bandits—one over six feet tall and the other slightly over five feet—robbed the Elmwood Casino, swank nitery in Windsor, Ont., across the river from Detroit, of \$2,000 in cash and \$3,000 in checks.

The duo held up cashier Norma Douglas in a daring daylight raid.



# VARIETY BILLS

WEEK OF DECEMBER 12

Numerals in connection with bills below indicate opening day of show  
whether full or split week  
Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Road

**NEW YORK CITY**  
Music Hall (I) 13  
Nanci Crompton  
E & J Slack  
Jerry Gilbert  
Eric Hutson  
Dick Stewart  
Corps de Ballet  
Rockers  
Sym. Ore  
Palace (R) 11  
Judy Garland  
Smith & Dale  
G. & F. S. Zony  
Doodles & Spider  
Cristianis  
8 Boy Bands  
Paramount (P) 12  
Pearl Bailey  
Bobby Wayne  
Bernie Mann Ore  
Lee Marx  
Henny Youngman  
Rox (I) 13  
Carol Bruce  
Joe Morris 3  
Jay Lawrence  
Andre Andree &  
Bonnie  
3 Rockets

**BRISTOL TENN**  
Paramount (P)  
13 Only  
Asylum of Horrors  
CHICAGO  
Chicago (P) 14  
Lange  
Don Cherry  
Paul Gray  
Gill Martin 3  
Oriental (I) 13  
Del Wood  
Champ Butler  
Smith & Dale  
Pryde & Day  
Brian Farnol Ore  
KINGSFORD TENN  
State (P) 11 Only  
Asylum of Horrors  
ROCKFORD  
Palace (I) 14-16  
Chief Split Cloud Co  
Billy Hayes  
3 Edward Horro  
Hustler Sis  
(1 to all)  
WASHINGTON  
Capitol (I) 3  
Billie De Wolfe  
Ladd Lyon  
Jane Dulo  
B & C Robinson

Del Cortina  
Len Marten  
Nixon & Dixon  
Louise Pets  
3 Palmers  
Leater Sharpe &  
Iris  
SWANSEA  
Empire (M) 10  
Floyd & B'Nay  
Balaguer 3  
Ken Barnes &  
Jeanne  
WALTHAMSTOW  
Palace (I) 10  
F & L Preston

2 Pirates  
Winters & Fielding  
Peter Raynor  
Del Mondo  
Rita Rizzo  
Gomez & Peron  
Ann Carol  
Bobby Collins  
Empire (M) 10  
Al Marshall  
Jill Jells  
Donald Moulds  
Syd Raymond  
WALTHAMSTOW  
Palace (I) 10  
Eric Watts  
20 Girls

## Cabaret Bills

### NEW YORK CITY

**Birdland**  
Arnet, Cole  
Blue Angel  
Chas Trenet  
Kirkwood &  
Goodman  
Annette Warren  
Bart Howard  
Eddie & Rack  
Stuart Ross  
Mola Larkin Trio  
Ellis Bon Solr  
Mac Barnes  
Jimmy Daniels  
Tony & Eddie  
Les Debonaires  
Tivoli Svatels  
Lina Gomer  
Cafe Society  
Errol Garner  
Larry Johnson  
Sammy Benskin O  
Cliff Jackson  
Celebrity  
Alan Gale  
Freddie Stewart  
Haydocks  
Napoleon Reed  
Chateau Madri  
Fecundo Rivera  
Alonso Ore  
Xavier Cugat Ore  
Jack Carter  
Abbe Lane  
Carmelita  
Otto Solivar  
Whitney & David  
Ted Norman  
Dale Nunnally  
Maurice Ore  
F Alvarez Ore  
El Chico  
Rostia Rios  
Emilio Escudero  
Vicenta Barcelo  
Jose Amaya  
Ramon Torres Ore  
Embers  
Teddy Wilson 4  
Joe Bushkin  
Gilded Cage  
Bollano Ivanko 3  
Kathy Barr  
Chas Webb  
Jeffrey Clay  
Szonyi  
Vadja Del Oro  
Leila & Steffen  
Line  
Calvin Holt  
Ron Rogers  
Leonard Kobric Ore  
Habibi  
Chana Kidness  
Arno Tanney  
Rikku-Am 3  
Pelle Lemmen  
Gleb Yellin  
Havana-Madrid  
Beritica Serrano  
Tony Moro  
Caribbeens  
La Minerva  
Hotel Ambassador  
Julie Lande Ore  
Hotel Biltmore  
Mischa Raginsky O  
Hotel Edison  
Henry Jerome Ore  
Hotel New Yorker  
Tommy Reynolds  
Ore  
Adrian Rollini Trio  
Fay Kroff  
Karen  
Patricia Hopkins  
Hildegarde  
Chico Relli Ore  
Stanley Melba Ore  
Hotel Plaza  
Celeste Holm  
Johnny & June  
Rimono  
Marko Durock  
Dick LaSalle Ore  
Hotel Roosevelt  
Guy Lombardo Ore  
Polly Bergen  
Milt Shaw Ore  
Horace Diaz Ore  
Hotel Statler  
Jimmy Dorsey Ore

**AUSTRALIA**  
Tivoli (I) 10  
Roger Ray  
Donald Novis  
Marquis & Family  
Wally Boag  
Rostia, Alexander  
& Violetta  
Pan Yue Jen Tg  
3 Glenn  
Celebrity Singers  
Charlotte McGuire  
Tracy Laurence  
Dancing Boys  
Tivoli Ballet  
SYDNEY  
Empire (I) 10  
Jon Perthes  
Guus Brox & Myrna  
6 Los Trianas  
3 Carosny Bros  
Topsy & Br'w  
Bobby Limb  
Alan Clive

**BRITAIN**  
ASTON  
Hippodrome (I) 10  
Fred Ferrari  
Balcombes  
Eddie Gordon &  
Rene  
Swan & Leigh  
3 Atlantas  
Kerns & Mary Lou  
BLACKPOOL  
Palace (I) 10  
M. & N. Nesbitt  
R. & L. Lamar  
Fred Lovelle  
Tanner Sis  
De Campe & Dodge  
Wendell De Courcy  
Nanette Mongadors  
Co  
Dounos  
BOSCOMBE  
Hippodrome (I) 10  
Bobbie Kimber  
Adrian & Spero  
Low & Webster  
Terry Wilson  
Olga Varona  
Joe Aster & Rene  
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BRIGHTON  
Hippodrome (I) 10  
Carroll Lewis Co  
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Lizette & Eddie  
Wendy Keppel &  
Betty  
Roflo  
BRISTOL  
Empire (I) 10  
Harold Berens  
Pat O'Hagan  
Terry Allan  
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Joy Killers  
2 Lens  
Hine Twins  
COVENTRY  
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Billy Cotton Ed  
Gordon Doonan  
3 Rethelms  
Michael Tamara &  
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Richman & Jackson  
Tattersall & Jerry  
Mills & Belita  
DERBY  
Hippodrome (S) 10  
B. & Pearson  
Billy Russell  
Enson Dulay  
Reading Grantley &  
Pauline  
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Dick Calkin  
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Booth & Ziegler  
Leon Cortez  
Mar Bacon  
Glady Morgan  
Dave & Maureen  
Grossetto 3  
Lionel Melba Ore  
Kazan & Katz  
NORTHAMPTON  
New (I) 10  
Fraser Harmonica  
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Tommy Burke Co  
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**3 Continentals**  
Alfredo Saville  
Leonard & Anita  
Fanchon Marco  
Leroy Lang Ore  
Robert Richter H'V  
Don Lanning  
Robert Sherwood  
Charles Carter  
Money Plaza Hotel  
George Hines Ore  
Sons Souci Hotel  
Stuart Harris  
Eddie Snyder  
Saccas Ore  
Herman-Magner  
Dancers

**Saxony Hotel**  
June Brady  
Monte Lewis  
Chavez  
Tano & Dee  
Juan Cortez Ore  
Edna Dexter  
Terry Shands  
Mac Silva Ders

**Blackhawk**  
Gloria Marlowe  
Pat Hammerle  
Don Liberto  
Morris Schrag  
Bobo  
Larry Lawrence  
Martin Kraft  
Tess Carrano  
Eleanor Luckey  
Henry Brandon Ore  
Blackstone Hotel  
Sherman Hayes Ore  
Chas. Parer  
Joey Bishop  
Fran Warren  
Manor and Mignon  
Johnny Martin  
Reez Adorables (10)  
Cee Davidson Ore  
Edgewater Beach  
McCarthy & Dale  
Lester Oman  
Ralph Sherry  
Dorothy Hild  
Dancers (10)  
Ray Herbeck Ore

**LOS ANGELES**  
Ambassador Hotel  
Yma Sumac  
Blackburn Twins  
& Pam Cavan  
Eddie Bergman Ore  
Biltmore Hotel  
The Sportsmen  
George Prentice  
Virginia Hudson  
Hal Derwin Ore

**LAS VEGAS, NEVADA**  
Flamingo  
Florian Zabach  
Doodles Weaver  
De Nolet  
Michael Edwards  
Calendar Girls  
Nick Stuart Ore  
Desert Inn  
China Doll Rev  
Lust Frontier  
Phil Spitalny  
"Hour of Charm"  
Thunderbird  
Tennessee Ernie  
Irene Ryan  
Johnny O'Brien  
Kathryn Duffy  
Dancers  
Normandie Boys  
Al Johns Ore  
El Rancho Vegas  
Lenny Kent  
Ryann & McDonald  
Leroy Hudson  
El Rancho Ders  
Ted Fito Ore

**Vidpix Bigtime**  
Continued from page 21

are first run, several of them are also reissues, which have been seen previously under different titles. These include several in the "Short Story Theatre" lineup and in "Bigelow Theatre." Such packages point up the basic advantage in producing shows on film—they can be rerun in the same market a year or two later and play to an almost new audience. New audience is derived from such factors as the increase in set circulation and the fact that they may be programmed at a different time than on their original run.

**Exhibs-Skiatron**  
Continued from page 21

on what kind of a deal Levey worked out.

**Eric Johnston**, Motion Picture Assn. of America prez, who could get the company presidents together on the request for product. While Skiatron plans the same type of 90-day test that Zenith Radio's Phonevision staged last spring in Chicago, Levey plans to include sports events, legit theatre attractions, etc., so his request for first-run films will be confined to only 50 subjects.

Subscriber-Vision, unlike Phonevision, uses no telephone lines. Instead, it issues coded cards to set-owners, which are inserted into an attachment at the side of the receiver to decode the scrambled signals. Skiatron has been conducting experimental transmissions with its system for the last several months over WOR-TV, N. Y. indie station. Levey said he would be willing to buy peak time periods on WOR-TV or any station for the test itself.

**Mont'l Curfew**  
Continued from page 49

poored into the town by the free and easy spenders who came to sample the Gallic charms and hospitality and went away satisfied; from the thousands of well-heeled conventions who didn't exactly make Montreal their headquarters every year to spend bucks on rubber-necking the commercial culture centres, and from the countless tourists (not the packaged type) who pass through this area during all seasons of the year.

In this bilingual atmosphere restaurants and niteries sprang up (there are more than 170 clubs and lounges and the American Guild of Variety Artists has inked upwards of 40 of the larger spots using talent), developing an industry that last year employed more than 7,500 persons, including musicians and entertainers, and resulted in a payroll of \$4,000,000.

**Ropes for Hanging**  
Within the last month, pressure exerted on Premier Duplessis by the church and the pro-gooders has cut heavily into this business. The latest edict on the holiday hours leaves most operators hanging on the rope without a solution or an idea of how long it may last.

Previous efforts to clean up the city have never meant more than a slight slap which always pacified the anti-liquor and vice elements and could be fixed with a minor fine. In a city where a liquor license is the most valued night-club property and may cost well into the five-figure bracket plus payoffs for small infractions, legit or otherwise, there was a certain elasticity between the operators and the ruling machine. The present drive, however, is toughest to date and is being enforced without explanation to anyone.

**Orchs Affected**  
In some cases, the ban has gone from the sublime to the ridiculous as evidenced in the town of Sherbrooke and several outlying spots between Montreal and the border in an area known as the Eastern Townships. A recent order signed by Edouard Rivard, general manager of the Quebec Liquor Commission, banned all forms of entertainment, including jukeboxes, in all grills and cafes. This has thrown several orchs out of work and has cancelled dates for many acts, some of whom were being paid as much as \$1,200 a week by the larger establishments.

**Cancel Parties**  
In Montreal, where the Musicians Union (Local 604) numbers some 1,900 members, several relief bands already have received their notices. Over the past week-end, more than 10 skedded New Year's eve parties in hotels and private clubs around town cancelled out orch and performers when the early closing was announced.

Some legit niteries are going ahead with their plans and will hold their eve celebration with an 8:30 show to get under the 10 p.m. wire. But the festivities will probably be more of a wake than a party and the operators' one chance during the holiday season to pick up the extra coin looks pretty slim.

**Conrad Hilton**  
Scarecrows (3)  
Romayne & Brent  
Jo Barnum  
Elman  
Jerry Mages  
Jack Rafter  
Harper Flaherty  
Bob Fitzgerald  
Eleanor Luckey  
Ole Clarke  
Boulevard-Dears (4)  
Marlene Fitzgerald  
Scottie Marsh  
Orin Tucker Ore  
Palmer House  
Louis Hoff  
Bambi Linn & Rod  
Alexander  
Jody Miller  
Cabs (3)  
Songsmiths (3)  
Tommy Wonder  
Margaret Banks  
Georgie Kaye  
Eddie O'Neal Ore

**CHICAGO**  
Conrad Hilton  
Scarecrows (3)  
Romayne & Brent  
Jo Barnum  
Elman  
Jerry Mages  
Jack Rafter  
Harper Flaherty  
Bob Fitzgerald  
Eleanor Luckey  
Ole Clarke  
Boulevard-Dears (4)  
Marlene Fitzgerald  
Scottie Marsh  
Orin Tucker Ore  
Palmer House  
Louis Hoff  
Bambi Linn & Rod  
Alexander  
Jody Miller  
Cabs (3)  
Songsmiths (3)  
Tommy Wonder  
Margaret Banks  
Georgie Kaye  
Eddie O'Neal Ore

**LOS ANGELES**  
Ambassador Hotel  
Yma Sumac  
Blackburn Twins  
& Pam Cavan  
Eddie Bergman Ore  
Biltmore Hotel  
The Sportsmen  
George Prentice  
Virginia Hudson  
Hal Derwin Ore

**LAS VEGAS, NEVADA**  
Flamingo  
Florian Zabach  
Doodles Weaver  
De Nolet  
Michael Edwards  
Calendar Girls  
Nick Stuart Ore  
Desert Inn  
China Doll Rev  
Lust Frontier  
Phil Spitalny  
"Hour of Charm"  
Thunderbird  
Tennessee Ernie  
Irene Ryan  
Johnny O'Brien  
Kathryn Duffy  
Dancers  
Normandie Boys  
Al Johns Ore  
El Rancho Vegas  
Lenny Kent  
Ryann & McDonald  
Leroy Hudson  
El Rancho Ders  
Ted Fito Ore

**Vidpix Bigtime**  
Continued from page 21

are first run, several of them are also reissues, which have been seen previously under different titles. These include several in the "Short Story Theatre" lineup and in "Bigelow Theatre." Such packages point up the basic advantage in producing shows on film—they can be rerun in the same market a year or two later and play to an almost new audience. New audience is derived from such factors as the increase in set circulation and the fact that they may be programmed at a different time than on their original run.

**Exhibs-Skiatron**  
Continued from page 21

on what kind of a deal Levey worked out.

**Eric Johnston**, Motion Picture Assn. of America prez, who could get the company presidents together on the request for product. While Skiatron plans the same type of 90-day test that Zenith Radio's Phonevision staged last spring in Chicago, Levey plans to include sports events, legit theatre attractions, etc., so his request for first-run films will be confined to only 50 subjects.

Subscriber-Vision, unlike Phonevision, uses no telephone lines. Instead, it issues coded cards to set-owners, which are inserted into an attachment at the side of the receiver to decode the scrambled signals. Skiatron has been conducting experimental transmissions with its system for the last several months over WOR-TV, N. Y. indie station. Levey said he would be willing to buy peak time periods on WOR-TV or any station for the test itself.

**Mont'l Curfew**  
Continued from page 49

poored into the town by the free and easy spenders who came to sample the Gallic charms and hospitality and went away satisfied; from the thousands of well-heeled conventions who didn't exactly make Montreal their headquarters every year to spend bucks on rubber-necking the commercial culture centres, and from the countless tourists (not the packaged type) who pass through this area during all seasons of the year.

In this bilingual atmosphere restaurants and niteries sprang up



### Music Hall, N. Y.

"The Nativity," produced by Leon Leonidoff, featuring Inez Manier, Choral Ensemble, Norman Wyatt, Symph. Orch. (Raymond Paige, director); "Open House," produced by Leonidoff, settings by James Stewart Morcom, costumes by Frank Spencer (executed by H. Rogge), lighting effects by Eugene Braun, special lyrics by Albert Stillman, and featuring Jerry Gilbert, Eric Hutson & Dick Stewart, Nanci Crompton, Corps de Ballet, Evie & Joe Slack, Inez Manier, William Munn, The Botonds (4), Rockettes; "I'll See You In My Dreams" (WB), reviewed in current issue of VARIETY.

Capped by "The Nativity," its annual Christmas pageant, the Radio City Music Hall is presenting a spectacle of splash and color in a stage show that is always a fitting coupling to its Yuletide-season film.

With its multiple stages and intricate lighting effects maneuvered by the staging wizardry of Leon Leonidoff, the Hall has a spec that is sure to please the tourist trade, let alone the hometowners. It is a bill fortified by speed and, to a lesser extent, variety.

"The Nativity" is always an impressive sight during its brief tenure on stage as the opening portion of the Hall's annual holiday show. Inez Manier plays the choral ensemble as the soloist, and Norman Wyatt is the narrator in the impressive 10-minute.

"Open House" is the layout's afterpiece, a fast-paced production made notable by the intro of new personalities to the Music Hall stage. Nanci Crompton, the ballerina, socks over with her toe-twirls in a neat production featuring the corps de ballet. This number has the stage bedecked with what looks like brightly colored teacups. The "cups" soon evolve into a ballet ensemble, and the latter goes into one of its ohs-and-ahs sort of turn made especially palatable for its novelty and costuming.

Evie & Joe Slack are a European contortion act (New Acts) who go over strongly. The bill's other major factors are the Botonds (4), (New Acts), three men and a woman hand-balancing turn whose standard stunts are slightly out of place on a show that seems to clamor for more kid appeal in view of the Santa season. Kahn.

### Chicago, Chi

Chicago, Dec. 7. The Langs (7), Don Cherry, Paul Gray, Will Mastin Trio with Sammy Davis, Jr., Louis Basil Orch.; "Starlift" (WB).

There's more here than the usual pre-Xmas package with switch to a pair of comedy acts in lieu of double music stints, though closer isn't all buffoonery. While there's not much loot loose in the Loop, this revue should snag what's available.

The Langs, a top teeterboard act, work under a slight handicap with the little moppet, who does most of the fancy flips, being ill. The missy does a game job of going through the turn, with crowd giving her a huge mitt for her two-and-a-half into a lofty poop chair for sock clincher.

Don Cherry, a comparatively recent recruit to the disk click ranks, has the equipment to stand up with most of the rest. However, he needs stage polishing; his casual mannerisms are almost too casual and there's a couple of head weavings that are stiff. On the tune side, he gets across his top seller, "Vanity," but even better is his c o w p o k e, "Tumbling Tumbleweeds," which seems to fit his style best. His timely finish, "Christmas Song," carries well also.

Paul Gray's dry wit brings on steady chuckles. His timely parody on "They Call It Ireland" with the mixture now called Hadacol is a rib-tickler, but it's still the standard Ink Spots takeoff with waving arms and double voices that's most hilarious in "If I Didn't Care." Bald comic has a new piece of business here, "Back in Your Own Back Yard," in which he retells his youthful escapades for good bow.

In stint of the Will Mastin Trio featuring Sammy Davis, Jr., latter steals the show from his elders as per usual. After some fine tap work from all members of the group, young Davis takes over with his careful etchings of Frank Sinatra and Nat "King" Cole. His Billy Eckstine is down to a T, though impressions get better with his apings of Hollywood characters singing "What Is This Thing Called Love." James Cagney, Lionel Barrymore, Jimmy Stewart, and finally Edward G. Robinson are among his amazing carbons. There's tremendous nodule work on "Be My Love," with Davis kicking it around via "Jerry Lewis" interruptions. Ace

mimic smashes over "Jezebel" a la Frankie Laine and then does a bit of jitterbugging for finale. Closer could be even more potent with the his Mario Lanza.

Louis Basil's crew backs strongly all the way. Zabe,

### Loew's Uptown, Toronto

Toronto, Dec. 7. Josephine Baker, Pat Henning, Berk & Hallow, Ellis McClintock Orch.; "Reunion in Reno" (U).

On this engagement, Josephine Baker proved to be an exotic enigma whose continental stage style frankly puzzled the peasants. (The audience reception also puzzled Loew's management for an estimated gross of \$16,000, with the lady in for a 50-50 split on the week's take, with a \$12,500 guarantee. Miss Baker does three 35-minute stints daily at 2,743-seater at \$1 for afternoon and supper show, \$1.25 for evening performance.)

On flair and costly costumes, Miss Baker is an outstanding stage personality from the top of her conical hairdo to the soles of her platform shoes, but she had the customers baffled by her song delivery and blinking at her gorgeous wardrobe changes throughout.

With a light voice but strong on the old world delivery style, she sings several songs in several languages, this not aiding any audience comprehension of the lyrics' intent, though the accompanying hip and shoulder undulations presumably convey some message. For tempo changes, she gave "This Is Happiness," "Two Loves Have I," "Solitude," "Night and Day" and "Begin the Beguine," et al, when caught. In a large cinema, however, the artist loses out on her trademarked intimacy despite her aisle mingling with down-fronters. It's a case of too much sophisticated glitter that baffles an open-mouthed audience awed by that lavish wardrobe but flattened by the linguistic barrier.

Pat Henning is on and off during star's costume changes and, with his earthy comedies, is more to the customers' taste. Here was someone they could understand from the opening tossaway of his toupee on through his zany patter and burlesques of the topper. Berk & Hallow also over nicely on their youthful terp agilities. McStay.

### Radio City, Mpls.

Minneapolis, Dec. 11. Carmen Cavallaro, De Marco Sisters (5), The Diagoras, Don Saxon & Tim Herbert, Fred Heiseke Orch.; "Silver City" (Par).

Bill backed by house band playing from stage rather than pit has plenty to make it one of the most solid attractions along in months. Contrast with the visiting band-and-two-acts formula, which has grown mouldy, is evident.

Carmen Cavallaro's repertoire is designed to show off both crisp and flowery facets of style, his arpeggio intricacies going especially into Latin numbers, notably "Poinciana," "La Vie En Rose," hardly a piano piece, still gets a highly tricky and sentimental treatment. Boogie session in horse-race tempo cleverly works in bits of Grieg, "Canadian Capers" represents pianistic agility, "Voodoo Moon" displays brilliance in upper register and "Warsaw Concerto," now a semi-classic, tops off as encore.

Cavallaro's choices show he has a solid and expert left hand as well as the rippling right for which he's famed. He does his own announcing in modest and pleasant style.

The De Marcos score as heavily in the vocal department. They too trot out a variety of tricks, opening with "I'm Late," for which a couple, coming onstage, were deliberately behind time. They move into "Everybody Loves My Baby" in ballad style, then "The Huckle-buck" and "Little Rock."

Sisters smartly switch unison and lose harmony singing, delve into well-arranged counterpoint, then set solo voices against choral backgrounds. They exhibit a wealth of energy and bounce, sure professional touch and a handy comedy sense. They're among the best around for work of this type.

Similarly heavy audience applause is earned by the Diagoras, male duo assisted by well-stacked femme, in wedding of juggling and equilibristic routines. Their balancing repertoire warms up house for spectacularly difficult stunts. They bow off to an ocean of applause.

Emcee duties are handled by Don Saxon, who teams with partner Tim Herbert in comedy routine and some song and dance sequence. Saxon gets good effect by ripping window shade to emulate sandblock rhythm. The duo could do with a healthy swatch of script, however. Murf.

### Roxy, N. Y.

Gae Foster Rorettes, H. Leopold Spitalny Singers, 3 Rockets, Jay Lawrence, Jose Melis Trio, Andre, Andree & Bonnie, Carol Bruce; "I'll Never Forget You" (20th), reviewed in current issue of VARIETY.

The Roxy has a pleasant layout currently, headlined by songstress Carol Bruce. Plenty of variety marks what looks like a modestly budgeted setup, as Roxy shows go, but it has a neat, playable flavor all the way. As a concession to the kids, however, the show should have included one act leaning toward the juves during this holiday-flavored presentation.

Miss Bruce's repertoire, i the closing spot, features her effective version of "Domino," in which she is backed by a male octet from the house ensemble. Her Irving Berlin medley also goes over, capped by the inevitable finale with "White Christmas" and the equally inevitable snow scene at the curtain.

Jay Lawrence supplies the show's comedy in a brief spot, and he gets a goodly number of laughs even with material that is somewhat shopworn. His best bits are the Clem McCarthy-Bill Corum fight-announcer bits, and also one on an English Channel swimmer. He has an easy manner, looks good in tux and should develop when he has straightened away on his material.

Andre, Andree & Bonnie have been around for years with their two-femme, one-man novelty dance act in which the two gals open as wax manikins propelled by the male. They go over, as usual.

Jose Melis at the piano, backed by a bass and guitar, socks over strongly in an unusual act for the Roxy. Melis is very versatile at the keyboard. He has a neat flair for the pop and Latin stuff, and his concluding longhair medley is right out of the top drawer. All he needs now is to inject some more personality.

The opening act comprises the 3 Rockets, colored hoofers who have a neat few moments of precision and challenge taps. Kahn.

### Casino, Toronto

Toronto, Dec. 7. Woody Herman Orch (16), Tommy Edwards, Dolly Houston, Johnny Morgan, Laine & Claire, Archie Stone House Orch.; "Pickup" (Col).

Before the gold and blue full-stage drapes, Woodrow Wilson (Woody) Herman and his herd of top musicians are packing them in to the Casino for a bouncy 65-minute stanza that sees plenty of standees at rear and down the side aisles.

Despite his hot clarinet, the well-mannered, maestro assiduously avoids too much of the limelight and is generous in permitting plenty of solo stepouts when he isn't acting as messenger boy in his nonchalant meanderings to stick the mike in front of one of his cohorts. When caught, there was steady mitting for specialty bits by Doug Mettome, trumpet; Nat Pierce, piano; Red Wooten, bass, and Jim Chapin, drums.

From the smash opening behind the traveller, there's an abundance of the brassy blare the Woody fans adore, but group also displays more mellow tempo changes that give the customers' eardrums a needed rest. "Solitaire" and "Early Autumn" went over neatly, but the younger crowd were waiting for that Dixieland bounce of "Pass Around the Biscuits," "The Plumbers," "Four Brothers" and "Paging Mr. Jackson." Here was beat at its best to terrific and response.

Interspersed are Dolly Houston, blonde vocalist, for a neat set, including "You're Mean to Me" and "Embraceable You." Tommy Edwards for "I Was Brokenhearted" and "Got You Under My Skin." Johnny Morgan for his comedy drunk act and nicely-timed patter; Laine & Claire for their clever jitterbug opening and switch to shoe-doffing for barefoot eccentrics and acrobatics.

Whole bill is swift and solid entertainment, but band boys should drop those private background conversations when other acts are doing their individual stints. McStay.

### Capitol, Wash.

Washington, Dec. 9. Lon Chaney (with Charles Bang), Alan Carney, Stoner & Dennis, Bernadette Phelan Dancers (3); "Callaway Went Thataway" (M-G).

Accent this session is on novelty, with lineup, except for the standard four-act pattern, somewhat off the beaten track. General effect is uneven, though each act has some merit. Capitol payees responded slowly at show caught,

building up to all-out enthusiasm by the Alan Carney sock finish.

Hollywoodite Lon Chaney makes a pitch for attention via a sentimental spiel along nostalgic lines about the glory that was vaude. Does it on the ground that he wants to revive the "lost act" the old dramatic skit that was part of the routine when Chaney, Sr., trod the boards. Assisting him in a trite bit of trivia called "A Garden of Roses" is newcomer Charles Bang, whose handsome blondness makes a good foil for the Chaney brand of ruggedness. Despite some off-stage flubs with the props, which brought laughs at the tragic climax, payees seemed to like.

Reaction here would indicate that Chaney has the germ of a sound idea, if only he took the trouble to develop his material as befits his talents and the confidence the galleries obviously have in him.

Alan Carney's comedy is always good for a sock reception here. Carney's opening patter is fast, timely and good humored. Gets plenty laughs, and segues into his familiar takeoffs on Edward G. Robinson and Charles Laughton. Socks it across with his bell-ringing routine of dialect sketches delivered from a soapbox. Comic's timing is fine and his technique pays off in a round of warm mitt action.

First half of bill fails to click despite novelty. Bernadette Phelan and her two male partners dash and twirl around the stage in a rather formless pattern of adagio with the intriguing label of "Vanity." An oversized fake mirror gives routine its name, but otherwise it's fairly humdrum stuff.

Stoner & Dennis do a "Mr. and Mrs. Jones" routine as a springboard for a pair of narrative tunes based on the comic-strip side of married life. They impress as a versatile pair with a novel idea. However, they never quite make the grade with payees. Lowe.

### POLLY BERGEN

Songs 20 Mins. Hotel St. Regis, N. Y.

Polly Bergen is a svelte blonde looker sporting one of those semi-poodle coils currently the vogue, not as acutely sheared as some of them are but — well, anyway, on her it looks very good. What didn't look so good, on the night caught, was Miss Bergen's voice, hampered by an obviously bad cold for which she, bravely, chose not to apologize since the vocal handicap was quite evident. In self-justice that might not have been a bad device.

Miss Bergen is from the Coast and this marks her Gotham debut in a now traditional environment which sprang into prominence such personalities as Julie Wilson, Martha Wright, Margaret Phelan and a couple of others. Miss Bergen, who caused some flurry in Hollywood with an RCA Victor recording contract and a Martin & Lewis picture, has yet to evidence sufficient stature to par the tradition, for which the aforesaid heavy cold must be blamed.

She is an authoritative personality with a good sense of song values. She tries for a novelty cavalcade in that "one-woman musical comedy" routine; she minces a nice interval dance step via "Old Soft Shoe"; gets honky-tonk with "Honky-Tonkin"; manifests sound knowledge ability of ballad values, and withal should emerge with greater impact once she regains her voice. In effect, this is a review predicated in some measure on abstract values.

Otherwise, along with her salute to pianist, accompanist — arranger Jack Kelly, whose trio accomplishes the rest of the room gets excellent support from the regular Milt Shaw and Horace Diaz bands. Abel.

### THE BOTONDS (4)

Balancers 8 Mins. Music Hall, N. Y.

The Botonds, three males and a blonde aide attired in scanties, have a workmanlike turn of varied balancing, though they are slightly out of place on this Music Hall bill. By the time the show's rundown has reached them, near the finale, the crying need for this Christmas-season layout is for a kid-appealer. The Botonds appease this desire only slightly.

They're a European act billed as making their first appearance in America. Their stunts of hand and head balancing, and assorted other tricks, are standard. The gal is on strictly for decor. Kahn.

### Apollo, N. Y.

Tiny Bradshaw Orch (13), with Tiny Kennedy; The Dominoes (8), The Tapateers (3), Anita Echols, Louis & Oliver Sisters (2), Lewis & Allyn, "Three Desperate Men" (Lip).

With Josephine Baker scheduled to open Dec. 19 for a nine-day stand, the Apollo's current bill reflects some budgetary saving insofar as marquee values are concerned.

Nevertheless, the layout is a moderately entertaining 73-minute package which starts off briskly with a lively number from Bradshaw's crew. It paves the way for the Tapateers, terp trio, and singer-dancer Anita Echols, both reviewed under New Acts.

Comedy slot is held down by Lewis & Allyn. Their humor is of the banal type but manages to net tidy audience appreciation on such phrases as "I know you use gunpowder makeup because you're face is all shot to hell." Lewis gets the turn off to an okay salvo via some nifty baton twirling.

Louis & Oliver Sisters, ofay acrobatic troupe, impress with their precision balancing. Highlight is a bit in which the male walks across a raised platform with one of the sisters poised atop his head.

With three rhythm, five reed and four brass, Bradshaw's aggregation competently cuts the show. Boys also score in a couple of hot instrumental numbers, one of which features the batoneer's pianistics.

Spotted in closing groove, the Dominoes reprise several of their recordings to reap a warm reception. Unit consists of four lads who supply the harmony along with instrumental accompaniment of piano, bass and two guitars. Repertoire runs to such . & b. pieces as "I Am With You" and "60 Minute Man." Arrangements are colorful, but inclusion of one of the better known pops would broaden group's appeal. Gilb.

## New Acts

### ANITA ECHOLS

Song-Dance 6 Mins. Apollo, N. Y.

Anita Echols is a tousle-haired Negro gal whose vocal style is faintly reminiscent of Betty Hutton. In warbling "Orange Colored Sky," she shouts, groans, whistles and even shadowboxes while mouthing the lyrics.

For the rest of her stint Miss Echols does a brief dance which includes a few bumps and grinds but little genuine hoofing. Works in blouse and loosely fitting skirt that exposes a bare midriff.

Miss Echols, who came east from the Coast via Detroit, has an interesting figure and vocal-style. As presently constituted, her turn is an average novelty for small cafes catering to the sepiu trade. However, she needs more voice training and better costuming in order to realize her maximum potential. Gilb.

### EVIE & JOE SLACK

Contortions 7 Mins. Music Hall, N. Y.

Evie & Joe Slack are a European turn, the girl's contortions being notable in this strong audience-pleaser. The male supplies some lighter moments as her foil and also acts as the lever for some of her stunts. This is their U. S. debut.

Some of the femme's pretzel-bending could be a persuasive argument for a drunk to swear off the stuff. Kahn.

### BEVERLY BECKER

Dance 7 Mins. Wivel, N. Y.

Beverly Becker, youthful tapster, shows a good line of cleat work. Her work follows the standard pattern of other practitioners in this field. There's a need for some routine hypos to perk up interest during some portions in her turn. Her spins aren't sufficient for that task.

Miss Becker needs more experience before becoming eligible for key bookings. Jose.

### THE TAPATEERS (3)

Dancing 5 Mins. Apollo, N. Y.

The Tapateers are a Negro male terp trio whose routines follow conventional lines. Clad in top-hats, tails and sporting canes, the lads open with some standard hoofing that gives way to individual challenge stints. Group also employs unison and precision stepping that's fairly effective.

Boys' manipulation of the canes is well executed, principally through use of a rubber band to snap 'em back. However, the threesome's finale is a weak one. Gilb.



# Wisner, Recently Made Top Brass, Suddenly Exits Columbia Concerts

In a sudden, almost startling, upheaval at Columbia Artists Mgt., world's largest concert bureau, one of the agency's top brass, who was upped to a division presidency only three weeks ago, was as sharply dropped from the organization this week in a policy disagreement.

Arthur Wisner, exec veepee at Columbia, in charge of its Chicago office, was elected prez of Community Concerts, a Columbia division, recently. Community, one of the important divisions in the bureau, takes in about 900 subscription cities now, and Wisner, vet concert man, had been an important cog in its buildup, as chief aide to Ward French, board chairman of Columbia and Community's founder.

Wisner's differences with other top Columbia execs had actually begun some months ago, and to placate him, Wisner has been elected to the Community leadership recently. Friction continued, however, leading to this week's break. Illness brought on by overwork is also believed to have affected Wisner's activity.

Walter Brown, a Columbia veepee in the Coppicus, Schang & Brown division, has gone out to Chicago for a couple of weeks to represent the Columbia board. It's believed likely that Herbert Fox, midwestern sales manager for Columbia, will take over the reins at the Chi office.

Wisner's departure marks the second big shakeup in Columbia exec ranks within a year. Lawrence Evans, one of the company's founders and its president last year, bowed out suddenly in May due to illness and some inter-bureau friction.

## Coward's 'Values' Mulled for B'way

Noel Coward, whose "Relative Values" is a new click in London, is due in New York around Feb. 1 to huddle with John C. Wilson about a Broadway production of the comedy, possibly for this season. At the same time, he will probably consider various offers for a nitery appearance in New York. In any case, he's expected to go to his place in Jamaica, B.W.I., for his customary winter-spring vacation.

If Wilson does "Values" on Broadway it will be under the official sponsorship of Atlantis Productions, the U. S.-British legit setup in which he and Coward are associated with the Theatre Guild and the firm of H. M. Tennent, Ltd. The latter company, headed by Hugh Beaumont, is presenting "Values" in London. Atlantis set-up gives each of the associates first call on each other's shows and involves a sharing arrangement.

Currently playing his first nitery date at the Cafe de Paree in London, Coward has had a number of pitches for a similar date in New York, but thus far has given no indication of whether he's interested. "Values," which premed Nov. 29 at the Savoy in the West End, received critical raves and has been doing smash business. The author staged the comedy and Gladys Cooper is starred.

## Robbins' 'Pier' Pied As N.Y. Troupe's Ballet

The N. Y. City Ballet Co. kept to its preem-a-week clip last week at City Center, N. Y., offering its fourth new work this session in Jerome Robbins' "Pier Piper." Work doesn't shape up as a strong addition to the troupe's repertory, however. Set to Aaron Copland's Concerto for Clarinet and Strings, the work is a somewhat makeshift throw-together of jazz and ballet fragments, with some burlesque and low comedy, but very little ballet as such.

Idea is that of a clarinet player wandering idly onto a bare stage, starting to play, while dancers in rehearsal costume, attracted by the music (a la Pier Piper), come on, and singly and collectively go into dance patterns. Work is too slim, too long and too reminiscent.

## Even Stevens

Roger Stevens is an office boy and messenger at the American National Theatre & Academy. Roger L. Stevens is a member of the organization's board of directors and a member of the executive committee, besides being one of the sparkplugs of the fund-raising campaign. He's also a member of the Playwrights Co., a prolific legit investor and a prominent realtor, being the head of the syndicate which recently purchased the Empire State Building, N. Y.

Last week, when some papers were to be delivered to a newspaper office, an ANTA official remarked casually over the phone, "I'll send Roger Stevens over with them." That got a reaction. Incidentally, the two Stevens aren't related.

## 'Tree' Withers To \$125,000 Loss

"Tree Grows in Brooklyn," which closed Saturday night (8) at the Alvin, N. Y., after a run of 267 performances, involved a loss of about \$125,000. The musical version of Betty Smith's novel, adapted by the authors and George Abbott, with music by Arthur Schwartz and lyrics by Dorothy Fields, was produced by Abbott for \$219,233. It has thus far repaid \$40,000 of its \$200,000 investment and has about \$35,000 in operating profits available for distribution.

Actual production cost of the Shirley Booth-Johnny Johnston starrer was \$194,003, plus \$9,624 tryout loss (despite near-capacity business in New Haven and Philly) and \$15,606 pre-opening expense in New York. Although the show played to large grosses for the first couple of months on Broadway, trade was uneven thereafter, and despite a drastically revised operating setup (including the authors and director Abbott taking provisional royalty cuts and the cast at reduced salaries) weeks of moderate profit frequently alternated with losing stanzas. A profit-sharing refund from Studio Alliance also provided an \$8,500 credit.

Half of the financing for the production was supplied by William S. Paley, board chairman of CBS, and Columbia Records issued the album of the show.

## RAINS READS FOR HIS PENN. FARM NEIGHBORS

Philadelphia, Dec. 11.

Following practice initiated with great success by his barnstorming colleagues, Charles Laughton, Charles Boyer, Agnes Moorehead and Sir Cedric Hardwicke, in "Don Juan in Hell," Claude Rains gave a reading in the Scott High School Auditorium, Coatesville, Pa., last Thursday (16) before a capacity audience of 1,200.

It was the actor's first public appearance before his neighbors, although he has been a resident of Chester County for 12 years. Rains' appearance was sponsored by the Women's Auxiliary of the Coatesville Hospital.

Rains read "Stories of Stock Grange," a poem written by Dr. Charles Henry Stone, chief of staff at the Coatesville Hospital. Stock Grange is the name of the Rains farm, and it was once in the possession of Dr. Stone's family. His book is a record of childhood memories of the place. Rains bought Stock Grange in 1940 and restored the house (built originally in 1745) as much as was possible to its original appearance.

## Stone for 'Desire'

Carol Stone has been signed to appear in "Desire Under the Elms," ANTA's first production. Play, which goes into rehearsal today (Wed.), is skedded to open Jan. 16 at the ANTA Playhouse, N. Y.

## Legit Bits

Cheryl Crawford, producer of "Paint Your Wagon" and the touring "Rose Tattoo," is due back next week after a fortnight's rest. Jose Ferrer's production of "The Shrike," which goes into rehearsal next week, is budgeted at \$50,000, with no provision for overall (the management will put the bonds). Milton Baron will be associate producer. Backers of the Gertrude Macy-Walter Starke production of "I Am a Camera" this week received an initial return of \$13,000 on the \$65,000 investment. The John van Druten play netted \$9,000 on its first week-and-a-half on Broadway. Samuel J. Friedman, pressagent for "Glad Tidings" last week started handling "Bagels and Yox" also. Max Meth will be musical director of the "Pal Joey" revival.

Arthur Lesser, producer of "Two on the Aisle," returned Monday (10) from an extended stay in Paris. Paul Shyre is directing the Lighthouse Players production of "High Ground," opening tomorrow (Thurs.). Leon Askin is staging and will play the title part in a German-language production of "Faust" by the Players from Abroad, at Hunter College, N. Y., next Sunday (16), with a cast including Albert Basserman, Dolly Haas, Ludwig Roth and Lothar Reuwall. Latter two are currently in "Stalag."

Walter Starke, co-producer of "I Am a Camera," has gone to San Antonio, his hometown, for a holiday visit. Chandos Sweet, company manager of "Moon Is Blue," will vacation next week at Sarasota. "Seeing Red," annual production of Harvard's Hasty Pudding Club, will play the Barbizon-Plaza Theatre, N. Y., Dec. 27-31. It's a musical satire on Congressional investigations of Hollywood. John Yorke, company manager of "Paint Your Wagon," will be general manager of Irving Gaulton's production of "Shuffle Along." Billy Matthews will be production manager for the N. Y. City Center Drama Festival and will also stage manage the initial production, "Wild Duck," opening Dec. 26. Anthony Ross takes over the part of the gambling chief in "The Number" this week, succeeding Murvyn Vye, who is rehearsing in "Modern Primitive." Irving Phillips flew into Dallas from the Coast Friday (7) to o.o. his play adaptation of "One Foot in Heaven" at Theatre '51.

As practically everyone expected, Walter F. Kerr, recently appointed drama critic of the N. Y. Herald Tribune "for the fall season," has been given the assignment on a permanent basis. Edward Caulfield's "The Idea" will be presented in January by the Brattle Theatre, Cambridge, Mass. British legit-film actress Joan Haythorne will be featured in the Laurence Olivier production of Christopher Fry's "Venus Observed," to be presented by the Theatre Guild with Rex Harrison and Lilli Palmer starred and Eileen Peel in a principal featured role. Nicholas Joy has been added to the cast of "Dear Barbarians," with Betsy von Furstenberg, Violet Heming, Cloris Leachman and Donald Murphy.

"Fancy Meeting You Again," the Chandler Cowles-Ben Segal production of the incoming George S. Kaufman-Leueen MacGrath play, is capitalized at \$75,000, with provision for a 20% overall. The proposed Cowles-Segal revival of "Of Thee I Sing" will probably be capitalized at \$200,000, with provision for a 25% overall. Edward Choate, business manager of "Saint Joan" and "Don Juan in Hell," will have a similar assignment for "Venus Observed." David Loew, co-producer of "The Enchanted" two seasons ago and currently a television director for DuMont, has adapted and will present Andre Roussin's "Les Oeufs de L'Autruche" ("The Ostrich Eggs"), on Broadway next fall. "A Stretch on the River," which Jose Ferrer intends to produce in association with Thomas Kilpatrick, is budgeted at \$100,000, with no provision for overall.

John Garfield will star in a short Israeli play, "Outpost," directed by Lee Strasberg, at dinner-concert of American Fund for Israel Institutions next Monday (17) at Waldorf, N. Y. Irving Becker withdrew last week as company manager of "Happy Time," with Rube Bernstein taking over. Robert Keith, Jr., takes over from Murray Hamilton in Chicago "Moon Is Blue" cast next week.

## Equity Library Show

"Pygmalion"—Lenox Hill Playhouse, N. Y., Dec. 14-18.

## Inside Stuff—Legit

Curious angle of the reviews of Katharine Cornell's revival of "The Constant Wife," which opened Saturday (8) at the National, N. Y., was the apologetic tone of the two pans, by Brooks Atkinson, of the N. Y. Times, and John Chapman, of the News. All the other daily notices were favorable. Atkinson started his piece with the sentence, "Pay very little attention to the ensuing comments," then reported how the show had "delighted" the first night audience. After devoting several paragraphs to his opinion that the play is "hard and metallic" and that Miss Cornell is miscast in the title part, he concluded, "On Saturday evening the audience felt very happy about everything and was elated to be in Miss Cornell's company again. Pay no attention to the churlish notions expressed above by a reluctant drama dragon."

Chapman's review was more severe toward both the play and the actress-producer, and wound up with the statement, "I suppose that Miss Cornell's large body of worshippers will find 'The Constant Wife' a satisfactory vehicle for their star, and will call down upon me the wrath of Jehovah for regarding both the comedy and the actress as pallid."

Although Julie Harris has top billing in "I Am a Camera," she has the No. 2 dressing room backstage at the Empire, N. Y., where the John van Druten comedy-drama is playing. Actress was offered the No. 1 location, in fact she was urged to take it, but insisted on returning to the same one she used during the run of "Member of the Wedding" at the Empire two seasons ago. She scored her first major critical hit in the latter show, winning several awards for her performance. William Prince, second-featured, now has the No. 1 room.

On the strength of Miss Harris' personal rave reviews for "Camera," the management is reportedly mulling the idea of upping her to star billing. However, producers Gertrude Macy and Walter Starke are understood to be anxious to avoid the appearance of making the move for publicity purposes, which they feel would be unfair to the actress. There's apparently no question in their minds that the actress deserves stardom, but it's expected that the action may be delayed until the show is an established boxoffice hit. It's figured that would be the fairest policy for Miss Harris.

Don Dennis, singing emcee at Steuben's Vienna Room, Boston, and host at the spot's Cafe Midnight, show biz rendezvous, is now doubling as newsboy to legit casts on their opening night here. Guy, who finishes his floorshow stint at 1 a.m., scurries around to offices of local dailies picking up proofs of critics' reviews, enabling the actors to ogle the good or bad news at 1:30 a.m. instead of a couple of hours later, when the papers hit the street. Last week, cast of "Rose Tattoo" waited for Dennis to arrive with the proofs, repeating the following night, when they joined the cast of "Fancy Meeting You Again" in their critics' reaction vigil. Dennis, tabbed the local "man who came to dinner" because he was originally booked for two weeks, is now rounding out his third year at the spot.

Sally Benson, who did a last-minute rewrite of the recent "Love and Let Love" during its tryout in Boston, got \$6,000 for the stint. Her deal called for that as an advance against 2% of the royalties, but the latter didn't come up to the \$6,000 figure on the play's seven-week Broadway run. Bretagne Windust, who was called in to restage the show at the same time Miss Benson was engaged as script doctor, got approximately \$1,600 under his deal calling for \$1,500 advance against 1% royalty. Louis Verneuil, original author and director of the Ginger Rogers starrer, was to have gotten 10% for the former assignment and 2% for the latter, but took a cut to 8% for the writing end, retaining his full 2% as stager. Producer Anthony Brady Farrell put up the additional coin to Windust.

The career of actor J. Edward Bromberg, who died last week, was unusual from the start. He was a discovery of Broadway producer Gustav Blum, then an elocution teacher and director of drama of Stuyvesant High School, N. Y., which Bromberg attended as Joseph Bromberger. At high school he played such weighty roles as Jean Valjean in "Les Miserables." With Bromberg as nucleus, the school presented plays which many a college of the period found tough to do. Odd angle, for a high school, is that Bromberg was starred in several showcases, and a number of Broadway producers were invited to o.o. the fledgling.

Joseph L. Mankiewicz, who recently attended a performance of "Fourposter," subsequently suggested a touch of showmanship that might have been used by Jose Ferrer in staging the Jessica Tandy-Hume Cronyn starrer. Since none of the customary devices of two-character plays, such as a telephone, offstage voices or a knock on the door, are used in the Jan de Hartog piece, the film producer-director noted that at whatever point it would have been historically logical, a phone might have been placed on stage in plain view of the audience to dramatize the fact that the phone and the various other usual playwright's situation-savers are not used.

Mike Sloane, co-producer with his wife, Paula Stone, of the musical, "Top Banana," has known the show's general stage manager, Fred Hebert, since they worked together at the Warners Hollywood Theatre, Hollywood. At that time Hebert, head usher at the house, befriended Sloane when the latter became an usher there. The two remained friends and, after Hebert had handled various vaude units as stage manager and manager, he became an assistant stage manager for the first Stone-Sloane production, a revival of "Red Mill." He was soon upped to general stage manager of the operetta and had a similar assignment with their next Broadway show, a revival of "Sweethearts."

Jean Dalrymple, honeymooning in Berlin with Col. Phillip DeWitt Ginder, commanding officer of the U. S. Army's Sixth Combat Regiment, revealed that when she first arrived in Berlin to handle the public relations for the cultural fest there, she was met by Col. Ginder, who was to chauffeur her to a meeting. During the drive, the colonel remembered that the upholsterers were waiting for him at his house, so he asked her to help him pick out the upholstery. She is now living in the same house, as his wife, just six weeks after her first arrival in Berlin.

## 'Candida' Skipping L.A.; Working East From Coast

Olivia de Havilland in "Candida," winding up this week in San Francisco, plays a one-nighter next Sunday (16) in San Jose, then lays off the pre-Christmas week, after which the show starts working back eastward. The Thomas Hammond production is not and never has been scheduled to play Los Angeles.

After the week's hiatus, the Shaw comedy plays Dec. 25-26 in Salt Lake City, then hits Denver, Dec. 28-29; Wichita, Dec. 31-Jan. 1; Oklahoma City, Jan. 2-3; Tulsa, Jan. 4-5 and is tentatively set to open Jan. 7 for a three-week run at the Erlanger, Chicago.

## Great Northern, Majestic In \$1,025,000 Chi Deal

Chicago, Dec. 11.

Great Northern Theatre, along with the office building it's in, and the Majestic Hotel, actors' hostel, was sold last week to Benjamin Fohrman, attorney, and Charles Kupperman, dress manufacturer, for \$1,025,000.

Theatre, under lease to the Shuberts, was first opened in 1896 and was remodeled three years ago at reported cost of \$481,000. So far this season, house has had "Peter Pan" for a short run three weeks ago. Sellers were Harry and Ben Gold and Nathan Schwartz.



## Went Over With a Leblang

VARIETY coinage in former years referred to many a Broadway legit show that "got over with a Leblang." This was in an era when there were twice as many playhouses, all housing legit, not the moribund pix and TV-converted policies of now. It was truly the golden era of the Broadway theatre.

The smashes were SRO, and many an in-betweeners survived, some building into real hits. Not so today, of course, when it's a case of sudden death—or a boxoffice stampede.

No wonder the picture business moved ahead and eclipsed legit. Because pix knew then, as now, that not every film can be a blockbuster; that there are some who like only Gene Autry and those who only tumble to Eugene O'Neill. Films were a family entertainment—and still are, if not in the same degree as in the halcyon days when anything that moved was a novelty. Legit, too, was family fare, thanks to the Leblangers.

Apart from the mechanics of (the late) Joe Leblang slipping Al Woods, and others, on many occasion a fast few thousand to meet the payroll, the two-for-ones made boy-meets-girl fill those balconies and galleries where today it's a case of shopping far in advance, or paying through the nose for the smashes.

Many a night, if the weather got too hot or too blizzardily, the canny theatre-shoppers would find not only cutrate tickets for the "two-fers" but also some of the real biggies, when the elements caused some quick dumping into the Leblang ticket factory, in Gray's Drugstore, underneath the old Longacre Bldg. What did this accomplish? Only one very good thing—the kids who were weaned on the "two-fers" and the in-betweeners continued having their appetites whetted for the theatre. It gave substance to the legit. It produced an honest theatre-loving audience, not the relatively select few to whom going to the legit these days is either (1) a case of fashionable snobbery, or (2) a means to entertain the out-of-towners.

The Broadway managers have been cool to the recent attempt for revival of the cutrate ticket practice. But none has forgotten the boon of the shows which "went over with a Leblang." It's a proposal not to be lightly dismissed. *Abel.*

## 'Guys' to Crack Old Cincy Hoodoo; Not Even \$2.50 Gallery Scares 'Em

Cincinnati, Dec. 11.

That road agent bromide about Cincinnati and the week before Christmas being the two worst weeks in show business is apparently going to be busted both ways here next week by "Guys and Dolls." According to advance indications, the Frank Loesser-Jo Swerling-Abe Burrows musical will knock off a gross of over \$60,000 for the pre-Christmas week at the Taft Auditorium, despite an unprecedented top price of \$5.55 for week nights and \$6.15 for Saturday nights, with \$5 top Saturday matinee and \$4.35 for Wednesday matinee.

An angle on the show's engagement here is that the gallery, unreserved, is priced at \$2.50 for all nights and the Saturday matinee, and \$1.90 for the Wednesday afternoon performance. Although these seats customarily sold for 25c a generation ago, there's apparently no squawk at the stiff tariff for the "Guys" stand next week, and it looks as the entire section will go clean for the eight performances.

A factor in the huge demand for the show, besides its advance reputation via Broadway and the various road engagements, is apparently that it will be the first legit booking of the local season. Previously, the theatre has been dark here as a result of a dispute between J. J. Shubert and the various unions, including the stagehands, musicians and boxoffice men.

High Columbus Scale

Columbus, O., Dec. 11.

"Guys and Dolls," which got away to a smash opening at the Hartman here last night (Mon.), is apparently headed for a capacity gross of around \$46,500 on the week's stand.

As in Cincinnati, where it goes next week, the scale is \$5.55 week-nights and \$6.15 Saturday night.

### R&H's Rich Joins Metro As Roving Talent Scout

Shirley Rich, formerly assistant to John Fearnley, casting director for Rodgers & Hammerstein, has joined Metro on a roving talent scout assignment. She's been succeeded as R & H casting assistant by Barbara Wolfman, formerly secretary to Mrs. Oscar Hammerstein, 2d.

Latter spot has been filled by Jill Willoughby. Hammerstein's secretary continues to be Mary Steele, wife of the lyricist-producer's brother, Reginald Hammerstein.

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## Shubert Snarl In Cincy Easing

Cincinnati, Dec. 11.

Dispute between the Shuberts and the local unions, which has kept Cincy theatres dark so far this season, is apparently due for settlement. An agreement has been reached with the musicians and a concession has been offered to the stagehands. So far, the boxoffice men haven't made any progress in their demands.

Deal reached last week between J. J. Shubert and the tooters union provides for the employment of six men instead of the demanded seven for dramatic shows at the Cox, and extra men at "local scale" for musicals at the Taft. However, "Guys and Dolls," which plays the latter house next week, was booked under a temporary compromise agreement.

Shubert is understood to have authorized Noah Schechter, local manager, to offer a 10% raise to the stagehands for musicals, but no increase for straight plays. That is expected to be turned down by the grips, with the possibility of IATSE president Richard Walsh coming here from New York to try to reach a settlement. Nothing has been said about the treasurers' demand for a 10% boost for a six-day week and time-and-a-half for the seventh day.

The 10% tilt for musicals, which already applies to "Guys and Dolls," and the booking of "Kiss Me, Kate" at the Taft for the week of Dec. 31-Jan. 5, under the temporary truce agreement, has had no effect on opening up the straight play situation at the Cox. Latest show to be cancelled out for that reason is "Autumn Garden," which was to have been the first show of the Theatre Guild-American Theatre Society subscription season.

'CARMEN' FOR ALBANY

Albany, Dec. 11.

The Variety Club will present the London Opera Co. in "Carmen" at the Strand Jan. 8, for the benefit of its Heart Fund.

## 'King' Now in Black; Slow Starter, But Built and Stays Top Ticket

### Final Loss on Musical 'Wish' Reaches \$305,348

Final loss on "Make a Wish," musical flop of last spring-summer, was \$305,348, according to a statement sent to the backers last week. The Harry Rigby-Jule Styne presentation, done in association with Alexander H. Cohen, was financed for \$250,000; involved a production cost of \$226,731 (excluding bonds), and had an operating loss of \$89,575 on its tryout and 102-performance Broadway run.

The total deficit when the show folded last July 14 at the Winter Garden, N. Y., was \$316,307, but \$10,959 was recovered from the sale of costumes, insurance and waived royalties. The accountant's statement lists still-unpaid royalties and fees totaling \$12,483.

### Columbia Set to Record 'Don Juan in Hell,' Using Live Audience in Studio

Album recording of Shaw's "Don Juan in Hell," with Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead repeating their current starring roles, will be produced by Columbia. The recorded performance will be in a studio with a live audience, probably during the troupe's current engagement at the Century, N. Y., ending Dec. 31. However, details of the project aren't definite.

Original idea was to make tape recordings of regular shows at the Century, then piecing together a perfect performance. However, regulations of Actors Equity and other unions require payment of a week's salary for each performance recorded, even if the various shows are combined into a single recording for sale or use. In the case of the current "Don Juan" production, no extra effort would be involved for the actors, stagehands, etc., since microphones are used for the performance. But the extra expense for such multiple-performance recording would be prohibitive, as the salary list for the four stars alone is understood to run \$12,000 a week.

On the chance that the Paul Gregory presentation is not recorded during its current run at the Century, it would probably be done when the troupe returns to Broadway next spring. That engagement, due to open March 30 at a theatre to be selected, will follow individual film appearances by the four stars.

"King and I," still playing to absolute capacity at the St. James, N. Y., has more than earned back its production cost and is continuing to net nearly \$10,000 a week. The Rodgers-Hammerstein musical, with Gertrude Lawrence starred, will be a year old next March 29. It regularly grosses nearly \$51,700, the actual receipts varyin, slightly according to the number of press seats. It has never failed to go clean.

Financed at \$360,000, (including a \$60,000 overcall), the show involved a production cost of \$318,811. With the distribution of \$90,000 to the backers this week the investment is repaid in full. In addition there is about \$50,000 in assets, including undistributed profits, sinking fund, etc. Recent illness of Miss Lawrence, necessitating her absence from the cast for a week, actually boosted the net for that stanza, since the star gets 10% of the gross.

With the repayment of the balance of the investment, actual profits from the production will begin to be distributed. According to the unusual deal covering this venture, the backers will get 60% of the profits instead of the customary 50-50 split. In return, the investors do not share in the possible film, stock and other subsidiary rights.

Actual emergence of "King and I" from the red, highlights a curious aspect of the show. That is the way it started relatively mildly at the boxoffice, but steadily grew in popularity until it became and has continued the top ticket in broker demand. Similarly, after a phenomenal mail order advance (the management policy is against selling theatre parties), there was comparatively little boxoffice activity during the first few weeks of the run. But as the show's rep built, the mail orders picked up again and the advance is now nearly \$400,000, which almost at opening night level.

## 'Kate' Set For B'way Return

"Kiss Me, Kate," currently touring, virtually set for a return visit to Broadway, starting Jan. 8, at a \$3.60 top. The Cole Porter-Bella and Samuel Spewack musical smash of the 1948-49 season will probably play the Broadway Theatre, although a final deal for the house apparently hinges on finding another location for "Jamie," which had been scheduled for the Broadway starting the week of March 3.

With Robert Wright and Holly Harris in the leading parts, the Subber & Ayers production has been touring to profitable but uneven business. The musical plays New Year week in Cincinnati, winding up there Jan. 5 and coming directly to New York.

### HYLTON GRABS BRITISH RIGHTS FOR 'MADAM'

British rights to "Call Me Madam" have been sold to London producer Jack Hylton in a deal negotiated by Ken Later.

Gracie Fields will be sought for the Ethel Merman role and some of the Broadway company may also be recruited for the West End edition.

### Callahan Vice Sheerer As 'Banana' Dance Lead

Bill Callahan, last seen Broadway in "As the Girls Go," has been signed to take over the male dancing lead in "Top Banana." He'll succeed Bob Sheerer, who's being drafted.

Audrey Meadows went into the featured femme lead in the Hy Kraft-Johnny Mercer musical last week as sub for Rose Marie, who is taking a month's rest at her home on the Coast.

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## Plays on Broadway

Baritone will be back in the States for his first U. S. concert tour, February through May, under Columbia Artists Mgt. auspices. In May he'll return to Vienna.



# Chi B.O. Hitting Seasonal So-So; 'Darkness' \$19,400, 'Pacific' \$39,710

Chicago, Dec. 11.

While the downward legit trend has started already, it's not as large as expected and has been tempered, so far, by the large take of New York City Opera Co., which closed Sunday (9), and the lush first week for "Darkness of Noon." Reviewers unanimously praised the Sidney Kingsley drama, "Gentlemen Prefer Blondes," in its last two weeks before jumping to Dallas for the Christmas-New Year week and then a 10-day stand in Houston.

## Estimates for Last Week

"Darkness of Noon," Erlanger (1st wk) (\$3.80; 1,336). Fine start with \$19,400.

"Gentlemen Prefer Blondes," Palace (12th wk) (\$6; 2,500). Going into last two weeks with \$32,400.

"Happy Time," Blackstone (5th wk) (\$4.40; 1,358). Staying out the Xmas season with light \$14,500.

"Moon Is Blue," Harris (32d wk) (\$4.40; 1,000). Under \$18,000.

New York City Opera Co., Opera House (2d wk) (\$4.94; 3,600). Closed Sunday (9) with lush \$70,000 for seven operas.

"South Pacific," Shubert (56th wk) (\$5; 2,100). Keeping up with okay \$39,700.

# 'Fancy' 10½G (7), 'Tattoo' 16G, Hub

Boston, Dec. 11.

Current stanza shapes as satisfactory, with Hub's three legit entries pulling from moderate to good. Conflicting openings, "Rose Tattoo" Monday (3) and "Fancy Meeting You Again" originally skedded for same date but pushed back to Tuesday (4), hurt at boxoffices, but biz is expected to improve this stanza.

## Estimates for Last Week

Greco Ballet, Opera House (2nd wk) (3,000; \$3.60). Picked up in second frame, winding with near \$24,500.

"Fancy Meeting You Again," Wilbur (1st wk) (1,200 \$3.60). Opened to generally favorable notices, with a fair \$10,500 for seven performances.

"Moon Is Blue," Plymouth (2nd wk) (1,200; \$3.60). Moderate at \$10,200 for second frame.

"Rose Tattoo," Colonial (1st wk) (1,500; \$3.60). Good \$16,000, with second stanza shaping stronger.

# SADLER'S SOCK \$75,800 FOR 7 IN SPLIT WEEK

Sadler's Wells Theatre Ballet continues its phenomenal boxoffice trek across America. Young British dance troupe, in its first U. S. visit, racked up a huge \$75,800 for seven performances in a split week last week. Troupe played Frisco Monday through Wednesday (3-5), and again for two on Saturday (8), for a combined \$54,400 take. Thursday it played San Jose, taking in \$8,700 on a single, and in another single in Sacramento Friday it garnered a boff \$12,700.

Week previous, the troupe gave eight performances in Vancouver, for a solid take of \$57,600.

# 'Oklahoma' \$25,400, Det.; 'Season' Mild \$10,400

Detroit, Dec. 11.

"Oklahoma" rolled up a powerful \$26,000 in its second week at the Shubert. "Season in the Sun" pulled in a divl \$10,400 at the Cass in the second running.

Both theatres go dark now, with the Shuberts reopening Christmas night with "Guys and Dolls," in for four weeks. Cass has nothing booked until Jan. 7 when "Darkness at Noon," with Edward G. Robinson, will light up its marquee.

# 'Behold' \$12,200, D.C.

Washington, Dec. 11.

The Theatre Guild's tryout of "Lo and Behold" wound up a slim fortnight's stand with a shaky \$12,200 for the second week. John Patrick comedy had a modest \$12,700 the initial frame.

"Legend of Lovers," another Guild tryout, opened last night (Mon.) with Dorothy Gish, co-starred with Richard Burton, providing the chief draw.

# Weather Hurts 'Garden'; Only \$15,000 in St. Louis

St. Louis, Dec. 11.

Only fair biz resulted from the one-week stand of "Autumn Garden" that wound up at the American Theatre Saturday (8). Critics liked the play, and Frederic March and Florence Eldridge in it, but bad weather throughout the run hurt. With house scaled to \$3.66, the eight performances grossed approximately \$15,000.

"Oklahoma" is back for a week's stand; in its seventh visit. It teed off last night (Mon.), with house scaled to \$4.27.

# 'Kate' Tops Pitt Season With \$27,800 in Repeat; (But 1st Time Indoors)

Pittsburgh, Dec. 11.

"Kiss Me, Kate" hung up a r/w high for the season last week at the Nixon, when it fell just a little short of the \$27,800 mark. Show got off to a slow start, but played to absolute capacity the final couple of performances on strength of excellent notices as well as good word-of-mouth.

Getting a \$4.55 top (\$3.50 plus taxes) figure was all the more remarkable inasmuch as "Kate" had been given outdoors here at the Pitt Stadium two summers ago at almost half that scale. Nixon has nothing set now until Xmas week when Jose Greco's Spanish Ballet comes in, although house goes grind for a week tomorrow (Wed.) with Blackstone's magic unit and a picture.

# 'DOLLS' SETS MPLS. MARK WITH 53G; \$78,400 IN 12

Minneapolis, Dec. 11.

"Guys and Dolls" broke house records at the Lyceum here, setting new figures for the week and for the engagement, which ran 10 days and 12 performances.

Playing to solid capacity houses, the musical garnered \$53,000 last week, and \$78,400 for the full date. "Dolls" pull, however, made prospects slightly weak for Ballet Theatre, booked here for four performances this week (11-13).

## 'Doll's' Sets Columbus Top

Columbus, Dec. 11.

National company of "Guys and Dolls" opened its six-day, 10-performance run at the Hartman last night (10) with the entire week a near-sellout at the highest ticket prices ever asked for a legit show in the city.

House is scaled four different ways, with Saturday night spread between \$6.15 and \$2.50; week nights, \$5.55 to \$2.50; Saturday matinee, \$5 to \$2.50, and Wednesday matinee \$4.35 to \$1.90. All prices include tax.

# 'Legend' \$12,600 for 5 In 4-Day Hartford Stand

Hartford, Dec. 11.

In a four-day stand (five shows), "Legend of Lovers" rolled up a lusty \$12,600 here last week. With a \$4.20 top, show played the New Parsons Wednesday through Saturday (5-8).

House, dark this week, relights next Monday (17) with the first of a series of N. Y. City Center tryouts, "The Wild Duck," in for a week's stand.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"A Month of Sundays" (MC)—Carly Wharton, prod.; Burt Shevelove, dir.; Gene Lockhart, Nancy Walker, stars.

"Bell, Book and Candle" (road)—Shepard Traube, prod.-dir.; Rosalind Russell, Dennis Price, stars.

"Modern Primitive" (D)—Otto Preminger, prod.-dir.

"Pal Joey" (MC)—Jule Styne, prod.; Robert Alton, dir. dances, overall supervision; David Alexander, dir. book; Vivienne Segal, Harold Lang, stars.

"Wild Duck" (D)—City Center, prod.; Morton da Costa, dir.; Maurice Evans, Diana Lynn, Kent Smith, Mildred Dunnock, stars.

# 'Member' 14G, L.A.

Los Angeles, Dec. 11.

Pre-Yule excuses were being dusted off last week as a downbeat hit local legit. Hardest hit was "Member of the Wedding," which hit only \$14,000 in its first frame at the 1,636-seat Biltmore. Tally, predominantly Theatre Guild subscription seats, put the show right around the break-even point. It has another two sessions to go.

Near-capacity grosses of \$7,000 were registered on the first two nights of "My L.A.," long awaited revue which opened Friday (7) at the 1,800-seat Forum Theatre. Show, however, got bad notices, and folded Sunday after four showings.

# 'Return' Record \$40,634, Philly

Philadelphia, Dec. 11.

With the departure last Saturday night (8) of "Point of No Return," which set a new house record for a non-musical at the Forrest in the second of two tryout weeks, Philly has holed in for the usual pre-holiday lull. But the booking situation for Xmas week and thereafter is much improved.

Only current legit house open is, again, the Forrest, where the Jose Greco Spanish Ballet began a two-week engagement last night (10) on ATS subscription. This and a four-day engagement of the Christopher Fry play, "A Sleep of Prisoners," in St. Paul's (Episcopal) Church in the swank Chestnut Hill section starting tomorrow (12), are the only legit items until Xmas.

New house record for "Point of No Return" came as surprise to many as house has had Hayes, Cornell and the Lunts in some big shows. Figure was \$40,634 Star, Henry Fonda, was out Monday, Tuesday and both Wednesday performances with understudy, Bartlett Robinson, winning high praise for his work. There were a few scattered returns first two nights of the week. Top was \$4.80, and the management absorbed the local tax of 31c. Actual net was \$3.69.

# 'SALESMAN' LEAN \$7,900 FOR FIVE IN MIDWEST

Sioux Falls, S. D., Dec. 11.

Kermit Bloomgarden's touring production of "Death of a Salesman" had lean pickings last week, getting a total of under \$7,900 for four nights and a matinee. Series included \$1,100 for one showing Monday (3) in Burlington, Ia.; \$3,100 for Tuesday night (4) in Cedar Rapids; \$1,900 for Thursday night (6) in Waterloo, Ia., and \$1,800 for Friday evening and Saturday matinee (7-8) in Des Moines, a repeat date.

Arthur Miller drama hung up a solid \$3,200 for a one nighter Sunday (9) here to start the current week. It was due to play Sioux City last night (Mon.); Omaha tonight (Tues.) and tomorrow (Wed.); St. Joseph, Mo., Thursday (13), and Kansas City, Friday and Saturday (14-15).

# 'Roberts' \$22,800 for 7 In Vancouver-Tacoma

Vancouver, Dec. 11.

"Mister Roberts" had that old magic last week, cracking out a \$22,800 gross for seven performances in Tacoma and here. Tod Andrews starrer played Monday and Tuesday (3-4) at the Temple, Tacoma, and spanned Wednesday-Saturday (5-8) at the Strand here.

Leland Hayward production is at the Mayfair, Portland, all this week.

# Ballet Theatre \$22,700 For Seven in Split Week

Ballet Theatre racked up a neat \$22,700 for seven performances in a split week last week.

Troupe did \$3,300 in Lincoln, Neb., Monday (3); \$6,500 in two in Des Moines (4-5); \$3,800 in Topeka, Thursday (6), and \$9,100 in three in Kansas City, Friday-Saturday (7-8).

# 'Candida' 14G, S.F.

San Francisco, Dec. 11.

"Candida," second offering of the Theatre Guild season, with Olivia de Havilland, has moved into its fourth stanza at the 1,550-seat Geary. Show, scaled to \$3.60, hit a pleasing \$14,000 for its third frame last week.

"Mr. Roberts," plays return date, relighting the Curran next Tuesday (18), with Tod Andrews in the starring role.

# Hits Help B'way Pre-Xmas Shakes; 'Don Juan' SRO \$41,700, 'Camera' 22G, 'Fourposter' \$25,500, 'Pacific' 46G

As expected, business tapered off a bit for most Broadway shows last week, although attendance was spotty, and in the cases of several run shows there was a slight improvement. For the second stanza in a row, receipts were off early in the week, with the recovery generally starting a bit later, but good trade at most entries by weekend. Business is due for the annual pre-Christmas lull again this week.

The total gross for all 21 shows last week was \$589,900, or 88% of capacity (for the corresponding week last year the 24 current shows grossed \$589,400, or 76% of capacity, the same as the week before).

Week before last the corrected total for all 21 shows was \$589,100, or 83%, a drop of 1%.

Of the new shows, "Constant Wife" drew a generally favorable press and had immediate boxoffice activity, on top of its large advance sale. "Nina" was panned and looks doubtful. Monday night's (10) "Grand Tour" got generally poor notices and also seems dubious. "Don Juan in Hell" is getting all the house will hold, with an almost solid advance sellout, and "I Am a Camera" has gotten off to a fast start.

"Fourposter" climbed again, topping capacity for the first time, while "Gigi," "Paint Your Wagon" and "Top Banana" all did sellout business, with party bookings a factor.

"Tree Grows in Brooklyn" folded last week. "Faithfully Yours" follows suit this week and at least two other current shows are uncertain stayers.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations, refer, respectively, to top price, ("indicates using two-for-ones"), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (63d wk) (C-\$4.80; 1,012; \$26,874) (June Havoc). Over \$17,400 (previous week, \$17,000).

"Call Me Madam," Imperial (61st wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Nearly \$51,600 (previous week, \$51,800).

"Constant Wife," National (1st wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Opened Saturday night (8) to six favorable notices (Coleman, Mirror; Garland, Journal-American; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Pollock, Compass; Watts, Post) and two negative (Atkinson, Times; Chapman, News); premiere grossed about \$5,100, plus approximately \$6,000 for two paid previews; lively window sale all day Monday (10).

"Don Juan in Hell," Century (2d wk) (CD-\$4.80; 1,645; \$41,468) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). First full week drew standees at all performances, with almost \$41,700 (previous week, first four performances topped capacity at \$21,500; closing Dec. 31, but will return March 31 for limited engagement).

"Faithfully Yours," Coronet (8th wk) (C-\$4.80; 1,027; \$28,378) (Ann Sothern, Robert Cummings). Almost \$12,600 (previous week, \$16,100); closing next Saturday night (15).

"Fourposter," Barrymore (7th wk) (C-\$4.80; 1,060; \$24,998) (Jessica Tandy, Hume Cronyn). Had a few empty seats, but standees took the gross over capacity at nearly \$25,500 (previous week, \$24,900).

"Gigi," Fulton (3d wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Went clean again with commissions limiting the gross to almost \$21,800 (previous week, capacity-plus \$20,700).

"Glad Tidings," Lyceum (9th wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas, Signe Hasso). Nearly \$11,300 (previous week, \$14,700).

"Guys and Dolls," 46th Street (55th wk) (MC-\$6.60; 1,319; \$43,904). One of the two established smashes that has never had an unsold seat; \$44,400.

"I Am a Camera," Emire (2d wk) (CD-\$4.80-\$6; 1,082; \$24,400). First full week topped \$22,000, with only the second balcony light (previous week, first five performances grossed \$14,700, plus \$1,200 for a preview).

"King and I," St. James (37th

wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). The other established clik that has invariably gone clean; doesn't sell standing room; nearly \$51,700 again.

"Moon Is Blue," Miller (40th wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Nearly \$20,600 (previous week, \$20,700).

"Nina," Royale (1st wk) (C-\$4.80-\$6; 1,035; \$29,000) (Gloria Swanson, David Niven, Alan Webb). Opened Wednesday (5) to unanimous pans; first five performances drew nearly \$14,100, plus about \$7,200 for two previews; reviewed in VARIETY this week.

"Paint Your Wagon," Shubert (4th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Going clean at all performances, but commissions held the gross at almost \$44,500 (previous week, capacity-plus \$44,800).

"Remains to Be Seen," Morosco (9th wk) (D-\$4.80-\$6; 912; \$25,700). Nearly \$23,600 (previous week, \$23,700).

"Saint Joan," Cort (10th wk) (\$4.80; 1,056; \$27,000) (Uta Hagen). Over \$15,900 for the regular eight performances (previous week, \$15,500 for seven performances—one show cancelled because of mechanical difficulty backstage); closing Jan. 5, possibly to tour.

"South Pacific," Maestric (138th wk) (MD-\$6; 1,659; \$50,186) (Roger Rico, Martha Wright). Has been overquoted recently; last week, \$46,000 (previous week, \$48,100).

"Stalag 17," 48th St. (31st wk) (CD-\$4.80; 921; \$21,547). Almost \$14,500 (previous week, \$15,500).

"The Number," Biltmore (6th wk) (D-\$4.80; 920; \$22,600). Nearly \$12,500 (previous week, \$13,700).

"Top Banana," Winter Garden (6th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Also going clean at all times, but commissions cut the take to \$51,700 (previous week, capacity-plus \$51,400).

"Tree Grows in Brooklyn," Alvin (34th wk) (MC-\$7.20; 1,331; \$47,167) (Shirley Booth, Johnny Johnston). About \$17,800 (previous week, \$18,800); closed Saturday night (8) after 267 performances; financial details in separate story.

"Two on the Aisle," Hellingier (21st wk) (R-\$6; 1,527; \$49,563) (Bert Lahr, Dolores Gray). Almost \$38,200 (previous week, \$39,400).

## Opening This Week

"Grand Tour," Beck (CD-\$4.80; 1,214; \$28,000). Playwrights Co. production of play by Elmer Rice, staged by the author, with Beatrice Straight and Richard Derr featured; financed at \$55,000 plus 25% overall, cost about \$53,000 (plus \$6,000 in bonds and deposits supplied by the management; no tryout), can break even at around \$13,500 gross; has a fair advance, including some theatre parties; two paid previews last week brought about \$2,000; opened Monday night (10) to one favorable notice (Pollock, Compass) and seven pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); reviewed in VARIETY this week.

"Lo and Behold," Booth (CD-\$4.80-\$6; 766; \$23,000). Theatre Guild production of play by John Patrick, staged by Burgess Meredith, featuring Leo G. Carroll and Jeffrey Lynn; financed at \$60,000, cost about \$34,000 (excluding \$11,000 in bonds and \$8,000 tryout loss), can break even at around \$13,500 gross; has a fair advance, including Guild subscription; opens tonight (Wed.); tryout reviewed in VARIETY, Nov. 21, '51.

"Point of No Return," Alvin (D-\$4.80-\$6; 1,331; \$37,500). (Henry Fonda). Leland Hayward production of play by Paul Osborn, based on John P. Marquand novel; financed at \$100,000, plus 25% overall, cost about \$115,000 (excluding \$20,000 in bonds and \$15,000 tryout profit), can break even at around \$22,500 gross; has large advance, mostly mail orders—no theatre parties; opens tomorrow night (Thurs.); tryout reviewed in VARIETY, Oct. 31, '51.

## N. Y. City Ballet \$26,400 In Fourth Gotham Week

The N. Y. City Ballet Co. in its fourth stanza of a five-week run at the City Center, N. Y., last week, felt the seasonal pre-Xmas slump.

Troupe garnered \$26,400 on the week, a drop of over \$7,000 from the previous stanza. Fall season winds up Sunday night (16).



## College Plays

### Never Say Horses

Princeton, Dec. 6.

Princeton University's Triangle Club production of a musical satire in two acts (14 scenes). Book by Edward J. Streator, Jr., and Edwin Gann Snyder, with additional dialog by James D. R. Harder and Robert S. Goldman. Music and lyrics by Snyder. Glenn G. Paxton, Goldman, John F. Ball, Samuel Van Culin, Jr., and Streator. Directed by Bill Butler. Musical director, Paxton; orchestrations, Earle Moss; settings, Hugh G. Hardy; costumes, R. Patterson Russell, assisted by Lawrence MacIver; lighting, Edward E. Patterson, Jr.; dance, Betty Nitsch. At McCarter Theatre, Princeton, Dec. 6, '50: \$3.90 top.

Features John Ball, Charles H. Schultz, James D. R. Harder, Robert S. Goldman, Samuel Van Culin, Jr., Christopher Cruise.

After a rather shaky opening the annual show of the Princeton Triangle Club continues on an uneven path, hitting several high spots, to a rather weak finale. The plot involves a benevolent New York bookie who kicks in a store of hidden cash to finance two song-and-dance men to their own night club. From here it continues in rather haphazard fashion to a medicine show ending in the sunny southwest.

The all-student cast does admirably considering the fairly weak dialog and average musical story. The first act provides the brightest spots in the show with "Ukelele Lullaby" and "Mother Druther" being two of the finest numbers.

The direction is fair but not outstanding. The choreography is okay with several better than average numbers. Sets are excellent and do much to hold up the weaker bits.

The most outstanding features however, are the songs, lyrics, and antics of the chorus. The numbers are well written and for the most part, are good show tunes; "My God, My Goddess" and "Hello" are the best. The arrangements are excellent and the all-student orchestra, under direction of Glenn Paxton, does more than its share toward putting the show across.

Robert S. Goldman as the "Lady Streetcleaner," Charles H. Schultz as "Ellie Cook," John Ball and Samuel Van Culin, Jr. as the two song-and-dance men, turn in good performances, Goldman doing a very humorous bit in the first act. A bit more polish and the show should develop into an above average college musical.

After three nights here (Dec. 6-8), the show goes on tour hitting Philadelphia Dec. 14, Trenton 15, Plainfield 20, New York 21-22, Syracuse 26, Rochester 27, Cleveland 28, Cincinnati 29, St. Louis 31, Chicago, Jan. 1, Detroit 2, Akron 3, Pittsburgh 4, and Washington 5.

Syd.

### Seeing Red

Cambridge, Dec. 6.

Hasting Pudding production of musical in two acts (12 scenes) with book and lyrics by Michael Arlen, Ralph Blum, Malcolm MacDougall and Charles Osborne; music by Donald Sandberg. Directed by James Awe; costumes, Gordon Winchester; choreography, Felisa Conde; sets, Dimitri; orchestration, John Glogowski; conducted by Norman Shapiro. At Club House, Cambridge, Mass., Dec. 6, '51.

Clarinck.....Kenneth Kunhardt  
Cheney Oldfield.....Ivan Nabokoff  
Theo Gintz.....James Wood  
Greg Hammond.....Timothy Wise  
Launelot P. Gribble.....Kerry Lynne  
Buzz Schulz.....David Goodwin  
Exaco J. Wammerman.....Elliot Millerberger  
Ben Hackett.....Paul Murphy  
Col. Robt. R. McCormick.....Douglas Kinney  
Glady's Smith.....James O'Neill  
Papadopolous.....Frederick Fawcett

With this topical satire on red baiting the Hasty Puddings have come up with their best show in

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a decade or more. In a top professional treatment it could be big-time stuff—though of course it's a long way from that. But it's a solid idea.

Heaving out the old chorus line, this one sticks pretty close to situation comedy with songs. There's no conventional dance number in the show at all, making use of the usual gimmick of the guys in dolls' costumes hoisting hairy stems. First act ends with a ballet, however, that requires more than usual terping ability for the ensemble.

Yarn is drawn out of the headlines of recent Commie investigations. The central situation finds Hollywood producer Theo Gintz ready to shoot a brave patriotic spectacle uncovering the doings in Communist cells in L. A. To gain authentic atmosphere, one of his scripters takes up with a fellow-traveling femme. When this is uncovered, the Commie taint falls on Gintz, his film and his whole organization. This sets the stage for the parodying of Senate investigations and all the rest.

Humor is, as indicated, basically situation, but scripters and lyric writers Michael Arlen, Jr., Ralph Blum, Malcolm MacDougall and Charles Osborne, come up with plenty of sharp cracks to keep the laughs coming throughout. The music by Donald Sandberg, is neatly wrought, demonstrating a good melodic touch and a flair for change of pace. Best romantic ballad—and it could use more—is "Wondering," but there are a couple of good song and dance tunes, a ballet a la Shostakovich, a novelty trio and several others. Some of them, like "Just Say Nyet" and "Wonderful Day" would be okay with better lyrics.

The Puddings have had more brilliant casts than this, but James Wood is an outstanding Gintz, Kenneth Kunhardt is a comely Clarinda, and James O'Neill and Kerry Lynne are plenty sound as the romantic duo. The direction by James Awe is responsible for a smart pace set and maintained from the beginning, while first-class professional dance direction by Felisa Conde is responsible for a staunch ballet and subsequent pantomime. A full orchestration well played, handy sets by Dimitri and humorous costumes by Gordon Winchester lend additional maturity to the proceedings. *Elie.*

### Hold That Line

Salt Lake City, Dec. 6.

University Theatre (U. of Utah) presentation of musical in two acts (12 scenes) with book, lyrics and music by Raymond Levy. Directed by C. Lowell Lees and William T. Christensen. Choreography by Christensen. Music direction by David A. Shand. At Kingsbury Hall, Salt Lake City, Dec. 6, '51: \$1.79 top.

With Emma Lou Warren, Robert Taylor, Marjorie Thompson, Paul James, John Nicolayson, Eleanor Allen, Ronnie Ross, Herbert Westing, Robert Knotts, Richard Fuller, Glen Sligh.

Raymond Levy chewed off a big bite when he turned out "Hold That Line" in its entirety, writing the book, lyrics and music. To a certain extent it was too much. His music stands up, even though in the hands of non-professionals. His lyrics, when audible, are sharp. But the book, always a problem in a musical, just doesn't have what it takes.

This song-and-dancer is set at a college, with the big problem being to save the coach's job by sparking the slumping football hero, using the campus cutie to profess undying love. On this slim thread hangs a more or less conventional plot, which, as might be expected, ends with love conquering all. For some not too apparent reason, a flashback technique is used, with the main show taking place in the 20s.

This could be a good device, recalling foibles of the past. But aside from some racoon coats and, in one scene, dated evening dresses, the scene could have been modern, with nothing lost.

Three of the musical numbers sound too drawer, and worthy of wider circulation. "Ladies Need a Man," a catchy rhythm number; "Nothing Ever Happens to Me," a comedy tune, and "I Know That It's Love," all have the audience beating their palms.

Distaff side of the cast grabs honors all the way. Marjorie Thompson is a convincing campus siren, Eleanor Allen milks her role for plenty of laughs, and Emma Lou Warren shows real talent for comedy and dancing.

On the male side, John Nicolayson is a standout as the coach of the all-losing football team. Direction-wise, "Hold That Line" moves along at a good brisk pace, with fresh young talent making up in enthusiasm what it lacks in skill. William F. Christensen keeps away

## Glynis Johns Ends Brit.

### Pix Stint; In for 'Gertie'

Glynis Johns, British film-legit actress who just completed "The Card" for J. Arthur Rank, arrived in New York Monday (10) on the Queen Elizabeth to assume a co-starring role in the Enid Bagnold play, "Gertie." With Herman Shumlin producing, the Broadway venture is scheduled to start rehearsals Dec. 17.

Miss Johns' run-of-the-play contract calls for her to get 10% of the gross along with a guarantee of \$1,250 weekly. A freelance player, she has no immediate plans aside from the "Gertie" chore. Also in the cast will be Albert Dekker, Alan Napier and Patricia Wheel. Play's locale is England.

Prior to sailing for the U. S., Miss Johns wrapped up "The Card." Based upon the Arnold Bennett novel, the film also stars Valerie Hobson and Alec Guinness. In addition, the actress has a top role in the joint Rank-Paramount production, "Encore," which Par will distribute in the U. S. Film is a collection of three Somerset Maugham stories similar to "Trio."

## SHOW BIZ NAMES WILL

### FETE ISRAEL FUND ANNI

Lily Pons, Andre Kostelanetz, Jerome Robbins, Nora Kaye, John Garfield and the Philadelphia Orchestra will be featured guest artists at the 10th anniversary dinner-concert of the American Fund for Israel Institutions at the Waldorf-Astoria, N. Y., next Monday night (17). It will honor Edward A. Norman, Fund's founder and prez. Garfield will appear in an Israeli play, "Outpost," directed by Lee Strasberg.

Anni celebration will include an all-day conference Tuesday (18) on developments in Israel over the last 10 years. Strasberg will talk of Israeli theatre, and Robbins discuss the dance there.

## Future B'way Schedule

"Lo and Behold," Booth, tonight (Wed.).

"Point of No Return," Alvi, tomorrow night (Thurs.).

"Caesar and Cleopatra," Ziegfeld, Dec. 19.

"Antony and Cleopatra," Ziegfeld, Dec. 20.

"Legend of Lovers," Plymouth, Dec. 26.

"Wild Duck," City Center, Dec. 26.

"Pal Joey," Broadhurst, Jan. 3.

"Fancy Meeting You Again," unspecified theatre, Jan. 8.

"Anna Christie," City Center, Jan. 9.

"The Shrike," unspecified theatre, Jan. 15.

"Desire Under the Elms," ANTA Playhouse, Jan. 16.

"Modern Primitive," Playhouse, Jan. 17.

"Shuffle Along," unspecified theatre, Jan. 21.

"Come of Age," City Center, Jan. 23.

"Gertie," unspecified theatre, Jan. 30.

"Jane," unspecified theatre, late January.

"A Month of Sundays," unspecified theatre, week of Feb. 4.

"Mrs. Thing," ANTA Playhouse, Feb. 12.

"Venus Observed," Century, Feb. 13.

"A Little Evil," unspecified theatre, mid-February.

"Dear Barbarians," unspecified theatre, Feb. 19.

"Requiem," unspecified theatre, Feb. 25.

"Camino Real," unspecified theatre, late February.

"Jamie," Broadway, week of March 3.

"Paris '90," unspecified theatre, March 11.

ANTA Play Series production, ANTA Playhouse, March 12.

"Don Juan in Hell" (return), unspecified theatre, March 30.

ANTA Play Series production, ANTA Playhouse, April 16.

ANTA Play Series production, ANTA Playhouse, May 14.

from conventional dances, his work being on the credit side, and his gals and boys looked good.

"Hold That Line" needs a sharpened point of view to be ready for bigtime. Neither an out-and-out satire of college life, nor a frankly sentimental look at the days gone by, it's too middle-of-the-road. If a definite stand were taken, and the gags whooped up, it could go places. *Berl.*

## Plays Abroad

### Relative Values

London, Dec. 1.

H. M. Tennent and John C. Wilson production of light comedy in three acts by Noel Coward. Stars Gladys Cooper, Directed by Noel Coward. At Savoy Theatre, London, Nov. 29, '51: \$2 top.

Countess of Marshwood.....Gladys Cooper

Mrs. Moxton.....Angela Baddeley

Miranda Frayle.....Judy Campbell

Earl of Marshwood.....Ralph Michael

Frestwell.....Richard Leech

Hon. Peter Ingleton.....Simon Lack

Admiral Sir John Hayling.....Charles Cullum

Lady Hayling.....Dorothy Batley

Don Lucas.....Hugh McDermott

Alice.....Renee Hill

Though this latest Coward opus is written in his inimitable style, it lacks the piquante whimsicality of "Blithe Spirit," his last straight play in London. It provides a wonderful acting role for Gladys Cooper as a philosophical Countess faced with the problem of her son's impending marriage with a film star, who is the sister of her personal maid. Snobbish reactions arise not from family pride at the mesalliance but the maid's refusal to remain under the same roof with the actress whom she knows is a worthless dame. Show, directed by the author, runs effortlessly after a lengthy tour and shows every indication of being a hit.

Locale is the country home of a young peer and his widowed mother who has tactfully steered him through the disillusionment and break-up of an unsuitable marriage. The house is agog with the news of his engagement to a famous film star from Hollywood. His mother is resigned to the situation but shattered to hear from her devoted maid that she wishes to leave after 19 years of happy service. The mistress discovers the relationship between the two women and to save embarrassment promotes the girl to secretary-companion. When the glamor girl arrives she does not recognize her sister until her many lies goad the other to a showdown. The unexpected visit of an old flame in the person of an alcoholically inclined fellow-star converts the interloper to the belief that she will be happier in her own brassy world than playing Lady Bountiful in an English village.

Angela Baddeley is excellent as the faithful lady's maid obsessed with class distinction while Judy Campbell exudes the artificiality and insincerity usually associated with the silver screen. Richard Leech is outstanding as a butler who moralizes and tosses apt quips. Ralph Michael, as the prospective groom, has little to do and Simon Lack as his cousin mostly acts as an audience for some of the prolonged discussions. Charles Cullum and Dorothy Batley provide decorative background as dinner guests while Hugh McDermott brings a breath of unconventional matter-of-factness to the role of the actor who tracks down his mate. But it is, first and last, Gladys Cooper's evening supplying, as she does, a perfect foil for the traditional Cowardesque technique. *Clem.*

## The Clandestine Marriage

London, Dec. 6.

The Old Vic Co. production of comedy in three acts by George Colman and David Garrick. Directed by Hilton Edwards. At Old Vic Theatre, London, Dec. 5, '51: \$1.50 top.

Lord Ogley.....Donald Wolfit

Lovewell.....Peter Coke

Fanny.....Charman Eyre

Mrs. Sterling.....Rosaland Iden

Mr. Sterling.....Ernest Hare

Mrs. Heidelberg.....Wynne Clark

Sir John Wevill.....Joe Murrell

Brush.....Leo McKern

Betty.....Joan Poulter

Canton.....John Blatchley

Sergeant Flower.....John Phillips

The Old Vic has presented a tasteful and artistic version of this 18th Century comedy. It lacks the bawdy tinge of classics of the previous century, but retains much of the playful romping and illicit dalliance of that era. It makes a refreshing break—the Shakespearean season.

There is the usual flutter of females with arch looks and the pursuing gallants of the period, all encasing the story of the younger daughter of a rich merchant. She has secretly married her father's penniless clerk. The girl has urgent domestic reasons for disclosing her married state, unknown to her husband, who pleads for time so that his titled uncle may intercede on their behalf. Her sister is engaged to a young baronet, who suddenly prefers the younger girl.

The jilting and the ensuing to-do when the clerk is found in his wife's room provide opportunities for much jovial chit-chat and unrequited love declarations. Even the old peer mistakenly assumes the role of accepted suitor, but backs up the young couple when it comes to a showdown.

Donald Wolfit (in his final Old (Continued on page 61)

## Council's Drive in Pitt

### Adds Over 2,000 Names

### To Subscription List

Pittsburgh, Dec. 11.

Although a lot of the nearly 700 workers are still to be heard from, present indications are that at least 2,000 names will be added to the Nixon's subscription list in last week's whirlwind Theatre Guild-American Theatre Society campaign sparked by the Council of the Living Theatre. Figure will hardly go below that and may wind up being altogether too conservative.

It won't, however, come up to the overly optimistic expectations of Ralph Lyett, who has been in Pittsburgh for the last couple of months organizing the drive. Lyett had hoped for a total of around 10,000, counting the more than 2,000 previously on the books before the Council stepped in.

As things stand now, it looks as if three remaining Guild shows, "Rose Tattoo," "Moon Is Blue" and "Member of the Wedding" can count on a minimum of nearly 5,000 subscribers and \$12,000 in the bank before the window sale begins. In view of what Pittsburgh has offered in the past, that's still remarkable, since subscriptions locally, even in the theatre's balmy days, have never gone over the \$10,000 mark.

## SHARP SHAKEUP IN CHI

### CIVIC OP. HOUSE EXECS

Chicago, Dec. 11.

James Kempner and his associates, who bought the 20 North Wacker Drive building earlier this year, are making management changes. Huge building houses the 3,600-seat Civic Opera House and a theatre, the latter now being used by ABC-Television. James C. Thompson, president of the company, is being relieved of many of his duties, and management is bringing John Charles Gilbert, onetime lead in "Blossom Time" and former manager of the two spots, back in again. Gilbert recently has been a summer stock director.

Herb Carlin, who has been manager of the Opera House for more than five years, is being supplanted. He's regarded as responsible for bringing back opera, both the Metropolitan and New York City Opera. He also pioneered the ballet movement here, and handled booking of jazz concerts.

There's conjecture that with the move, Harry Zelzer, who's head of Allied Artists, might bring his longhair concert seasons back to the 3,600-seat house. He's been having them in Concert Hall, about a third the size, and he'd like to be able to capitalize on a bigger take for his better attractions.

When the move comes about, there are several civic groups that are interested in taking over the Auditorium, once "the home of opera and other musical affairs here. However, it would cost \$500,000 at least to reconstruct. It's more centrally located too. Carlin also has several backers who might be interested in another venture.

## Rubinstein's 18 Israel

### Concerts Within 19 Days

Tel Aviv, Dec. 11.

Artur Rubinstein, who is skedaddled to return to the U. S. on Dec. 15, gave his final concert in Tel-Aviv Saturday (8), to mark the pianist's 18th concert in 19 days, on his first tour of Israel since 1935.

Rubinstein's 10 appearances with the Israel Philharmonic were augmented by eight recitals, all sell-outs.

## Baer-Kalmanoff 'Bottle'

### Set for Air Premiere

Excerpts from a new three-act opera, "Empty Bottle," with libretto by Atra Baer and music by Martin Kalmanoff (her husband), will be premed on the "Mr. & Mrs. Opera" program over WNYC, N.Y., Feb. 17.

Miss Baer, daughter of Bugs Baer and a news reporter on the N. Y. Journal-American, has also distinguished herself recently in another field, as a songwriter. Her "It's Christmas" has been recorded by Herb George with Alfredo Antonini's orch for King Records.



# Literati

**Harold Ross and The New Yorker**  
Harold W. Ross was a legend within The New Yorker family, respected for his passionate desire for anonymity and his high quality standard. The fifties, at first bizarre, quickly reflected themselves in most painstaking application to detail so that, with the years, it became less necessary for Ross to footnote memos on "more detail."

His big objection to Dale Kramer's recently published biography "Ross and The New Yorker" (Doubleday; \$3.50), was the same desire for anonymity which finds his name absent from the weekly's credits. His by-line never appeared, and while a big stockholder in the F-R Publishing Corp., which controls The New Yorker, his name is not in the up-front credits which list Raoul H. Fleischmann as president. (The "R," of course, in the corporate title represents Ross.) Asked his opinion of the Kramer bio, Ross told staffers, "Not a good job, if he were a good writer he'd be writing for The New Yorker."

Ross was ill last spring, and Gustave Lobrano, William Shawn and James Garaghty have been running The New Yorker. In effect this is what Fleischmann said, indicating that the mag will "roll along" for a while under that operation which has certainly been efficient in its editorial direction for many months during the editor's illness.

Ross was jealous of the paper's good will and high standards. While he seemingly would appear to brush off criticism, usually of a "ribbing" nature—most of it frequently aired during the now famed poker game in an East Side (N. Y.) pub—he took surprisingly large stock in every casual comment, and mentally made elaborate notes for follow-through. Band-leader Meyer Davis, for instance, seemed almost a one-man campaigner at the poker sessions in chiding Ross who took it in stride, and once explained he took no exception because he felt that anybody who bought the magazine thus inherited an automatic franchise for criticism; he'd rather they were interested in the mag's standards and context that way than not at all.

On the other hand he was fiercely loyal to his staff, and took the position that The New Yorker had no politics, drunks or "middle sex" interests so long as they wrote well. He brushed off a squawk from the Dramatists Guild, sparked by Lillian Hellman following caustic criticism by Wolcott Gibbs on "The Searching Wind" and "Another Part of the Forest," by stating that Gibbs may have been suspected of having a martini too many at the premiere but so far as he (Ross) knew his ace drama critic was sick.

This was typical of overlooking staff weaknesses in the interests of long association and/or basic capability. That went for a certain group of soprano-hipped males, and certainly politics. So long as "they write well that's all The New Yorker cares about," he said. When chided that despite the weekly's alleged neutrality in politics how come Dewey seemed to get the ribbing he did during FDR's campaign, Ross said, "if the GOPs wrote funny stuff we'd print it too!"

With the same casualness of band-leader Davis' ribbing, Arthur Kober observed at a poker game that he can't reconcile himself writing his "Bella Gross" and "Storm Over the Bronx" stories in a paper that carried "restricted" hotel and resort ads. Ross said nothing but continued his characteristic "screaming" at the poker sessions. He screamed when he lost and he screamed when he won, usually panning the "easterners" for their stupid way of playing poker; that "we don't play for table stakes out west," etc. (He was born in Aspen, Colo., and was raised in Salt Lake City.)

But the next day he wrote a long memo to Raoul Fleischmann (whose yeast millions financed The New Yorker) on the question of "restricted" resorts. Fleischmann's position was that "it's a good thing because then the Jewish clientele knows forthrightly where they are not made comfortable" and so it rested until Ross started another of his characteristic tantrums at the "half-naked" picnickers from the near-Bronx (in slacks and shorts, etc.) who were invading the privacy of his Connecticut estate. Ralph Ingersoll, ex-New Yorker who was then running PM, the ill-fated New York "non-advertising" 5c daily, looked upon this as another "restricted" idea, and from that point on, despite Ross' bitterness at the slacks-and-shorts campers tramping all over Westchester, in what he thought too scant cloth-

ing, the "restricted" ads were out of The New Yorker.

If a "Profile" writer discussed a room, Ross wanted to know what type room, its furniture, contents and other info as to detail, and this alertness for the fine points were the great influence in The New Yorker's writing standards. Each byliner was somebody special to Ross, and of course the wealth of plays, novels and films that have stemmed from The New Yorker attest to his astuteness. Among these are Clarence Day's "Life With Father," Ruth McKenney's "My Sister Eileen," Sally Benson's "Junior Miss" and James Thurber's "The Male Animal." Ross' passion for detail was further evidenced by his famous "Who he?" query. If a strange or new name was introduced in an article or "Profile" without proper identification, Ross would dispatch a memo to the editor asking "Who he?" The query became an intra-New Yorker running gag.

Ross was strangely naive despite his friendship with people in the theatre. For instance he went to see the Old Vic Players with Gibbs and started bawling at his drama critic that "these are a bunch of phonies; their accents are phoney; their Irish brogue is phoney," etc. He thought he was seeing the Abbey Players.

The late Ed MacNamara, who was a real-life cop and who turned actor in "Strictly Dishonorable" playing a cop, was one of Ross' few intimates. Another was Dave Chasen whose Hollywood restaurant was financed by Ross. During the war years the restaurant made so much money that Ross felt beholden to present his stock interest to Chasen, whose enterprise had made it click so signally.

After the funeral service Monday (10) several of the New Yorker staffers and byliners wound up at Sam Behrman's home where they swapped yarns. In talking of Ross' campaign to avoid the obvious and the sticky, they agreed that some of the lines delivered at the service by Dr. Sidney Lovett, Yale U. chaplain, would never have passed Ross' editorial blue pencil. As an example they cited Dr. Lovett's closer, "On next Feb. 26, Eustace Tilley (mag's anniversary cover dandy) will have a slight tear on his monocle and a tremor in his hand."

The mag will carry a page one obit editorial, penned by staffer E. B. White, in its next issue out Thursday (13).

## Parade Expanding Film Coverage

Jess Gorkin, editor of Parade, Sunday mag with over 13,000,000 circulation, in Hollywood to join Kay Sullivan, Parade's film editor and photographer Dave Peskin, who arrived last week to make advance visits to the studios. Gorkin is expanding Parade's Hollywood coverage.

## Arts & Sciences' Pix Tome

After five years in preparation, "The Arts and Sciences of Motion Pictures," compiled by Muriel De Lisa and sponsored by the Academy of Motion Picture Arts and Sciences, is ready for publication by Little Brown & Co. Tome, running more than 500 pages, will be on the stands next fall.

Prominent among the contributors are Samuel Goldwyn, Stanley Kramer, Charles Brackett, Dore Schary, William Goetz, Jack Warner, Cecil B. DeMille and Darryl Zanuck.

## Busy Dick Joseph

After Richard Joseph, travel editor of Esquire, completes his new one for Doubleday, "Your Trip to Britain," the publisher is bringing out his last year's book, "Your Trip Abroad," under the revised title of "World Wide Travel Guide." It will be updated and include chapter by Dr. Morris Fishbein on "Your Health While Traveling." Switch in title was Doubleday's and Joseph's realization that while "Trip Abroad" sold well, many overlooked its contents pertaining to Spain, Germany, Israel, Finland, the Norse countries, and merely thought of it in line of the familiar French and Italian orbits.

Doubleday financed Joseph for several months in Europe to do the "Britain" book. Thereafter he will complete "Outward Bound and Gagged," another travel book. Joseph is working with a new Doubleday editor, Merle Severy.

## Scully's Latest

Frank Scully must be the most unpredictable mugg. Last year it was flying saucers. This year he has cleaned up the nation's imported nursery rhymes, filtered them through what he knows of modern

child psychology and topped them with as beautiful a halo as the publishing world has ever seen.

The book is called "Blessed Mother Goose" (House-Warren; \$7.50) and first goes out in a deluxe job for the Xmas trade with a gold braided plastic dust jacket, the finest rag paper and a most expensive binding and printing thrown in. Keye Luke, Chinese artist, who played Charlie Chan's son in pix, has done the illustrations and they are exquisite in design and high in humor.

The book, incidentally, is dedicated to the memory of Father Flanagan and John Howard Hurwitz, aged 6 months, who have the same birthday. Moppet is the son of Howard Hurwitz (Ken Howard of old time vaude who is now a Lloyds insurance tycoon.)

Scully gets three blind mice out of a jam instead of having their tails cut off with a carving knife, explains what a gnat in the spat of decency. Humpty Dumpty was, squares Little Bo Peep's snooze while on duty, makes Mary and her Lamb take a beautiful and most unexpected twist, and does something for Old King Cole which may even get the old monarch out of purgatory.

My own pet is "The Happy Circle" in a section called "Family Entrance." This is Scully in his sweetest and simplest terms. The book has been praised by churchmen of all faiths. Two especially bound copies of the book were sent to Rome, one for the Pope and one for the Vatican library.

Paar.

## CHATTER

Popular Photography mag has clipped its name to Photography.

Richard Brooks authored "Novel vs. Screen" for the March issue of Films in Review.

Bill Cunningham in Hollywood on his first visit to gander the studios for McCall's mag.

True Story mag will have the same gal on all its 1952 covers. She's Elaine Stewart, who appears in Hal Wallis' "Sailor Beware."

Ed Hurley, ex-Chi and N. Y. newspaperman and p.a., penning his memoirs under the title, "Loose Ends of a Reporter," with an assist by Jay Russell.

Realities, slick French mag started after World War II, is now being published in an international English edition and has launched a subscription campaign in the U. S.

Paul Denis, former New York Post and Compass columnist, has been named New York liaison for Movie Teen, Movie Fan and Movie Pix mags. They are all Bernhard publications.

E. P. Dutton marks its centennial on Jan. 4 with publication of "The Confident Years: 1885-1915" by Van Wyck Brooks, concluding the latter's literary history begun 20 years ago.

Bill Ornstein, Metro trade contact, has three current fiction: appearances, with "The Crime of These Corners" in the Kansas mag "It's A Wonderful Thing" in Wildfire, and "Eventide Song" in American Jewish Times Outlook.

Simon & Schuster moved N. Y. headquarters last weekend to 630 Fifth Ave., combining with its affiliate, Pocket Books, and its graphics division, Sandpiper Press. Shipping remains in Jersey City, and billing offices stay at 100 Sixth Ave.

Kenneth S. Ginger, editor in chief of Prentice-Hall's trade division, has been recalled to duty by the Army as a captain in military intelligence reserve, stationed in Washington. Howard L. Goodkind, executive editor, assumes his duties while Ginger is on military leave.

## Plays Abroad

Continued from page 60

## Clandestine Marriage

Vic production) has one of the best roles in his career as the doddering old buck who straightens out the love tangle after his own aspirations have been blighted. Char-

## Bennett Cerf

humorously details why publishers today are at a loss to

## Find Authors for Scientific Tomes

one of the many byline features in the upcoming

46th Anniversary Number

VARIETY  
DUE SOON

mian Eyre and Rosalind Iden are the two strongly contrasted sisters, the one gentle and modest, the other strident and self-seeking. Peter Coke makes a noble young husband while Andre Morell scores as a vacillating wooer. Supporting players give a good account of themselves with Leo McKern outstanding in the minor role of a valet. Hilton Edwards, of the Dublin Gate Theatre, was imported to handle the staging. Clem.

## Magnolia Street Story

London, Nov. 27.

Anthony Hawtrey's presentation of drama in two acts by Emanuel Litvinoff, based on Louis Golding's "Magnolia Street," directed by Terence de Marney. At Embassy, London.  
Milly Emmanuel..... Lilly Kahn  
Mr. Emmanuel..... Martin Miller  
David Emmanuel..... Gabriel Woolf  
Mrs. Emmanuel..... Irene Handl  
Mrs. Foyse..... Mary Horn  
Mrs. Ginsberg..... Helen Misner  
Alec Ginsberg..... Alan Tilvern  
Mrs. Granby..... Olive Sloane  
Johnny Granby..... Nigel A. Wright  
Phoebe..... Mary Horn  
Mr. Billing..... Albie Bass  
Jimmy Millbank..... Robin Hunter  
Ann Rubens..... June Brown  
A. Redcap..... Allan Watkins

When C. B. Cochran produced his stage version of Louis Golding's popular novel, "Magnolia Street," it was an episodic adaptation with a flock of characters. In this play by Emanuel Litvinoff, the cast is halved, with the stage swivelling neatly from street scene to interior with effortless frequency. It thus retains much of its novelistic atmosphere, and will appeal only to specialized audiences.

Set in the Jewish quarter of a Manchester suburb, the story unfolds local events during World War I, being mainly concerned with two mixed marriages and the consequent reaction and disapproval in the respective families. Old Mr. Emmanuel grieves over the absence of his two sons. One is a conscientious objector who works on the land and is later imprisoned; the other, a boy of 17, is seduced by the Christian wife of a neighbor on active service, while she is a guest in his home. The husband deserts after getting an anonymous letter and nearly kills his wife, while her remorseful lover rushes off to enlist, though under age, and gets killed.

The two main characters, that of Mr. Emmanuel and his sister-housekeeper, are movingly portrayed by Martin Miller and Lilly Kahn. The two sons are excellently contrasted by Derek Stanley and Gabriel Woolf, and June Brown is an appealing figure as the girl torn between love and the faith of her fathers. Mary Horn plays with conviction the role of the Gentle who cheats her husband mainly through boredom and resentment at the antagonism against her. Alan Tilvern is forceful and impressive as the betrayed husband, and Irene Handl gives one of her inimitable characterizations as a garrulous neighbor. Alfie Bass lives up the proceedings as a sly marriage broker. All the varying types of relations, neighbors and passersby are realistically depicted, and the whole is skillfully directed by Terence de Marney. Clem.

## Joint Ad Drive

Continued from page 2

mate of \$1,750,000 to something closer to \$1,100,000.

An alternative suggestion for the companies to sponsor the ad individually on an alternating basis similarly was frowned upon. Thought expressed was that when an outfit was skedded to take over the insertion there would be a chance of lesser-calibre product being plugged if the outfit was lacking any top pix at the time. If this were to happen the public would not be sufficiently impressed with the copy for the really big pix.

One company official said he would prefer to keep the campaign on an institutional basis, playing up the "Movietime" and "Movies Are Better Than Ever" ideas but not using any titles. He felt this might win new friends among the press, as well as the public, even though no specific pix would reap benefits.

Another highly-placed exec believes the best return on such an outlay of coin would be via more intensified "Movietime" star tours. In this way, he figures, "Hollywood is brought immediately to the public and the press can't resist giving it attention."

Idea for the continuing ad campaign was presented to the MPAA group by Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations. When it's put into definite shape, with proposed copy and insertion rate mapped, it will be placed before the MPAA board for approval.

## 'Variety' Mugg

Continued from page 2

for communication within the confines of the cabaret.

## Free-Dealing Femmes

Each table in the club is equipped with a phone, the number of which is designated by an illuminated fixture suspended above the individual tables and easily viewable from a distance. Since it affords patrons the opportunity to converse with each other, without making the jaunt from table to table, its prime function is to promote intercos between the guys and gals, since the majority of customers comprise stag soldiers and lone distaffers. Spot, despite a niter atmosphere, is more on a par with a State-side dancehall, thus making the phone setup a useful innovation when the sexes are on the prowl.

Large spot can hold a few hundred people and offers dancing in two different rooms. The larger of the two sections is equipped with a sizeable bar and also features a dance band (6), while terp tunes for the smaller layout are provided by a trio. Admission fee, usually asked on weekends only, is 50 pennings (approximately 12½c.)—real coin comes from the bar.

In addition to the Trocadero there are a few other cafes in the vicinity that usually draw capacity. Dancing, with music furnished by small combos, is also offered at these places. Incidentally, still holding strong as a popular dance step in this country is the Lindy hop, but the Brill Bldg. output gets a big play at the GI hangouts.

Supplementing these hives, which lend themselves primarily to dancing and drinking, are the bars and cafes that pull in heavy soldier trade despite the lack of entertainment lures such as dance band, jukebox or television. Also situated in the vicinity of the Troc is one spot that could easily hold its own in Greenwich Village: It's one flight up, has an intimate flavor and spotlights Francis Renault type characters. Civilian clientele here is primarily male (?).

However, though the troops are putting a sizeable amount of Deutsch Marks into German tills they're still frequenting the film houses devoted to the showing of Hollywood pix at special admish rates; the Special Service shows that tour the different camps over here; and the Service Club dances and game rooms. Tours, at very reasonable rates, are also pulling in those men who want to get in a little sightseeing.

Also getting their share of the GI coin are restaurants and commercial shops. Prompting fairly heavy patronage at average eateries is the comparatively low tab on a meal. A meat dish, complete with three or four vegetables, bread, butter, a glass of beer and tip, runs around 4 DM (about \$1). Items like 400-day clocks and beer steins make up the bulk of merchandise being sent back to the states. However, Christmas shopping brought about a much more varied buying spree on the part of army personnel.

In addition to hyping business in Germany, these newly arrived troops are also spreading some of their money in Paris. It's not unusual for a soldier to take off for Paris on a three-day pass and shoot anywhere from \$60 to \$100 on the visit. Practically every GI who makes the trek across the border is sure to put some of his coin into the register at the Folles Bergere.

## De Hartog at Sea

Continued from page 1

proportionately lower. At his straight 10% rate, the Dutch playwright is getting over \$2,500 a week from the Broadway production of "Fourposter," in which Jessica Tandy and Hume Cronyn are starred.

Film version of the play, co-starring Rex Harrison and Lilli Palmer, was recently produced by Stanley Kramer, but the author will get no additional income from that, as he sold the screen rights some years ago for a flat price, understood to have been \$15,000.

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## Broadway

Irving Brecher east on "Life of Riley" TV dicker.

Agent Charles V. Yates at New York hospital with pleurisy.

Barbara Berger, daughter of agent Milt Berger, to be wed next summer.

London music pub Reg Connolly to Nassau on a holiday over the weekend.

Margie Hart in from the Coast to join her writer-husband Seaman Jacobs.

Ken McElowney to Paris yesterday (Tues.) for the preem of his indie pic, "The River."

Robert Taylor hops in Sunday (16) from Culver City, then off to Europe for a vacation.

Ludwig Bemelmans, back from Europe, to preview his paintings at Luchow's next week.

German film and legit actress Brigitte Horney in town until after New Year's on personal biz.

Fred Allen to the Coast for a quickie 10-day chore in a Nunnally Johnson picture at 20th-Fox.

Technicolor, Ltd., managing director Kay Harrison in on the Queen Elizabeth after two months abroad.

Ken Englund, Coast scripter, may stay east several weeks writing for Max Liebman's "Show of Shows."

Michael Lenson, brother of TV comic Sam Levenson, exhibiting his art at Kende Galleries, Dec. 11-24.

Jerry D. Lewis, "This Is Your FBI" scripter, in and out of D. C. and N. Y., attendant to radio show clearances.

Edgar Van Bloehm, ex-Franco Cinema manager, back from European vacation and planning vidpix production.

Gene Kelly back in town, at work on preliminaries for "Invitation to the Dance," which he'll direct for Metro.

Natalie Schafer, who recently completed "The Girl Next Door" at 20th-Fox, in from the Coast Monday (10) for a brief stay.

Gary Cooper, who entered Roosevelt Hospital, N. Y., Friday (7) for treatment of ulcers, is expected to remain there about a week.

Barbara Nedra Faris, daughter of Barry Faris, editor-in-chief of International News Service, engaged to Ralph E. Gillies, Columbia U. senior.

Irene Manning and TV producer Harold C. Meyers leave N. Y. for the Coast Sunday (14) to talk a film deal. Actress will be back in Gotham after a week's stay west for TV appearances.

Richard Goldstone, Metro producer, arrives from the Coast tomorrow (Thurs.), sails on the Liberte next Monday (17) for Munich and London preparatory to lensing "Devil Makes Three" there early next year.

Spyros P. Skouras, 20th-Fox prexy, is honorary chairman of the 10th anniversary dinner-concert of the American Fund for Israel Institutions. Event, at \$100 per plate, will be held Monday (17) at the Waldorf-Astoria.

The Herbert Wilcozes (Anna Neagle) to Montego Bay, Jamaica, B.W.I. Miss Neagle, who hasn't done a London legit since 1945 ("Emma," by Jane Austen), is looking for a new vehicle. They sail home Jan. 5 on the Queen Mary.

Burt Lancaster, originally scheduled to arrive on the Queen Elizabeth Monday (10), cancelled passage and is now due in Friday (14) on the Liberte. Actor recently completed "The Crimson Pirate," Italian locationer for Warner release.

Sol Hurok returned to N. Y. Sunday (9) after a 10-day trip to the Coast, visiting San Francisco for business connected with the Sadler's Wells Theatre Ballet, and Los Angeles to discuss deals for his artists in connection with the upcoming 20th-Fox film on his life.

Hildegard and Anna Sosenko have taken a new 13-room Park Ave. apartment as a permanent home for their art gallery. Theirs is one of the best private collections in the U. S. and rather than the storage costs it was figured that a permanent Manhattan apartment is to be preferred.

## Philadelphia

By Jerry Gaghan

Mila Raymon, Czech violinist, featured at Latin Casino.

Acro dancer Margie Winters is new manager Orsatti's Pump Room.

Stiff Smith making first local appearance in seven years at Pep's Musical Bar.

Label Spiegel sold out interest in Club Ebony and off to Florida and South America.

Dave Martin left the Gigolos, combo at Ciro's, to take over an eatery in West Philly.

Chris Harwood, local disk jock,

has shifted to food store chain at head of radio and TV publicity.

The Ballards have replaced Bob & Peggy White in rink revue at Benjamin Franklin's Garden Terrace Room.

The Three Suns guest-starred at dinner (8) for RCA Victor's 25-year club. Don Nicholas conducted concert orch.

Nat "King" Cole broke his own attendance record at Club Harlem (West Philly) with 2,243 patrons on opening night.

Jeanette MacDonald sings the role of Marguerite in Civic Opera's production of "Faust" at Academy of Music, today (Wed.).

Bandsman Oscar Dumont running contest on WKDN, Camden, N. J., for best answer to "I like dance band records because..."

Awards by Vineland local of musicians union.

## Paris

By Maxime de Belx

(33 Bd. Montparnasse; Littré 7564)

Polar explorer Mario Marcy off to make film about the penguins.

Maurice Lehmann tossing a United Nations gala at the Opera. "Bourgeois Gentilhomme" plan to star Maurice Chevalier is now cold.

William Gray to make his office with United Artists in Paris in the future.

The Avila girls, back from Latin Quarter in N. Y., soon to play the champs Elysees.

Janine Charrat ballets to play Cannes under Francois Andre aegis during Yuletide.

Suzi Solidor back from Rio de Janeiro where on last day of her stay she had her purse stolen.

Richard de Rochemont gave farewell party before closing the March of Time offices here and sailing home on the Liberte.

Paris evening dailies, which until recently kept advertising practically off the front page, now often devoting over 25% of it to ads.

Simone Dolphin back from No. 1 Fifth Avenue and going on a Riviera vacation before doing the revue at the London Pavillion in London later this season.

## Chicago

Madeleine Carroll and her publisher husband in for several days.

Mrs. Myrvyn LeRoy here to visit daughter Rita Lynch, bedded by flu here.

Mr. and Mrs. Frank Bryan, operators of the Shady Lane summer sll, off to Hawaii.

Mary Pickford and Buddy Rogers in for his judging of the "Miss U. S. Television" finals.

Joe Laurie, Jr., back to N. Y. after whirlwind three-day teevee and radio plug journey on "Show Biz" book, hitting over 30 programs and ending up addressing the Society of Midland Authors.

Harry Zelzer, Met Opera promoter, has banned Irving Sablosky, Daily News music critic, for rapping one of his attractions. Claudia Cassidy, dean of Chi critics, took up the cudgels for him.

## Portland, Ore.

By Ray Feves

Ella Mae Morse held for second inning at Castle Club.

Paul Gilbert and Paula Wray in second week at Clover Club.

George Smith packing his Club Portland Mondays with his "Queen for a Night" gimmick.

Charlie Barnett and Henry Busse orchs set for one-niters at Jantzen Beach Ballroom this month.

Diane Dearborn, Russell Evans, Ben Beri and Hudson & Sharae held for second stanzas at Amato's.

Mrs. J. J. Parker, president of the Parker theatre chain, back at her desk after a month's biz trip in N. Y.

Mayfair Theatre opens legit season this week with Tod Andrews in "Mr. Roberts." Vincent Price and Marsha Hunt in "Cocktail Party" inked to follow for three days starting Dec. 20. Ethel Waters in "Wedding Party" set to follow in January.

## Seattle

"La Serve Parona" and "The Telephone" twin-billed at Playhouse.

William Worden, Satevepost correspondent, back in town after Korean trip.

Palomar has pencilled in week stand for Louis Armstrong & his All Stars for Jan. 21.

Press Club reception set for Marsha Hunt and Vincent Price, stars of "The Cocktail Party," now at Metropolitan.

Hugh N. Becket, manager of Metropolitan Theatre, is Seattle chairman for March of Dimes; Dick Keplinger, freelance newscaster, is vice-chairman, and Arthur Gerbel, Jr., assistant g.m. of KJR, is radio chairman.

## London

Harry Foster mulling a show biz autobiog.

Lord Louis Mountbatten guest of honor at today's (Wed.) regular luncheon of the Variety Club.

Helena Bliss took over femme lead from Patricia Morrison in the London version of "Kiss Me, Kate" last Monday (10).

Hackney Empire this week celebrating its Golden Jubilee as a vaude theatre with a bill headed by George Robey and Hetty King.

Rolly Rolls, after 40 weeks in the London edition of "Latin Quarter," which folded last Saturday (8), checked out to open in Mont-real.

Ben Hecht and Charles MacArthur play, "The Front Page," is being revived by the British Broadcasting Corp. and will be aired Dec. 19.

Emlyn Williams' one-man show of Charles Dickens, which was a hit in its limited season at Criterion Theatre, moving to the Duchess.

Enroute to New York on the Queen Elizabeth are Glynis Johns, Burt Lancaster, Bela Lugosi, Kay Harrison, James E. Perkins and George Weltner.

Six publicists, 12 photographers and 14 newsmen turned up at the airport to meet the first Hollywood consignment for last Monday's Royal Midnight Gala. First arrivals were Janet Leigh, Tony Curtis, Rhonda Fleming and Jimmy McHugh.

Arts Theatre Club revived Arnold Bennett's "The Great Adventure" on Dec. 4. Maurice Denham and Jenny Laird are excellent in the leading roles, with supporting players nicely chosen. John Fernald gives the necessary period touch in directing the comedy which was warmly received.

## Genoa

By R. F. Hawkins

James Fields and his dance group heading at waterfront Scandinavia nitery.

Ruggero Ruggeri Co. officially opening fall legit season at the Augustus Theatre.

"Enrico Caruso, Legend of a Voice" is strong grosser locally, beating Metro's version to Italian screens.

Teatro Verdi, newest and largest Genoa showcase, planning switch from straight film to vaude-pic policy for winter season.

Local little theatre group, headquartered in Teatro Eleanora Duse, has received official government recognition, and financial support.

## Ireland

By Maxwell Sweeney

Radio Eireann mulling extension hours for sponsored shows.

Producer Paul Soskin due for special screening of "High Treason" on Dec. 13.

African-born Iris Rhodes inked for lead in Dublin Theatre Royal's pantomime "Robinson Crusoe."

Hans Schmidt-Isserstedt and Hamburg Symphony orch to London after longhair concert with Livia Rev at Theatre Royal, Dublin.

Total film footage imported in first nine months of year was 8,041,581 compared with 8,583,288 in corresponding period of 1950, reports the Central Statistics Office.

## Rome

Gaby Andreu back to Paris after pic stint in "Dannazione."

Michele Aubert appearing nightly at the Boite Pigalle.

Hazel Scott here for single show at the Open Gate Club.

Vittorio Gassmann, pic-legit actor, off to New York by plane.

Silvana Mangano and her husband, producer Dino De Laurentiis, off to Paris.

Italian Film Critics Assn. in annual meet here to present "Silver Ribbon" awards.

Commemoration of the late Louis Jovet at the Fiammetta featuring his starrer "Knock."

Julien Duvivier finished shooting his Franco-Italian production, "Don Camillo," with Fernandel.

Andreina Pagnani hit in "Cheri," Marchand adaptation of a Colette story, now in its second week at the Eliseo.

## Minneapolis

By Les Rees

Johnny Hodges' unit at St. Paul Flame.

Ray Anthony band played Prom Ballroom one-nighter.

Scott Kirkpatrick was in from N. Y. in advance of Ballet Theatre at Lyceum.

Nancy Andrews and Lucille & Eddie Roberts into Hotel Radisson Flame Room.

With Yehudi Menuhin as soloist,

Minneapolis Symphony concert drew full house.

University Theatre opened its Maeterlinck's "Bluebird" to Minneapolis school kids.

Vic's featuring Tanya, exotic dancer, and the Harry Blons band, local Dixieland outfit.

Flame nitery going in for vaude policy with initial five-act bill topped by Son & Sonny.

U. of Minnesota Theatre presenting Maeterlinck's "The Blue Bird" as its Yule offering.

Singers Cass Franklin & Monica Lane due at Radisson Hotel Flame Room tomorrow (Thurs.) for two-weekers.

Alvin, burlesque, shuttered several weeks earlier than usual for pre-Christmas period. Reopens Dec. 27.

Duke Ellington-Nat "King" Cole-Sarah Vaughan unit drew near-capacity in 10,000-seat Auditorium one-nighter.

Ballet Theatre's four performance Lyceum stand, Dec. 11-13, will be a Twin Cities exclusive. St. Paul being passed up.

Flame nitery boasting educated band. All five tooters hold degrees, one a master's. Couple of members have symphony experience.

## Dallas

By Bill Barker

Jascha Heifetz soloist with Dallas Symphony.

Ramsey Burch directing "One Foot in Heaven" for Theatre '51.

Three Suns into Baker Hotel Mural Room tomorrow (Thurs.).

Southwest Square Dance Festival will have 75 callers at Fair Park, Dec. 7-8.

Kyle Rorex replacing Charles Carden, resigned, as coordinator of Texas COMPO Showmen.

Cartoonist Paul Webb interrupted a "Mountain Boys" drawing here to guest on KRLL-TV.

Les Paul-Mary Ford duo, between planes, played for press and radio guests at a Capitol Records party.

Black Hills Passion Play, directed by Joseph Meier, underlined for March 1 with nine nights at Fair Park.

Flack Ned Alvord in ahead of "Gentlemen Prefer Blondes," due Dec. 25 in Fair Park for Cotton Bowl Week.

Buddy Harris, ofay WRR deejay, emceeing his own weekie "Cavalade of Blues" shows at the Sportorium—with live, all-Negro talent.

Liberty net's Gordon B. McLendon, James Foster and Matty Brescia attending minor league baseball confab this week in Columbus, O.

## Pittsburgh

By Hal Cohen

Boniface Bill Green off to South Carolina on duck-hunting.

Jack Goldberg off for Madison, Wis., and L. A. to visit his sons.

Georgia Sothern comes back to the Casino for New Year's week.

Rosalind Russell in "Bell, Book and Candle" for Nixon week of Jan. 14.

Mrs. Ralph Harrison into Allegheny General Hospital for major surgery.

Joan Kleb, Penn usherette, quit to become new hatcheck chick at Carousel.

Henry Ward doing Press radio column while Si Steinhilber is vacationing.

Jackie Heller heads for Miami for opening of his new Dinner Key restaurant.

Ricky Vallo, former vocalist on teevee's "Sho-Biz-Quiz," signed by M-G-M Records.

Ed Kings are back on KDKA's "Party Line" again after a quick vacation in Cuba.

Marie Kleran, local dancer up home from Key West job, has joined Casino line.

Fred Burleigh has picked "Twentieth Century" for his January production at Playhouse.

Frank Rogier, summer opera standby here, engaged for musical "Month of Sundays."

Singing Lyken Sisters staying on at Etna's Crystal Cave, where they've been since May.

## Washington

By Florence S. Lowe

The Eric Johnstons off to Spokane over weekend to holiday with family.

British maestro Sir Thomas Beecham due in for two guest appearances with National Symphony.

Fox producer Frank McCarthy spending several weeks here researching some film ideas for studio.

Constance Bennett, frau of Air Force Col. Theron Coulter, to speak to Air Force Officers' Wives' Club tomorrow (Thurs.).

Marjorie Granger Dawson, community relations rep for Motion Picture Assn., in town to speak to members of town's Community Film Council.

## Hollywood

The David Corceys divorced.

Ward Bond home from hospital. Frank Tashlin planed in from N. Y.

Bette Davis out of hospital after a checkup.

Bert Wheeler filed a petition in bankruptcy.

Buddy Baer to San Francisco on "Quo Vadis."

William Pine returned from Honduras via N. Y.

Lindsley Parsons laid up with virus infection.

Jane Froman bedded by bronchial pneumonia.

Walter Daniels home from hospital after surgery.

Masquers Club tossed dinner for 33 casting directors.

B. D. Bender recovering from surgery in Burbank.

Harry Richman in town, guesting with Tony Martin.

Esther Williams and husband Ben Gage in from N. Y.

F. Hugh Herbert recuperating after gallstone operation.

John Agar recovering from emergency appendectomy.

Teresa Wright to San Diego in behalf of Council of Churches.

Agent Ted Raden suing Piper Laurie for \$3,100 in commissions.

George Bilson wrapped up hi 100th pic since joining RKO in 1943.

Leonid Kinskey's GI entertainment tour switched from Korea to Alaska.

Albert Lewin east on a two-weeker to plug his "Pandora and Flying Dutchman."

Jane Powell reported for work at Metro for the first time since the birth of her child.

Larry Ceballos required 50 stitches in his scalp after an assault by four thugs.

Saints and Sinners raised \$8,000 for underprivileged children at their annual dinner.

Arthur Freed guest speaker at the annual dinner of USC chapter, Delta Kappa Alpha.

Screen Directors Guild moving its offices to the Milton Bren building on Sunset Strip.

Moira Shearer arrived from London to start work in Goldwyn's "Hans Christian Andersen."

Don Siegel to Washington for preview of "No Time for Flowers," which he directed in Vienna.

Charles and Spyros Skouras guests of honor at benefit show for St. Sophia Greek church.

Arthur Caesar recovering at Motion Picture Country house after amputation of an infected leg.

Paula Stone and Michael Sloane in town to huddle with producers about filming of "Top Banana."

Edmund Grainger cited by L.A. city council for "patriotic contribution to American history" through his service films.

## Scotland

By Gordon Irving

Vienna Boys' Choir at St. Andrews Hall, Glasgow.

Tommy Morgan, Scot comic, clicking at Opera House, Belfast.

George Palmer opened luxury cinema, his 25th, at Bellshill, Lanarkshire.

"Geordie," Scot film, to be lensed on location in Scotland next summer.

Musical romance, "Good-Night Vienna," doing steady biz at King's Theatre, Glasgow.

"The Country Girl," legit, with Michael Redgrave, opening in Edinburgh, Feb. 11.

Ivor Novello's "King's Rhapsody" set as Christmas show at Empire Theatre, Edinburgh.

Odeon Theatre in Glasgow, big J. Arthur Rank house, will be wired for TV next spring.

Tommy Lester, young Scot comic, to star in panto at Exchange Theatre, Kilmarnock.

Perth Repertory Theatre touring Scotland with Talbot Rothwell's farce, "Queen Elizabeth Slept Here."

Bonar Colleano to Glasgow Empire in vaude. Three Romano Brothers, U. S. acrobatic team, on same bill.

Howard Lockhart, radio free-lancer, scripting program about the late Will Fyffe, Scot character comedian.

## Birmingham

By Fred Woodress

Yehudi Menuhin at Birmingham City Auditorium last week (5).

Dr. Silkini's Horror Show at Birmingham Temple Theatre, Tuesday (4) was sellout.

Town Players in Birmingham did "The Innocents" four performances ending Saturday (8).

Faye Emerson in Birmingham last week to plug sponsor (Pepsi) and appear at Kiwanian fete.

U. of Alabama Players at Tuscaloosa gave "Devil's Disciple" four times ending Saturday (8) under Marian Galloway's direction.



# OBITUARIES

## J. EDWARD BROMBERG

J. Edward Bromberg, 47, stage and screen actor, died in London Dec. 6. He was appearing there "The Biggest Thief in Town," in his debut to British audiences. He had been in it for four weeks. Bromberg played leading roles in such Broadway stage productions as "Men in White," "Jacobowsky and the Colonel," "Awake and Sing," "Gold Eagle Guy" and "Big Knife." His last N. Y. stage appearance was in "Not For Children" last season. His films included "Under Two Flags," "Seventh Heaven," "Rebecca of Sunnybrook Farm," "The Mark of Zorro," "Life Begins at 8:30," "Lady of Burlesque" and "Phantom of the Opera." His screen career dated from 1938. Bromberg started his profession-

## HAROLD ROSS

Harold Ross, 59, founder and editor of the New Yorker mag, died in Boston Dec. 6. Ross founded the New Yorker in 1925 after working as an editor of the Butterick Publishing Co., editor of the American Legion Weekly, and editor of the old Judge, humor mag. During the first World War, Ross was an editor of Stars & Stripes, working with reporters who later became top U. S. byliners. His wife and a daughter by a previous marriage survive. Further details in Literati section.

## RAYMOND COLLINS

Raymond Collins, 44, assistant general manager in charge of technical operation of WFAA and

Brandt's touring company of "Black Chiffon." A son survives.

## PETER MEYERS

Peter Meyers, 62, owner of the Gray Wolf Tavern, niter near Youngstown, O., died in Sharon, Pa., Dec. 2. He opened the spot in 1932 and later enlarged it to one of the biggest in the area, playing name acts. His wife, daughter and son survive.

## STEFAN ZIELINSKI

Stefan Zielinski, 64, died in Chicago Dec. 5. A Polish actor for the last 40 years, he and partner, Peter Pallash, had just opened the first Polish theatre in Chicago in 20 years. Survived by wife and two children.

## MARVIN K. SPOOR

Marvin K. Spoor, 58, veteran motion picture cameraman, died in Evanston, Ill., Dec. 3. He recently completed scenes for the WB pic, "The Tanks Are Coming," at Fort Knox, Ky. Wife, brother, two sisters survive.

## THOMAS E. MURPHY, SR.

Thomas E. Murphy, Sr., 74, v.p. director of WLS, Chicago, died in that city Dec. 3. He was a member of the law firm of Boyle, Murphy & Nelson. Wife, two sons and three daughters survive.

## DANNY BAGNELL

Daniel B. Rea, 77, former actor who appeared professionally as Danny Bagnell, died in New York Dec. 6. He appeared in stock and on Broadway. A brother and sister survive.

## CHARLES RAUFEISEN

Charles Raufeisen, 72, former circus clown, died in Rochester, N. Y., Dec. 10. He appeared with Ringling Bros.,

## MAUREEN RIO

Cherished Memories of my Darling  
Dec. 11th, 1945  
Always a lovely heartache,  
Often a silent tear,  
But always a beautiful memory  
Of a daughter I loved so dear.  
Mother.

Barnum & Bailey and Sells-Floto circuses, and in vaude.

## LAWRENCE VESS

Lawrence Vess, trapeze artist, died Dec. 3 in Hollywood after a long illness. He was of the family which has long specialized in high-act presentations.

## JAY SCHRECK

Jay Schreck, 58, died in Chicago Nov. 24. He was a former DAILY VARIETY mugg and also was news editor for Quigley publications. Survived by wife and daughter.

## BERNARD J. MCGUIRE

Bernard J. McGuire, 49, Universal Pictures' sales promotion department staffer, died in New York Dec. 7. He was with the company for more than 25 years. A sister survives.

## ARTHUR M. KRAUS

Arthur M. Kraus, 61, booking agent and pianist, died of cancer in Lakewood, N. J., Dec. 1. Wife and sister survive.

Mother, 86, of Everett E. Seibel, ad-pub director for Minnesota Amusement Co., died Dec. 3 in Minneapolis. In addition to her son, a daughter, brother, seven grandchildren and three great-grandchildren survive.

Nathan Lambert, 34, concession operator in Houston, was killed there in an auto wreck, Dec. 4. With his brother he operated the kid rides and the penny arcade at Playland Park.

Frank A. Bowen, 74, clown and musician with Ringling Bros., Sparks and Walter L. Main circuses for 20 years before his retirement in 1923, died in Zanesville, O., Dec. 8.

Mother, 65, of Grace V. Hayes, guitarist in the Phil Spitalny All-Girl orch, died in Flower Hill, L.I., Dec. 3.

William H. (Joe) Scott, 66, for past 25 years studio director and announcer at WHCF, Cicero, Ill., died Dec. 4 in Berwyn, Ill.

Joseph S. Hughes, Philadelphia theatrical agent, died in Ocean City, N. J., recently. Wife survives.

Father of Hilary Bogden, announcer on WJAS, Pittsburgh, died in Washington, Pa., Nov. 28.

Father, 70, of Jacques Leslie, Coast theatrical attorney, and fath-

er-in-law of Aileen Leslie, screen writer and author of "Date With Judy," died in Los Angeles, Dec. 1.

Mother, 83, of George Montgomery, film actor, died Dec. 5 in Great Falls, Mont.

Mother, 89, of Ewell K. Jett, manager of WMAR-TV, Baltimore, died in that city Dec. 6.

Mother of Harry Campbell, Chicago CBS farm director, died Dec. 3 in Walkerton, Ind.

## MARRIAGES

Elizabeth Fribley to Albert Gladding Hartigan, Norwich, N. Y., Dec. 8. Bride is with McCall's mag; he's a TV director for WPX, N. Y.

Winthrop Bushnell Palmer to Carleton H. Palmer, remarriage, N.Y., Dec. 4. She's poet, librettist and exec editor of Dance News, ballet trade paper.

Kay Brown to Maynard Ferguson, Las Vegas, Dec. 2. She's a screen actress; he's a musician. Elinor Wright to Frederic Warriener, Dec. 5, New York. Both are legit actors.

Edna Skinner to Robert Dean Turner, Van Nuys, Cal., Dec. 5. She's an actress; he's screenwriter.

Nicole Fourcade to Gerard Philippe, Nov. 29, Paris. Groom is stage and screen actor.

Mary Rodgers to Julian Bonar Beaty, Jr., New York, Dec. 7. Bride's father is producer-composer Richard Rodgers.

Marjorie Crawford to Dennis James, Fairfield, Conn., Dec. 5. Groom's a TV sportscaster and announcer.

Erle Galbraith-Jolson to Norman Krasna, Las Vegas, Dec. 7. Bride was Al Jolson's widow; he's RKO producer-writer and Broadway playwright.

Jean Bram to Harry Harris, Philadelphia, Dec. 7. Groom is TV editor and assistant drama editor of the Evening Bulletin.

Harriet Berk Simon to Armand Deutsch, Santa Monica, Cal., Dec. 8. He's a film producer.

## BIRTHS

Mr. and Mrs. Robert Gibeau, son, Los Angeles, Dec. 2. Father is supervisor of Walt Disney's camera department.

Mr. and Mrs. Stuart Jerome, son, Hollywood, Nov. 23. Father is screenwriter.

Mr. and Mrs. Norman Hopps, son, Santa Monica, Dec. 2. Father is TV sales promoter for NBC.

Mr. and Mrs. Pat Rastall, son, Nov. 23, Chicago. Father is sales service manager of ABC, Chicago.

Mr. and Mrs. Leonard Thornton, daughter, Nov. 30, Chicago. Father is Chicago ABC-TV salesman.

Mr. and Mrs. William James, son, Jersey City, N. J., Nov. 30. Father is assistant manager of Criterion Theatre, N. Y.

Mr. and Mrs. Bill Harmon, son, Hollywood, Dec. 1. Father is a TV producer.

Mr. and Mrs. William Monahan, daughter, Dec. 2, New York. Mother is Coral Records and TV singer Teresa Brewer.

Mr. and Mrs. Thomas Devitt, daughter, Dec. 5, San Diego, Cal. Mother is Ana Camargo, film actress and dancer with Carmen Amaya's troupe.

Mr. and Mrs. Fernando Obledo, son, San Antonio, recently. Father is chief booker for Azteca film exchange there.

Mr. and Mrs. Edward Gottlieb, daughter, New York, Nov. 22. Mother is legit-radio-TV actress Gertrude Corey; father is press-agent.

## 'My L. A.' Folds

Continued from page 1

of the riskiness of retailing such a proposition to a public unversed in show biz. But producers William Trenk and Harald Maresch, as well as the Junior Chamber of Commerce, the show's most vociferous backer, stoutly defended their position, and hailed the venture.

Secrecy shrouded the entire operation, but it's known that the financial statement of July 31, three months before rehearsals started, listed the remaining cash as under \$50,000. Breakdown statement that time also listed "General, administrative expenses" of \$39,163.50 already incurred, exclusive of publicity, sets, payments to Trenk and Maresch as directors, cast, composers, etc. Pre-opening expenses up to then were listed as \$106,113. Unorthodox handling of the production was scrutinized by VARIETY on many occasions, with backers always defending the set-up.

## Sullivan-AGVA

Continued from page 2

the ban on cuffola performances is so complete that there will be few loopholes. Format changes are being studied so that AGVA show can go through with its series of five to which it is committed to NBC. Resolution bans free performances except with permission of the TVA board. "Acceptance of compensation on sponsored programs so far below the member's customary compensation so as to amount to an evasion, shall constitute conduct unbecoming a member of TVA." TVA will consider special cases, where it's felt that terms of the resolution are not applicable, but sponsor must agree that he will abide by board's decision.

The AGVA show was sold by a Coast firm, Vid-Pac, owned by AGVA Coast attorney Mort Harper, and Henry Taylor and Ray Bufum, tele writers. Selling price of the first show was reported to be \$38,000.

The AGVA show started fireworks between Georgie Price, AGVA president, and Sullivan, who replied to Price's assertions that he would like to see salary lists of performers who appeared on shows paying tribute to Robert E. Sherwood, Helen Hayes, Oscar Hammerstein 2d to determine if they obtained full salaries. Price also asserted that Lena Horne had worked in the Sullivan show at one time for less than her customary fee.

Sullivan stated, "I am frankly amazed that Georgie Price is not aware that each performer or personality on my 'Toast of the Town' stories of Oscar Hammerstein 2d, Helen Hayes and Robert E. Sherwood was paid full salary. Talent budget for the two Hammerstein shows amounted to \$30,000. Talent budget for the single Sherwood show amounted to \$22,000. While I do not believe and know that you do not believe performers' salaries should be made public in their own professional interests, Price specifically mentions Lena Horne. So at the request of the AGVA president I will reveal that Miss Horne was paid \$3,500 for singing one song in the Hammerstein story. Four performers who appeared on those shows were paid \$5,000 a piece. My talent budget for 'Toast of the Town' this year will be in excess of \$750,000 for acts, so I have good grounds for seeking to outlaw cut-rate opposition." Sullivan offered "to meet with Price at VARIETY offices and let him look at our salary lists."

Columnist admitted that Miss Horne had worked for him in 1948 at \$125. But, he stated Martin & Lewis, also worked for him for \$150. It was a time of token salaries on his show.

## Price's Statement

Price declared that with the passage of the TVA resolution, the variety performer is now placed in the position whereby he's called upon to aid every conceivable charity, but can do nothing to aid the needy in his own union. He declared the TVA should concern itself with the fact that performers should get at least scale.

Price cited the marathon Cerebral Palsy benefit Sat.-Sun. (8-9) where performers were allowed to work for another charity, but attempting to aid their own kind is now outlawed.

## New-Born Babe

Continued from page 2

demonstrate what life was like during 1951 and what it might be in the future. He plans to present such items as other kids at play, a clip from the World Series and last year's Rose Bowl football game and will also depict the nation's cultural, political and other mores via such things as a clip from the ki scope made of the Senate Crime Investigating Committee in action, a remote pickup from a New York museum, etc.

Montgomery, incidentally, had planned to stage the same show last Sept. 30 on behalf of a TV industry pool, to salute the opening of the N. Y. to Los Angeles microwave relay link. Fact that the official opening was preceded by the Japanese Peace Conference coverage several weeks earlier, however, took the edge off the industry's plans, and Montgomery decided to hold off his show for a better time.

# JOHN HYDE

DECEMBER 18, 1950

## FROM FRIENDS AND ASSOCIATES

al career in the Provincetown Theatre production of "Princess Turandot" in N. Y.'s Greenwich Village. He later worked with Eva Le Gallienne's Civic Repertory Theatre and the Group Theatre. Appearing before the Congressional Committee on Un-American Activities in Washington last June, Bromberg invoked his Constitutional right in refusing to say whether he was or had been a member of the Communist party. Surviving are his wife, two sons and a daughter.

## THOMAS F. O'BRIEN

Thomas F. O'Brien, 70, former vaude singer and one-time member of Dumont's Minstrels, died Dec. 4 Philadelphia. He started his career with the Castle Square

WFAA-TV, Dallas, died in that city Dec. 3. He joined WFAA in 1928 as part-time operator and in 1935 was named technical supervisor. During World War II he took part in radar development and research at Harvard U.

During his career with WFAA, Collins installed the southwest's first 50,000-watt transmitter, FM outlet and facsimile operation.

## JACK RAYMOND

Jack Raymond, 50, vaude, film and TV actor, died Dec. 5 in Santa Monica, Cal., after a heart attack. Following 12 years on the stage, Raymond played in numerous films for over 25 years. In recent months he had appeared in several Red Skelton NBC-TV shows. For

## IN LOVING MEMORY OF OUR FATHER

# JOHN HYDE

December 18th, '50

## JAY and DONALD HYDE

Opera Co. in 1900, playing more than 100 tenor roles in light and grand opera. He also was a member of the Frank Daniels Opera Co.

After several nationwide tours, O'Brien joined the London Gayety Co., under management of Charles Frohman, playing the role Chauncey Olcott created in "The County Fair." Returning to the U. S., he joined Dumont's Minstrels and stayed with that organization until Dumont's death. He then was booked on Keith time with his wife until 1928.

His wife, the former Margaret Bradley, survives.

## CHARLES G. FISCHER

Charles G. Fischer, veteran Pittsburgh musician, was killed Dec. 8

the last two years he operated the Jester Room, a Hollywood cafe.

He was a brother of Robert Arthur, producer at Warners. Other survivors are his wife, sister and three brothers.

## LEON ROTHIER

Leon Rothier, 76, former Metropolitan Opera basso, died in New York Dec. 6. He was with the Met from 1910 to 1942. After his retirement from the opera, Rothier gave a Town Hall, N. Y., recital in 1949 and appeared in the Broadway legitier, "A Bell for Adano." Wife survives.

## JULES SILVER

Jules Silver, former assistant conductor of N. Y.'s Radio City

## IN MEMORIAM

# DAMON RUNYON

December 10, 1946

## ED WEINER

while on a deer-hunting trip in Pennsylvania with his 13-year-old son whose gun went off accidentally, shooting his father in the head. The fatality occurred in Indiana Township, only a few miles from the new home the Fischers had purchased recently.

Fischer was a woodwind member of the KDKA staff orchestra in Pitt. He played every summer for the outdoor opera company at Pitt Stadium and during the winter in the pit at the legit Nixon. At one time, he was on the road with the Jan Garber orch for a short period.

Music Hall orch, died in New York Dec. 9. He was associated with the RCMH orch from 1932 to 1950. Silver was also general musical director of Warner Bros. theatres in New Jersey and at one time was a conductor for the Skouras theatre chain.

His wife survives.

## GARRETT CUPP

Garrett Cupp, 64, theatrical pressagent, died in New York Dec. 6. He was a road agent for many of Charles Dillingham's productions and last publicized George

1951... a BIG YEAR for

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# VARIETY

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VOL. 185 No. 2

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PRICE 25 CENTS

## TV AS BOON TO DISK FUTURE

### Sponsors Face \$2,000,000 Rap On TV Pickup of Chi Political Meets

Sponsors who bankroll coverage of next summer's political conventions from Chicago on each of the four major television networks will pay upwards of \$2,000,000 each for some 30 to 40 hours of air time. That's the package price estimate furnished by the webs this week, which will make the TV shows undoubtedly the most expensive ever aired.

Although the network pool committee has not finished negotiations with the national committees of the Republican and Democratic parties on what type of sponsors will be acceptable for the conventions, CBS-TV, for one, is already wooing out potential clients. Web is set a gross package price (but exclusive of the cost of pre-empting commercial shows regularly on the net) of \$1,055,000, which includes everything except the cost of the commercials. Since much of the convention activity will occur during cream nighttime periods, it's believed the cost to the sponsor of pre-empting that time will shoot the total cost well above \$2,000,000. It's expected that the pool coverage, which will include all sessions on the floor of the International Amphitheatre, will comprise 15 hours for each of the two conventions. In addition, CBS will establish.

(Continued on page 40)

### Marlene's 'Cafe Istanbul' In Post-Winchell Time

Marlene Dietrich has been set to follow Walter Winchell Sunday nights on ABC radio. She'll star in "Cafe Istanbul," in which she'll play an international chanteuse who gets involved in international intrigue and is also given a chance to warble. Show will be aired from 9:15-9:45 p. m., starting Jan. 6.

ABC is pairing Dietrich and Winchell, following the network's inability up to now to line up a bankroller for the post-Winchell spot which Jergens' Louella Parsons leaves after Sunday's (23) broadcast. Ronson's "Hollywood Stars on Stage," in the 9:30 slot, bows out after the Dec. 30 broadcast.

### Theatre TV Eyes Sports Denied To Home Viewers

With a growing number of sports promoters cutting the ground out from under home television coverage of their events, theatre TV exhibitors are looking for a proportionate number of top events to open up for them. Exhibs figure that they can offer the promoters one of the few ways possible to have their events televised, while still protecting the in-person gate and adding to the overall receipts.

Another method of doing this, of course, would be through some method of pay-as-you-see video, such as Zenith Radio's Phonevision and Skiatron's Subscriber-Vision. Depending on such methods of TV gaining the necessary commercial approval, present indications point to their bidding against theatre TV for rights to the top events, rather than its becoming a contest between video and big-screen. When that happens, it's expected the promoters will determine who gets the

(Continued on page 62)

### All GI Prisoner Names Read by ABC Radio, TV

Early this morning (Wed.) ABC radio network read the full list of names of the 3,100 American prisoners of war held by the Chinese and North Korean forces, in a move to get the roster to the American people as fast as possible. Reading started at 12 last night.

ABC-TV carried the list via a moving tape with names.

Announcement that the net would beam the list was made yesterday at 1 p. m. on the Paul Harvey newscast.

### KEEPS 'EM HOME PLAYING RECORDS

By HERM SCHOENFELD

The solid future of the disk business under a video-saturated setup has been spotlighted by the wax industry's firm position during the past year. Though the circulation of TV sets during the last 12 months topped 14,000,000, with an estimated audience of some 60,000,000, the disk take during 1951 is pulling ahead of gross sales during the previous year.

Both in dollar volume and unit sales, the recording industry is expected to top the \$150,000,000 gross retail figure racked up during 1950. Although it will be several months before a fully accurate statistical picture can be drawn, it's now estimated that the percentage increase for 1951 will be between 10 and 20% over 1950. The percentage increase for unit sales, which totalled 184,000,000 platters in 1950; will be slightly less than the dollar volume since price hikes have to be taken into consideration this year.

With this optimistic basis to go by, disk industry execs now believe that TV, far from being a competitive factor, is actually an ally to the wax business. One platter exec pointed out that "TV keeps 'em at home and that gives us a shot at the public. When people go out, they don't play disks. Video is keeping 'em indoors and they are apparently playing records between shows they want to see."

Although 1951 has been a solid year for the wax business, especially since it passed the critical

(Continued on page 48)

### Pop Singers Find Their TV Niche

The Perry Comos and Dinah Shores apparently have come up with the answers in trying to integrate pop vocalists into the TV medium, at least on the basis of current ratings. The quarter-hour Como (three times a week) and Miss Shore (twice a week) segments are presently ruling the roost over all the various program formats that make up the 7 to 8 p. m. rosters on the TV webs.

Fact that Miss Shore grabbed off an initial 16.0 rating and went to a 17.9 for her second entry came as no surprise, in view of the critical acclaim accorded her show. Thus she's out-rating such other surrounding 7 to 8 segments as "Kukla, Fran and Ollie" and "Camel Newsreel," with Como enjoying a similar status on CBS as opposed to the other 7 to 8 entries.

Thus TV appears to be following the same pattern of radio years back, when the early evening network showcasing of pop singers in either 15-minute or half-hour periods spiraled a flock of them into the bigtime.

### Four Current Hits on Broadway For Leland Hayward With Bow of 'Return'

#### Bishop Sheen Mulls DuMont TV Series

Bishop Fulton J. Sheen, one of the leading Roman Catholic spokesmen in this country, may bow into television with a weekly program on the DuMont web. DuMont program chief James L. Caddigan confirmed this week that he's had preliminary talks with the bishop and that he's now awaiting the churchman's acceptance.

Format of the show has not been determined, with Bishop Sheen reportedly conducting his own research at this time to ascertain the type of program he would like to do.

### New Tax Proviso Gives Mayer Cap Gam in M-G Sellout

Sellout last week by Louis B. Mayer of his residual interest in all Metro films produced during his reign as studio chief is a logical followup to the recently-inserted tax bill proviso which classifies such a deal as a capital gain. This means the Internal Revenue Department nicks Mayer for only 26% of the proceeds from the transaction. If interpreted as straight income, the Federal take would have been 91% on the amount over \$160,000.

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(Continued on page 18)

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THE ONE CONCERT OF THE YEAR  
GIVEN BY THE DIRECTOR OF PAUL HARTLEY

**BEVERLY HILLS Country Club,**  
Covington, Ky. (Nov. 2-22)  
Nov. 23 .. Richmond, Ind.  
24 .. Dayton, O.  
25 .. Kokomo, Ind.  
27 .. Chicago, Ill.  
**LAST FRONTIER, Las Vegas**  
(Nov. 30 - Dec. 27)

**Itinerary Until 1952**

1951... a BIG YEAR for

# POLLY BERGEN



Now Appearing

## MAISONETTE ROOM

of the ST. REGIS HOTEL

Musical Background by  
The JACK KELLY TRIO

Many thanks to DEAN MARTIN and JERRY  
LEWIS for the privilege of working with  
them in 'AT WAR WITH THE ARMY,  
'THAT'S MY BOY, and the forthcoming  
'THE STOOGES.'

All Hal Wallis-Paramount Productions

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BIGGER  
YEAR  
ahead!

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'WARPATH'  
(Para)

With EDMUND O'BRIEN and FORREST TUCKER



DIRECTION

Personal Management: CLARENCE FREED



# VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1951, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 185 No. 2

NEW YORK, WEDNESDAY, DECEMBER 19, 1951

PRICE 25 CENTS

## TV AS BOON TO DISK FUTURE

### Sponsors Face \$2,000,000 Rap On TV Pickup of Chi Political Meets

Sponsors who bankroll coverage of next summer's political conventions from Chicago on each of the four major television networks will pay upwards of \$2,000,000 each for some 30 to 40 hours of air time. That's the package price estimate furnished by the webs this week, which will make the TV shows undoubtedly the most expensive ever aired.

Although the network pool committee has not finished negotiations with the national committees of the Republican and Democratic parties on what type of sponsors will be acceptable for the conventions, CBS-TV, for one, is already sending out potential clients. Web estimates a gross package price (but exclusive of the cost of pre-empting commercial shows regularly on the air) of \$1,055,000, which includes everything except the cost of the commercials. Since much of the convention activity will occur during cream nighttime periods, it's believed the cost to the sponsor of pre-empting that time will shoot the total cost well above \$2,000,000. It's expected that the pool coverage, which will include all sessions on the floor of the International Amphitheatre, will comprise 15 hours for each of the two conventions. In addition, CBS will establish (Continued on page 40)

### Marlene's 'Cafe Istanbul' In Post-Winchell Time

Marlene Dietrich has been set to follow Walter Winchell Sunday nights on ABC radio. She'll star in "Cafe Istanbul," in which she'll play an international chanteuse who gets involved in international intrigue and is also given a chance to warble. Show will be aired from 9:15-9:45 p. m., starting Jan. 6.

ABC is pairing Dietrich and Winchell, following the network's inability up to now to line up a bankroller for the post-Winchell spot which Jergens' Louella Parsons leaves after Sunday's (23) broadcast. Ronson's "Hollywood Stars on Stage," in the 9:30 slot, bows out after the Dec. 30 broadcast.

### Theatre TV Eyes Sports Denied To Home Viewers

With a growing number of sports promoters cutting the ground out from under home television coverage of their events, theatre TV exhibitors are looking for a proportionate number of top events to open up for them. Exhibits figure that they can offer the promoters one of the few ways possible to have their events televised, while still protecting the in-person gate and adding to the overall receipts.

Another method of doing this, of course, would be through some method of pay-as-you-see video, such as Zenith Radio's Phonevision and Skiatron's Subscriber-Vision. Depending on such methods of TV gaining the necessary commercial approval, present indications point to their bidding against theatre TV for rights to the top events, rather than its becoming a contest between video and big-screen. When that happens, it's expected the promoters will determine who gets the (Continued on page 62)

### All GI Prisoner Names Read by ABC Radio, TV

Early this morning (Wed.) ABC radio network read the full list of names of the 3,100 American prisoners of war held by the Chinese and North Korean forces, in a move to get the roster to the American people as fast as possible. Reading started at 12 last night.

ABC-TV carried the list via a moving tape with names.

Announcement that the net would beam the list was made yesterday at 1 p. m. on the Paul Harvey newscast.

### KEEPS 'EM HOME PLAYING RECORDS

By HERM SCHOENFELD

The solid future of the disk business under a video-saturated setup has been spotlighted by the wax industry's firm position during the past year. Though the circulation of TV sets during the last 12 months topped 14,000,000, with an estimated audience of some 60,000,000, the disk take during 1951 is pulling ahead of gross sales during the previous year.

Both in dollar volume and unit sales, the recording industry is expected to top the \$150,000,000 gross retail figure racked up during 1950. Although it will be several months before a fully accurate statistical picture can be drawn, it's now estimated that the percentage increase for 1951 will be between 10 and 20% over 1950. The percentage increase for unit sales, which totalled 184,000,000 platters in 1950, will be slightly less than the dollar volume since price hikes have to be taken into consideration this year.

With this optimistic basis to go by, disk industry execs now believe that TV, far from being a competitive factor, is actually an ally to the wax business. One platter executive pointed out that "TV keeps 'em at home and that gives us a shot at the public. When people go out, they don't play disks. Video is keeping 'em indoors and they are apparently playing records between shows they want to see."

Although 1951 has been a solid year for the wax business, especially since it passed the critical (Continued on page 48)

### Pop Singers Find Their TV Niche

The Perry Comos and Dinah Shores apparently have come up with the answers in trying to integrate pop vocalists into the TV medium, at least on the basis of current ratings. The quarter-hour Como (three times a week) and Miss Shore (twice a week) segments are presently ruling the roost over all the various program formats that make up the 7 to 8 p. m. rosters on the TV webs.

Fact that Miss Shore grabbed off an initial 16.0 rating and went to a 17.9 for her second entry came as no surprise, in view of the critical acclaim accorded her show. Thus she's out-rating such other surrounding 7 to 8 segments as "Kukla, Fran and Ollie" and "Camel Newsreel," with Como enjoying a similar status on CBS as opposed to the other 7 to 8 entries.

Thus TV appears to be following the same pattern of radio years back, when the early evening network showcasing of pop singers in either 15-minute or half-hour periods spiraled a flock of them into the bigtime.

### Four Current Hits on Broadway For Leland Hayward With Bow of 'Return'

#### Bishop Sheen Mulls DuMont TV Series

Bishop Fulton J. Sheen, one of the leading Roman Catholic spokesmen in this country, may bow into television with a weekly program on the DuMont web. DuMont program chief James L. Cadigan confirmed this week that he's had preliminary talks with the bishop and that he's now awaiting the churchman's acceptance.

Format of the show has not been determined, with Bishop Sheen reportedly conducting his own research at this time to ascertain the type of program he would like to do.

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### Unknown Young Dance Troupe, in 1st U. S. Tour, Sock 750G in 12 Weeks

An unknown dance troupe of youngsters, in its first visit to the U. S., is setting a phenomenal record on its current American tour. Troupe, the Sadler's Wells Theatre Ballet of London, now engaged in a 25-week, cross-country trek of Canada and the U. S., will have roughly finished half its tour by Jan. 1, and at that time will have racked up an estimated gross of over \$750,000 (tax excluded) in over 12 full weeks. In the face of bad times generally, and a sharp slump in concert biz specifically, the showing is more remarkable.

Troupe is composed almost entirely of dancers in their early 20s. Numbers 50 dancers, has an orchestra of 40, with total personnel about 120 people. Troupe has been selling at \$5, \$5.50 and even a \$6 top, in places where such a top, in any entertainment branch, was unheard of before. It's outgrossed competing attractions, even "Guys and Dolls." In a split week on the Coast this month, for instance, in only seven performances, it garnered \$5,800.

Troupe is the younger, sister company to Sadler's Wells Ballet, which toured the U. S. the last two seasons to terrific takes. New group, trade frankly feels, has been sold on the magic of two names—the other Sadler's, and impresario of Hurok, whose rep is solid with local concert bookers. But the new (Continued on page 62)

# D.C. Hears—Again—Of Possible OWI Revival; Would Operate 'Voice'

Washington, Dec. 18. Talk a few months ago of reviving an equivalent of the wartime Office of Wartime Information is alive again in Government circles. Under the proposals, the President would create a central clearing agency for domestic and overseas information dealing with the fighting and the civilian defense agencies.

The OWI domestic branch disappeared completely after the war, and the overseas branch was transferred to the State Department, where it became the "Voice of America" program.

The scheme under discussion would have the OWI successor agency take back the "Voice of America" operation on the international front. State Department's handling of overseas information and propaganda has been under continual attack in Congress. On the home front, the agency would serve as a referee to prevent conflicts in statements and releases between governmental departments and agencies.

Elmer Davis headed the OWI through World War II. In the informal discussions now going on, the one who would be tapped as top individual of a new organization would be E. Palmer (Ep) Hoyt, editor of the Denver Post. Hoyt headed the OWI domestic branch in World War II, on a year's leave of absence from his then paper in Oregon.

## Joan Bennett Granted Delay on New Vidpix

Hollywood, Dec. 18. Vidpix producer Edward M. Lewis has okayed Joan Bennett's request for postponement of a series slated to start tomorrow (Wed.). She phoned Lewis, the day after the shooting of agent Jennings Lang by her husband, Walter Wanger.

She was skedded to introduce and fleece the untitled series. G. Ralph Branton, prexy of Interstate Television, a Monogram subsid., is financially interested in Lewis Productions.

**Bob Considine**  
affectionately indites to  
**Dear Hollywood**  
**Scriptwriter**  
a plea what not to do with  
newspapermen on the screen  
  
a bright byline piece in the  
**46th Anniversary Number**  
of  
**VARIETY**  
**DUE SOON**

## FEW BLDG. OK'S BY NPA ON SHOW BIZ PROJECTS

Washington, Dec. 18. With the tightening up of steel, copper and other scarce materials, very few entertainment biz construction projects are getting the green light from National Production Authority. NPA today (Tues.) released a list of 2,052 approvals and denials of commercial construction applications of all types for the first quarter of 1952. List shows that theatre building is close to a standstill, but that some construction is still getting the green light in radio and television.

Some of the projects are already under way and approval for the next quarter means they will be given an allotment of scarce materials to continue. Many projects are brand new.

For next January, February and March, 12 theatre projects are approved for the entire nation and nine have been rejected.

Nine radio and television projects have been approved and material allotted, with another 18 projects rejected for construction during the first quarter of 1952.

## 'Santa' Bergen Starts Serviceman's Gift Lift

Hollywood, Dec. 18. Edgar Bergen and his "Operation Santa Claus" troupe took off from Lockheed Airport with two cargo planes loaded with Christmas gifts for servicemen in Army and Navy hospitals from coast to coast.

After initial stops at San Francisco and Tacoma, the schedule calls for hospital visits in Colorado, Arkansas, Tennessee, Kentucky, Virginia, Maryland, Washington, D. C., Pennsylvania, New York, Michigan and Illinois.

## Top H'wood Talent Into Germany for Series Of Shows on GI Circuit

Frankfurt, Dec. 11. Top Hollywood talent will invade Germany during the Christmas season in the largest group of American entertainers yet to arrive here for a series of shows on the GI circuit in Europe. Already here are Frank Sinatra, Ava Gardner, Dorothy Kirsten, Rhonda Fleming, Janet Leigh, Tony Curtis, Jimmy McHugh and Jimmy Van Husen. The group, on an Air Force-sponsored tour, had their first show tonight (11) at the 495th Air Force Station Hospital in Wiesbaden.

Two other shows are planned for Dec. 12 at Camp Lindsay, also in Wiesbaden. Misses Kirsten and Gardner, plus Sinatra, will bow out of the tour after tomorrow's shows, but the other five will do further appearances at Air Force bases in Fuerstenfeldbruck, Neuburg, Erding and Rhine-Main. Additionally, Miss Leigh and Curtis are set for a tour of hospitals, Dec. 17-27.

Due also during the Christmas season is a 17-member USO show, headed by Keenan Wynn as emcee. The group includes Walter Pidgeon and Miss Leigh. This is one of four special holiday USO groups, with the other three set for tours in the Far East, including Korea, North Africa, the Caribbean and Alaska.

Another USO group is due in Germany Dec. 30 for a 19-day stint. (Continued on page 63)

## RICE PADDY CIRCUIT GETS HEATED TENTS

Tokyo, Dec. 18. Soldier audiences in Korea, which took their motion picture and occasional live entertainment al fresco last summer, are now being housed in specially designed "circus tents" erected in troop areas throughout the peninsula. The canvas theatres have no inside poles to block the view of stage or screen, being supported by telephone poles rigged outside the tent. Enclosures also are being heated for additional comfort in the cold months ahead.

For USO and other live shows, particularly celebrity shows which draw thousands of spectators for each performance, the Army is rigging up special stages enclosed on three sides and heated at the back so that performers can work in some degree of comfort even though their GI audiences shiver in the open. Heated dressing rooms also will be available for artists on the rice paddy circuit.

## Wanger Out on Bail In Shooting of Agent

Beverly Hills, Dec. 18. Walter Wanger, film producer, was released in \$5,000 bail after his arrest on a charge of shooting Jennings Lang, agent for Wanger's wife, Joan Bennett. Trial date is still to be set. Wanger said he shot Lang because "he broke up my home."

Lang was shot twice, once in the groin, but is on his way to recovery. Shooting took place on a parking lot across the street from the Beverly Hills police station, where Lang was talking with Miss Bennett in his car. She declared the outburst was the result of her husband's mental condition, brought on by his recent financial difficulties. Lang has been her agent for the last 12 years.

## Joe E. Lewis' Jr. Edition

A comic at the Sky Club, Miami, is being billed as Joe E. Lewis, Jr. American Guild of Variety Artists has wire-warned him to refrain from using that handle unless (1) he can claim filial relationship to the comic and (2) has permission from the original Joe E. Lewis,

## Theatre TV's Hypoced Interest

Underlining the intensified interest in theatre television, to the extent that it's become a new conversation piece on Broadway, columnists during the last several weeks have had virtually every Broadway legit or vaude show in a deal for big-screen televising. But, according to theatre TV execs, it's been all talk and very little action so far, with a multitude of problems temporarily stalling the specific projects for the first big-screen entertainment program.

Deal for the annual Christmas pageant of Radio City Music Hall, N. Y., to be transmitted to big-screen houses outside the metropolitan New York area on Christmas Day, for example, has fallen through. It's reported that the problems, particularly those of the wage-scale to be paid the talent, stagehands, etc., were too knotty to untangle by Christmas. The columnists, meanwhile, have reported deals in the works for theatre televising the Judy Garland-starred two-day vaude presentation at the Broadway Palace, the "St. Joan" legit and several others. All these reports have been denied by producers of the shows.

Very fact that the new medium has created enough interest to form a basis for column items, however, is gladdening to theatre TV execs. They claim it's only a question of time now until the big problems are solved and that the heavy talk, even though unfounded at this time, will lead to the eventual big-screening of such shows.

**Eddie Cantor**  
has a humorous piece titled  
**Pleased to Meet You!**  
an amusing byline piece in the  
upcoming  
**46th Anniversary Number**  
of  
**VARIETY**  
**DUE SOON**

## M'TOTO, HAM GORILLA, BACK IN SPOTLIGHT AGAIN

Sarasota, Fla., Dec. 18. A forlorn gal since the demise of the late lamented Gargantua the Great, M'Toto has a new glitter in her beady little eyes these days. For the circus crowds have come back to the Winter Quarters and M'Toto, who with Gargantua once was billed as the world's most colossal gorilla team, is making a comeback on the tanbark trail of the Ringling Bros.-Barnum & Bailey Combined Shows.

After Gargantua died in Miami during the windup stand of the 1949 season, M'Toto, long advertised as his future mate, went into a shell. Also galling to the big ape was the acquisition of two baby gorillas, Gargantua II and Mile. Toto, who promptly took over the oohs and ahs of the circus gawkers, M'Toto sulked.

Circus officials laugh at the suggestion, but word spread that the huge gorilla had suffered a nervous breakdown.

Whatever the reason, M'Toto was given what might be called a sabbatical year away from the mobs during the circus season of 1951 and sat out the summer at the deserted Winter Quarters here in Sarasota in her airconditioned, glass-enclosed cage.

Jose Tomas, the Cuban trainer who has been M'Toto's caretaker and confidante for most of her 20 years, remained with her in Sarasota. Tomas is the only man who dares enter the cage with the 500-pound monster and even he is wary, now that she has grown surly with age.

But M'Toto likes Tomas. Occasionally, when she is in a good mood the little trainer, bearing a tender shoot of celery as a token of his esteem, pays her a call and strokes the tender spots behind her ears while the big ape purrs like a diesel locomotive.

But sunshine has returned to M'Toto's life. The circus is back at home for the winter hibernation. Old friends of the Big-Top days drop by. Winter Quarters tourists stand outside her cage and gawk while M'Toto hams it up with her most ferocious scowls and snarls.

The year's rest has apparently cured her nervous breakdown. Whether she will rejoin the circus train for the 1952 season as yet undecided, but meanwhile there are crowds around and M'Toto, one of the biggest scene-thefters of them all, is happy again.

M'Toto might best be referred to as he and/or she. For while the gorilla was billed as a female when acquired by John Ringling North many years ago, animal men have always been undecided as to her true sex.

## Durante Nosed Out In 1st Round of Suit Vs. 'That's My Boy' Title

Comedian Jimmy Durante: lost the first round in his \$350,000 damage suit against Paramount Pictures and Hal Wallis Productions last week when N. Y. Supreme Court Justice Denis O'Leary Cohalan denied him a temporary injunction to restrain the defendants from using the title, "That's My Boy," in connection with the Martin & Lewis film of the same name.

Justice Cohalan held that Durante had not proved that he would be "irreparably damaged" unless the temporary injunctive relief were granted. "Without prejudging plaintiff's case," the court added, "there is obviously grave doubt about his eventual success. No person owns the English language or any three words in it."

Charging "unfair competition" of his property rights, Durante maintains that he started using the expression, "That's My Boy," in 1943 and the catchphrase has been identified with him since then. Moreover, he claims, his music publishing firm turned out a tune of the same label by Jackie Barnett and Sammy Fain.

Also defendants in the action are Joseph Hazen, partner in Wallis Productions; Martin & Lewis and Cy Howard, who wrote the script for "That's My Boy." After Durante filed his suit last October, Hazen asserted that no one is sufficiently identified with the expression to have rights in it. He also noted that a similar action was dismissed several months ago in Brooklyn Supreme Court.

## LONDON VARIETY CLUB GALA NETS \$52,000

London, Dec. 18. The Royal Midnight Gala at the London Coliseum last week, organized by the Variety Club, for which many Hollywood stars planned over to participate, has netted more than \$52,000 for the National Playing Fields' Assn. The Duke of Edinburgh, himself a member of the Variety Club, is president of the association. Ticket sales alone amounted to almost \$34,000, and the remainder came from donations and from advertising and sales of the official program.

These figures were announced by Chief Barker C. J. Latta at a Variety Club luncheon last Wednesday (12). Lord Louis Mountbatten principal guest at that affair, an formerly president of the NPFA expressed his thanks and those of the Duke for what he described as a magnificent effort. Lord Louis was made an honorary member of the London Variety Club.

The Washington Hotel provided free accommodations to all the Hollywood visitors as a contribution towards the NPFA.

## JESSEL'S AWARD

George Jessel, due in New York for a brief visit shortly after Christmas, has been selected for 1952 to receive the "Man of the Year" award given annually by the Beverly Hills B'nai B'rith.

Jessel will be honored at a testimonial dinner at the Biltmore Bowl on March 9. Former recipients of the award have been Muel Aleman, president of Mexico, Charles P. Skouras, Darryl F. Zanuck, Harry M. Warner, Eddie Cantor, Al Jolson and Arthur W. Stebbins.



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# SEE TREND TO 'FLEXIBLE' PRICES

## Read It and Weep

The two groups which for the past several months have been battling for control of RKO Theatres via a scramble for stock options might be interested in a sidelight of the RKO situation just a little less than 20 years ago. The following ad by the Ritz Theatre, Scotia, N. Y., ran in the Schenectady papers in May, 1932: "Absolutely free—one share of RKO stock with every \$5 worth of admission tickets bought for this theatre." House was playing a double feature, "Mother's Millions" and "Cheaters at Play." Price of the RKO shares at the time was \$2.50. Incidentally, Paramount at the same time was 2 3/4, Fox 2, Warner Bros. 1 1/2 and Technicolor 1.

## See 2 RKO Board Reps for Greene; Meet on Stock Tally Off to Jan. 3

With about half the ballots now counted in the RKO Theatres proxy battle, it appears likely that the David J. Greene group will seat two members out of a board of six. Tallying of the proxies themselves now looks certain to continue well into January.

While two out of six members on the directorate will, of course, not give the dissident stockholder group control of RKO, which was its ultimate desire, it will make it an important factor in the circuit's affairs. It means complete access at all times to full information and the possibility of being a hairshirt to the board majority.

What may be more important in a future proxy battle is that by having two members on the board, the Greene contingent can force the other directors to declare themselves on any controversial point of policy. It could not do so with a single director, which reportedly was offered the group as a compromise before the proxy battle started a few months ago.

With only one member on the board, any motion made by the minority director could get nowhere by the mere fact that no other director would second it. With two members, a controversial (Continued on page 15)

## Mex Producer Options Novel on H'wood For Prod. in New York

Screen rights to "The Dream Merchants," Hollywood novel by Harold Robbins, have been optioned by Rodolfo Lowenthal, Mexican producer. He plans to shoot the film in New York, where much of the action takes place.

Book, published by Knopf in 1949, was long on the bestseller list. Pocketbooks edition is coming out shortly.

The author, Harold Rubin, is an employee of Universal in New York. He has written a number of other books, including "Never Love a Stranger," and uses the nom de plume of Robbins.

Lowenthal, a pre-Hitler native of Berlin, recently completed a remake of "Maedchen in Uniform" in Mexico. He was in New York last week to close the deal with Robbins and work out financing for the pic, which he hopes to start in the spring. Robbins will aid with the financial arrangements and probably also help on the screenplay.

## XMAS BONUSES LIMITED AT H.O. TO PAR, 20TH

Policy of film companies in regard to Christmas and New Year homeoffice closings, as well as their stand Yule parties and bonuses, appears to be a varying one.

Survey shows that all firms with the exception of Monogram and Republic will be closed all day Monday (24), the day preceding Christmas. Only Metro and 20th-Fox, however, will be shuttered all day Monday (31), the day preceding New Years.

Mono will employ the stagger system. Half its employees will work on the 24th while the other half will come in the following (Continued on page 14)

## PUBLIC MORE WILLING TO PAY

Film industry is trending toward a system of fluctuating theatre ticket scales in the specific form of upping prices with top productions and holding the admission tariff at modest levels with modest pix.

It has been done with "road-show" films sporadically over the years. Idea has been given a stepped-up play in recent months and, say the trend-spotters, it's destined to shape as standard operating procedure in the not-too-distant future.

Two big factors behind the anticipated departure from consistent boxoffice prices are said to be the public's willingness to shell out extra coin for desired films, and divorcement of theatres from the producer-distributors.

On the first count, it's pointed out that Metro's "An American in Paris," 20th-Fox's "David and Bathsheba," Warners' "Streetcar Named Desire" and other recent offerings all have been bringing important coin via tilted scales at the b.o. M-G's "Quo Vadis," although playing only a limited number of engagements, is racking up record revenue.

Paramount's "The Greatest Show on Earth" and Columbia's "Death of a Salesman" now appear headed for boosted 'tix marketing when they swing into release shortly. A few pre-releases of Samuel Goldwyn's "I Want You" are set with advanced admissions.

'Vadis' as Cue  
Such a mammoth production as "Vadis" expectedly would prompt ticket tilting at any time. However, some observers believe the time is ripening for upped scales for good pictures of lesser scope. The intra-trade angle, as advanced by non-major company officials (Continued on page 14)

## Yates East for Holidays

Republic prexy Herbert J. Yates is due in New York tomorrow (Thurs.) from the Coast. He'll remain east over the holidays, which he'll spend with his grandchildren. Yates will hold a week of huddles with homeoffice execs prior to Christmas and will also attend a meeting of the company's board.

## National Boxoffice Survey

Storms, Cold Slough Trade; 'Quo Vadis' Champ For 4th Week in Row; 'Wild Blue' 2d, 'Story' 3d

First-run theatres this week for the most part are floundering in a sea of red ink. While this is always one of worst sessions of the year, exhibitors are taking a worse-than-usual drubbing because so many sections of the country were hard hit by snowstorms and severe cold weather late last week. Many houses juggled their booking schedules to get fare so as to tide them over until stronger trade sets in Christmas Day. Storm conditions in key cities like Minneapolis sloughed trade to unbelievably low figures.

For the fourth week in succession, "Quo Vadis" (M-G) is leading the boxoffice parade with a total gross considerably ahead of its nearest competitor. Despite so many adverse factors, Republic's "Wild Blue Yonder" is battling its way to second money. Better individual showings look likely once the pre-Xmas influences lift.

Third spot goes to "Detective Story" (Par), an improvement over its fifth place a week ago. "American in Paris" (M-G), finishing fourth, while "Too Young to Kiss" (M-G) has pushed up to fifth.

"Strange Door" (U), recently placed on release, is edging up to sixth position, with "The Racket" (RKO) in seventh. "Anne of Indies" (20th) will land in eighth slot while "Lavender Hill Mob" (U) is showing enough to again capture ninth place, as last week.

## Hint D. of J. Action Within 2 Months After Probe of Distrib Rental Demands

Max Shulman

humorously discourses on

A Biopic Without a Bio

a bright byline place in the upcoming

46th Anniversary Number

VARIETY

OUT SOON

Department of Justice has completed an investigation of distributors' rental demands for some films which, exhibs have complained, have the effect of forcing upped admission scales. Theatreowners' beefs to the Department prompted the probe.

While D. of J. reps declined to officially disclose their intentions, there were hints that they'd take some form of action within the next two months. Department would be immediately concerned, of course, if there's any evidence that price-fixing, as banned in the court decrees, is involved.

Allied Theatre Owners of Indiana summed up the exhibs' objections in an organization bulletin circulated this week, stating:

"The very first injunction of the U. S. Court in the motion picture case was against the fixing of admission prices. In their findings of fact the court listed the various mechanics by which admission prices were fixed but they were not so naive as to simply outlaw these specific methods. The language of the law in this regard is so broad that it contemplated that any devious device that might be conceived that would result in fixed admission prices was illegal. We underline some of the phrases (Continued on page 14)

## Report Johnston Dropping Tour To Eye Home Snarls

Eric Johnston reportedly has cancelled or postponed his plans for a South American visit starting Jan. 15. The Motion Picture Assn. of America prexy feels that domestic problems facing the industry are so great that it is preferable he direct his attention to them.

Johnston recently disclosed his plan for a month's air tour of South America, to be followed in the spring by a trip to the Far East. Announcement caused considerable adverse criticism in the trade, since Johnston returned to his MPAA post, after an absence of 10 months in Government service, only Dec. 1.

Johnston made no mention of his foreign travel plans at a session of the executive committee (consisting of company toppers or their reps) of the MPAA board Monday (17). He told the committee he wanted to do exactly what the prexies wanted him to do. He said he would like within the next few days to get a statement of what course they would like him to follow (Continued on page 48)

## Par's 'Babylon' Buy Doesn't Include Script Written by Fitzgerald

Paramount, in purchasing F. Scott Fitzgerald's "Babylon Revisited," acquired screen rights, but not the pic script which Fitzgerald himself prepared from his short story. Plans are now afoot to publish the script as the author's last completed work. "Babylon" was purchased by Par from Lester Cowan, who acquired it from Fitzgerald about eight years ago. Fitzgerald completed the script (Continued on page 52)

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MERRY CHRISTMAS

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WB Studio Chief  
Jack L. Warner

prefers

Production Flexibility  
to Swing With Public's  
Taste

one of the many editorial features  
in the

46th Anniversary Number

VARIETY  
DUE SOON

## Theatre TV's New Push to Snare Oscar Dinner

Proposal for theatre televising of the annual Academy Award dinner from Hollywood next spring boomed again this week, with renewed support from the national exhibitor organizations sparkplugging the new campaign. Proposal has been resubmitted to the Academy's board in Hollywood by Nathan L. Halpern's Theatre Network TV, with a decision expected momentarily.

TNT inaugurated the project several months ago and it reportedly found preliminary favor with the Academy directorate. Project was nixed, however, by the major studios, which refused to permit their contract players to appear on TV in any form. That's still the major problem remaining to be solved, but TNT hopes that, with support now forthcoming from other branches of the industry, the (Continued on page 61)

## 2,000,000 Soviet-Zoners See West Germany's Pix

Berlin, Dec. 18.  
Almost 2,000,000 east Germans have crossed the zonal border lines during the first 10 months of this year to see American films and those of other western countries, according to the Office of the U. S. High Commissioner for Germany.

Special matinee performances at reduced rates are held exclusively for Soviet-zone screen fans at 19 theatres located along the west sector border within walking distance of the dividing line. Visitors are reportedly crossing the (Continued on page 48)

## Bergman on Sick List

Universal prexy Nate Blumberg, in Doctors Hospital, N. Y., for the past three weeks, was joined in sick bay last week by his aide, Maurice Bergmah. Bergman is virused in New York Hospital.

There is no definite word yet as to when either Blumberg or Bergman will be discharged from the hospitals, but both may be home by Christmas.

# Pix Industry Joins Par in 2-Ply Rap at NPA in Color Equip. Ban

Washington, Dec. 18. The National Production Authority this week faced a double-barreled barrage from the film industry on the recent Government order banning production of television equipment capable of receiving color.

Paramount has already filed a protest in that the ban would prohibit manufacture of its Lawrence Chromatic tube, which can pick up either tint or black and white signals.

The industry as a whole is about to follow this up on the advice of counsel that the NPA order as now written would prevent installation of large-screen theatre equipment that could be adapted to color. It is feared that this will greatly deter installation of large-screen gear.

Concerted action by the industry is being planned as a result of an interpretation by James Lawrence Fly and Vincent Welch, attorneys for the Motion Picture Assn. of America, on television matters. They have followed the pattern of the Par protest in maintaining that the order as issued goes far beyond what was agreed upon at a meeting of manufacturing companies' reps with Defense Mobilizer Charles E. Wilson and NPA execs a couple months ago.

Fly, former chairman of the Federal Communications Commission, and Welch have informed the MPAA that the order "has not been well thought out" since it was not intended to prohibit installation of theatre equipment capable of picking up color, but it has that effect.

At the Wilson meeting, attorneys said in memorandum to the MPAA, no mention of theatre tele was made. In any case, they point out, "the alleged purpose of the order seems to be defeated, since engineers inform us that few if any more critical materials are required for color than for black and white." Furthermore, Fly and Welch added, the order appears to have been issued without regard to conferring with those affected.

Par in its letter takes the same

(Continued on page 18)

## Yanks May Enter Bombay Festival At State Dept. Urging

While bowing out of the Uruguayan film festival next month and many of such fetes in general, the American film industry may nevertheless participate in the Bombay festival in January. Policy reversal now under consideration is at the request of the State Dept. on representation of the Indian government.

New Delhi officials have urgently asked that the Yank industry participate as an offset to the Russian entries. Soviet intends putting on a large show, as it has done at other international festivals recently, and the Indians, in their effort to play right down the East-West middle, want the U. S. there.

State Dept.'s request was presented to the board of the Motion Picture Export Assn. in New York Monday (17). Directorate was inclined to view it favorably. However, no final action was taken pending further discussion of the situation with the State Dept. by Eric Johnston, prez of MPEA.

Although the American companies participated in the festival at Punte del Este, Uruguay, last year, they voted against a repeat. While that means that the industry as an industry won't take part, individual companies may send entries. Several are now considering such action as a publicity move for some of their pictures.

Yank industry, as a member of the International Federation of Producers, is supposed to recognize only two festivals as "international"—meaning ones which Hollywood takes part on an industry-wide basis. They are Venice and Cannes.

Otherwise, MPEA-member companies have been steering clear of the fetes, since there's such a plethora of them that they've become a headache. In most cases, there is no interest in films, per se, but just use of new pix and presence of stars to promote tourist biz.

MGM Casting Director

**Billy Grady**

arks back to his Broadway agenting days in a bright piece titled

**"Square Deal" and the  
Ingrate Barytone**

an amusing byline feature in the  
upcoming

46th Anniversary Number

**VARIETY**  
OUT SOON

## RKO Theatres Eye TV Station Buys But Going Slow

RKO Theatres, Inc., is eyeing the possibility of swinging into telecasting via acquisition of one or two stations. However, the chain is showing no haste in such a move, preferring to hold off on it until much of the "speculation" has been removed.

In his annual report to stockholders early this month, prexy Sol A. Schwartz disclosed that the company had considered buying two TV stations recently "but it was felt that the proposals were too speculative to justify the payment of the prices demanded."

The circuit still stands ready to branch out into telecasting, and it's financially equipped to do so, provided terms of any deal are acceptable. RKO has about \$8,000,000 in net working capital which, Schwartz related, is sufficient to provide for all corporate requirements plus some expansion. Since the circuit is enjoined from further theatre expansion under its antitrust consent decree, what other development is intended probably will be in TV.

Three RKO theatres now are equipped with large-screen TV equipment and others are awaiting delivery of facilities. This represents the extent of the company's TV investment so far.

## MPEA'S FUTURE FORMAT DUE FOR N.Y. TALKS

Future format of the Motion Picture Export Assn. came in for considerable discussion at a meeting of the organization's board in New York Monday (17). MPEA is slated to cease active operation with the departure of vice-prez and general manager Irving Maas at the end of this month.

With Yugoslavia and Austria the only two countries into which MPEA will continue shipping films, its affairs will be placed under the direction of John G. McCarthy, director of the international division of the Motion Picture Assn. of America.

Work will primarily be liquidation, looking toward eventual complete discontinuance of MPEA except as a legal umbrella for the American companies in taking joint action on foreign problems. Size and nature of the staff that will be required in the interim are being discussed with that in mind.

Herbert Erlanger, who has been Maas' assistant, will continue as active head of the association. It is believed unlikely, however, that he will be given the v.p. and general manager title, as had been suggested by Maas in a report winding up his activities.

Lieb Joins UA

Sidney Lieb has resigned as service and sales controller for the Motion Picture Export Assn. to join the foreign department of United Artists in a similar capacity on Jan. 1.

At UA, Lieb will supervise the physical handling of prints going off to the world market.

## Govt. Sets 6 Shorts As Democracy Ballyhoo

Hollywood, Dec. 18. U. S. State Department is readying a series of six one-reelers titled "Screen Newsweek" depicting the American way of life, for showing in foreign countries, particularly in Asia. With Gus Thayer as associate producer, the pictures will be dubbed in 15 languages.

Department recently completed a 40-minute documentary on the Central Valley, produced by Roland Reed Productions on the Hal Roach lot.

## Hint March of Time May Resume Series: Reissues Going Big

Possibility that March of Time will resume making its pictorial journalism series for theatre distribution was indicated this week when the company announced that it will reissue its entire news series on a nationwide basis beginning early in 1952. Series, introduced in 1935, was discontinued last July when the Time mag subsidiary disclosed that it would concentrate on news documentaries for video.

Although there are no immediate plans to begin production on a new series, a MOT spokesman said that when the company decided to cease making the film series it had left the door open for reentry into the field. He further noted that MOT had received many requests from exhibitors for resumption of the series.

Decision to re-present the entire series, starting with Volume I, No. 1, was prompted by the success achieved at the Guild theatres, N. Y. Chain had contracted for the first 75 issues in November and it reportedly found them so successful that they have been playing them on a twice-a-week change.

Deals to date have been made with theatres in Chicago, Detroit, Milwaukee, Boston, San Francisco, Mobile, Biloxi, Tampa, Palm Beach, Miami and Portland, Me. To hypo the b.o., theatres will bill films as March of Time's "History in the Making" series. Other contracts will follow in January, the company reports, when it expects to have an adequate supply of prints to service all theatres that have requested the series.

## De Rochemont Planning Prod. With Benoit-Levy

Richard de Rochemont, longtime March of Time producer who left MOT when it ceased making its monthly reels, returned from a two-month trip to Europe last week in which he closed down the firm's London and Paris offices. Although the company has discontinued one phase of its operations it will continue with Reissues as well as TV and commercial films.

Meantime, de Rochemont expects to step into independent production in association with Jean Benoit-Levy. They've bought film rights to "La Danseuse a la Rose," novel by Auguste Bailly, and plan to put it before the cameras sometime next year as a Franco-Italian production. Yarn has a ballet theme.

## Finkel Heads Salesmen

Robert Finkel of Republic again will head N. Y. Loge of Colosseum of Motion Picture Salesman. Also reelected for another term at elections held last week were Howard Levy (Metro), treasurer; Lee Mayer (Warner Bros.), secretary, and Anthony Ricci (Republic), sergeant-at-arms.

Michael Nuzzola of 20th-Fox succeeded Manny Meyers as veepee. Group will hold its annual dinner-dance in June.

## Europe to N. Y.

Harry Andrews  
Irene Browne  
Humphrey Doulens  
Paul Henried  
Dorothy Kirsten  
Peter Lawford  
Janet Leigh  
Patricia Morison  
Pat Nye  
Sir Ralph Richardson  
Artur Rubinstein  
Sam Spiegel  
Wilfrid Hyde White

# Co. Prexies to Study Ad Campaign In Co-op Move to Aid Industry

**Alfred W. Schwalberg**  
Paramount Distrib. Chief

**Admits TV  
Competition, But Not  
Extermination**

one of the many editorial features  
in the

46th Anniversary Number

**VARIETY**  
OUT SOON

## New Frequencies Asked by Theatre TV Groups of FCC

Washington, Dec. 18. A substantial segment of the picture industry petitioned the Federal Communications Commission yesterday (Mon.) to enlarge the issues of the coming theatre TV hearings to consider the possibility of allowing theatres to use frequencies presently allocated for industrial radio services.

A previous petition for this purpose had been filed by 20th-Fox. Joining 20th in the new petition were the Motion Picture Assn. of America, Theatre Owners of America and National Exhibitors Theatre Television Committee. The three organizations told the Commission enlargement of the issues will give agency more alternatives to consider and permit more complete findings with regard to presently-planned theatre tele service.

However, their petition asserted, separate frequencies are needed and should be assigned for theatres. "Exclusive frequencies," they said, "are necessary if a truly

(Continued on page 61)

## DECISION NEAR ON W-K RKO CONTRACT

Hollywood, Dec. 18. Final decision on the status of the Wald-Krasna production unit at RKO is likely to be made this week at a meeting of the two producers with their attorney, David Tannenbaum, and Lew Wasserman, president of Music Corp. of America. Their option date was Nov. 1, but was extended to Jan. 1.

No matter what happens, the W-K unit will start shooting "This Man Is Mine" on Thursday (20) as their fourth production for RKO release. Picture costars Robert Mitchum and Susan Hayward.

Crown to Eye S. America

Alfred Crown, sales v.p. for Samuel Goldwyn Productions, leaves N. Y. early in January for a month's swing of South American capitals.

He plans to line up deals for Goldwyn's "I Want You."

## N. Y. to L. A.

Charles Carpenter  
Linda Christian  
John R. Clark, Jr.  
Roy Disney  
Carl Foreman  
Marcus Goodrich  
Merv Griffin  
Jascha Heifetz  
Paul Henried  
Sol Hurok  
Burt Lancaster  
Lida Livingston  
Rouben Mamoulian  
Irene Manning  
Louis B. Mayer  
Harold C. Meyers  
Robert Newton  
Mike Nidorf  
James Perkins  
Tyrone Power  
Thomas G. Rockwell  
Frederick C. Schang  
David Shattuck  
Sam Spiegel  
Joseph A. Walsh  
Sam Weisbord

Following a report to them by Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, film company presidents this week agreed to mull the recently-proposed institutional ad campaign with their respective ad-pub directors and confab with Mayer on the idea again shortly after Jan. 1.

Campaign calls for a full-page insertion in daily newspapers across the country at the rate of one a month. Companies would sponsor each ad on a rotating, individual basis, rather than jointly. Each company advertiser, in its copy, would play up a limited number of its own pix plus the industry institutionally.

Mayer outlined his thoughts on the project at a meeting of the Motion Picture Assn. of America's executive committee, which is comprised of the prexies. Earlier, he presented the plan to the MPAA's ad-pub committee.

Original understanding was that the ads would appear in all dailies across the country. Now the insertions are tentatively slated only for papers of 100,000 circulation or more.

All dailies were used in the one-shot ad recently taken in behalf of the "Movietime, U.S.A." push. This represented an expenditure of \$350,000. Taking the space in the 100,000 circulation papers probably will cut the per-insertion expense to around \$140,000, or less.

## 20th Shells Out \$45,000 For Flop 'Faithfully' Under Pre-Prod. Deal

As a result of a pre-production deal, 20th-Fox has shelled out \$45,000 for screen rights to "Faithfully Yours," the short-lived L. Bush-Fekete and Mary Helen Fay Broadway stage comedy which starred Ann Sothern and Robert Cummings. The Richard W. Kraker presentation closed Saturday (15) after 68 performances.

Deal negotiated between authors and the film company called for a \$40,000 down payment plus a \$1,000 a week after the third week. Weekly payments were to continue during the run of the show until a cutoff point of \$80,000. With closing of show, weekly payments immediately halted.

## L. A. to N. Y.

Judith Anderson  
Bert Bernard  
George Bernard  
Jack Carson  
Al Daff  
Denise Darcel  
Gloria DeHaven  
William Dieterle  
Jack Dunning  
Leo Durocher  
Charles Einfeld  
Vera-Ellen  
Charles Feldman  
Arthur Fellows  
Sylvia Fine  
Phil Gerard  
Robert Goldstein  
Paul Gregory  
Wanda Hendrix  
Henry Henigson  
Donna Lee Hickey  
Dorothy Hirsch  
Nat Holt  
Harry Horner  
Paul Jones  
Danny Kaye  
Al Lichtman  
Jack Lloyd  
Edmund Lowe  
J. P. McEvoy  
Mort Natanson  
Edmond O'Brien  
Serge Petschnikoff  
Jerry Pickman  
Robert Pirosh  
Mary Scott  
Charles Simonelli  
Spyros Skouras  
Mike Sloane  
Paula Stone

## N. Y. to Europe

Glen Abbott  
Henry Henigson  
Ronald Howard  
Christopher Isherwood  
Barry Jones  
Serge Petschnikoff  
Robert Taylor  
Sam Zimballist



# RKO'S 23 PIX-15 FROM INDIES

## U's \$5,000,000 Rise in Revenue Seen Partly Result of Fadeout of EL, FC

While United Artists, Monogram and other companies have cashed in to a degree on the demise of Eagle Lion and Film Classics, greatest winner has been Universal. One of the indications of that is that U's worldwide gross has shot up about \$5,000,000 this year.

Report to be issued toward the end of January for the fiscal year that wound up last Oct. 27 will show U's gross income to have been over \$60,000,000. That compares with \$55,991,000 for the prior 12 months.

Some of the improvement reflects foreign gains, but a substantial portion of it represents better earnings in the U. S. U has been highly successful in snaring much of the playing time in minor houses that was formerly occupied by product from small indie distributors.

Universal also wrung away some of the UA playing time during the latter half of 1950 and the first half of 1951. That was the period when UA had very little product and before the new Arthur B. Krim management took office. Latter has been getting some of the lost playing time back with the Eagle Lion pix it took over and other small indie product.

While the small houses and late runs that make up more than half of the nation's total number of theatres pay relatively low film rentals, total income which they produce (Continued on page 14)

## Rodgers to Continue His Metro Office As 'Active' Consultant

William F. Rodgers will continue to tenant his regular office at the Metro homeoffice in N. Y., further indicating that he's planning a continuing active role in sales matters. He goes on a "consultant" basis on Jan. 1, but retaining v.p. chevrons, with Charles Reagan stepping up to v.p. in charges of sales.

Rodgers leaves today (Wed.) for a Florida vacation of indefinite length. Following this, he'll be back in N. Y., still giving much of his time to distribution affairs.

Rodgers has no intention of bowing out to the extent that William A. Scully severed his connection with Universal. Scully is now in an advisory capacity with U, following relinquishment of the sales v.p. post, but gives the company only limited time, and is almost exclusively in Florida, where he resides. Rodgers, on the other hand, even will retain his secretary at the M-G h.o. on a fulltime basis.

It's understood the exec has had his employment contract rewritten with new terms and extended to Jan. 1, 1954. At that time he'll be eligible to collect benefits under the M-G personnel retirement program.

Last Friday (14), Rodgers hosted trade press editors and publishers at the M-G offices. He has been doing this through the year at the pre-Christmas period.

Allied Theatres of Wisconsin passed a special resolution in the past week expressing appreciation to Rodgers "for the efforts he has made to bring our industry closer together."

## Producers, Extras Guild Still at Loggerheads

Hollywood, Dec. 18. Despite negotiations since Oct. 15, producers and the Screen Extras Guild have been unable to formulate a new basic pact. They've admitted there's little chance of agreement.

Producers are strongly opposing the Guild's major demands of a tilt in the daily extra and stand-in rate from \$15.56 to \$25; increase from \$22.23 to \$35 for dress extras, dancers, etc.; time and a half for Saturday, paid holidays, vacation, old-age pensions, health and welfare fund.

## CHALLENGES UA AS DISTRIBUTOR

RKO is challenging United Artists' dominance in the distribution of indie product. Of 23 pix which RKO will release between January and June of 1952, only eight are completely studio-made.

Indie product includes a number of pix, such as those from the Jerry Wald-Norman Krasna unit, that are 100% financed by the studio. However, the producers own residual rights in the negatives.

RKO's encroachment on the UA domain is seen in a comparison of release slates. For the first five months of 1952, UA has 11 indie pix lined up, as against RKO's 15 for the first six months.

UA, of course, is strictly a distrib organization, while the Howard Hughes outfit has huge pic-making facilities. Why these facilities are not being used more often by staff producers is something filmies are pondering.

Among indies associated with RKO, excluding Wald-Krasna, are Edmund Grainger, Samuel Goldwyn, Walt Disney and Sol Lesser. During 1952, company will release Goldwyn's "I Want You," Disney's "The Story of Robin Hood" and Lesser's "Tarzan Savage Fury." Also skeddied is a re-release of Dis- (Continued on page 14)

## Sullivan Urges Exhibs To Run for Office As Industry 'Protection'

Albany, Dec. 18.

Exhibs in this area were urged to run for national or local public office for the purpose of protecting the industry against taxation or any other adverse legislation. Recommendation was made by Gael Sullivan, exec director of Theatre Owners of America, at a meeting of TOA's upstate unit.

Complaining of present tax burdens and the threat of others, Sullivan contended that "one good exhibitor on a legislative committee is better than a dozen who know someone on the committee."

He asserted that "the casualties in closed theatres up and down the land this past year cannot be classified wholly as 'death by television.' High on the list of complications and contributing factors are the various crippling taxes that impede our operations."

Sullivan warned that all state (Continued on page 14)

## UA Push Stresses 'Major' Operations To Avert 'Confusion' on Its Recent Past

### WB's Title Chwange

Following appeared in the Motion Picture Assn. of America's title registration reports last week:

"Warner Bros. Pictures has requested that its short subject title 'Racket Squab' be changed to read 'Racket Squab'."

## UA Geared For Nasser Fight On TV Licensing

United Artists intends to fight an attempt by George and James Nasser to wrest their pix from the distrib for the purpose of licensing them to telecasters. Petition seeking to pry loose four films which they produced for UA release was filed with U. S. referee in bankruptcy Benno M. Brink by the two brothers on the Coast last week.

UA toppers in N. Y. have instructed Coast attorney Lloyd Wright to seek to restrain the Nassers from taking possession of the four. Company claims that its contract with the film-makers calls upon the distrib to exploit TV with pix played off in theatrical outlets only when other major companies engage in TV marketing.

George T. Goggin, attorney for the Nassers, claimed the deal with UA provided that the distrib would release pix to TV in the event it becomes a major market and on a (Continued on page 14)

## Skouras Heads N.Y. Brass Home After Studio Talks

Twentieth-Fox president Spyros P. Skouras and distribution chief Al Lichtman are due back in N. Y. from the Coast tomorrow (Thurs.). Lichtman is expected to set a releasing sked for the early part of 1952 shortly after his arrival.

Foreign department head Murray Silverstone and ad-pub director Charles Einfeld were back at the homeoffice last Monday. All four participated in confabs with studio brass and viewed 20th's newly completed product.

Having announced 11 releases for the first five months of next year, United Artists is now hopeful of coming up with a number of additional pix for the balance of the '52 sked. While combing the field for new business, the distrib, as far as possible, is devoting its main efforts to acquiring only films which figure as "A"-caliber grossers. This is indicated by the deals for new product already set and those now in negotiation.

Company's lofty ambition is underlined by current efforts to line up indie pix starring Cary Grant, James Stewart, Marlon Brando, Gregory Peck and Alan Ladd via package deals with the Music Corp. of America.

Big point which UA is stressing is that the outfit is shaping as strictly a major operation, not to be confused with such an outfit as the former Eagle Lion Classics. Getting itself identified in the minds of exhibs as a top company clearly can be a difficult job in view of the type product handled in the recent past. Company has peddled a volume of second-rate pix, such as the large number which were taken on with the ELC purchase last spring.

The heavy quantity selling helped boost UA out of the black this year so far. But the distrib is convinced that generally only strong-grossing pix, even though fewer in number, are the only means to lasting economic success.

Company, in hopes of latching on to such upbeat commercial production (Continued on page 18)

## Nick Schenck Defers Vacation as Decree Nears on Loew's

Final consent decree in the industry antitrust suit, calling for divorce of theatres by Loew's, is likely to be reached within the next few weeks. Nicholas M. Schenck, Loew's president, postponed his customary pre-holiday trek to Florida in order to be present at the windup of negotiations with the Department of Justice.

Both sides are hopeful of reaching a full accord by Jan. 23 at the latest. That's the new deadline for Loew's either to have finalized the decree or present directly to the N. Y. Federal Court its plans for separating theatres from production-distribution. Deadline had been last Monday (17) but the Department late last week consented to an extension.

Attorneys for Loew's and the D. of J. have been reticent about the likely terms of the final decree. However, indications are that the company will be called upon to set up a separate and independent theatre outfit by Sept. 1, 1953.

## Eye Feb. Meet For COMPO Bd., Members

Arthur L. Mayer, v.p. of the Council of Motion Picture Organizations, is now shooting for a mid-February date for the outfit's annual meeting of its board and membership. Holidays and other industry events have made difficult the selection of a time for the COMPO session that would be convenient to all concerned.

Execs of Theatre Owners of America and Allied States Assn. will be occupied with other functions at various times in January, making that month almost impossible. It is expected that the COMPO February date will be agreed on shortly in order to give the conclave precedence over other events that may arise.

Mayer, who is planning to resign, will continue active until the meeting is held. He hopes a successor will be named there. One is being sought now by a committee headed by Jack Allicoate.

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## Decision Before Dawn

World War II spy thriller done with fine detail.

Hollywood, Dec. 18.

Twentieth-Fox release of Anatole Litvak-Frank McCarthy production. Features Richard Basehart, Gary Merrill, Oskar Werner, Hildegarde Neff. Directed by Litvak. Screenplay, Peter Viertel; based on novel, "Call It Treason," by George Howe. Camera, Frank Planer; editor, Anthony Spencer; music, Franz Waxman. Tradeshown Dec. 13, '51. Running time, 119 MINS.

Lt. Rennick ..... Richard Basehart  
Col. Devlin ..... Gary Merrill  
Happy ..... Oskar Werner  
Hildegarde Neff ..... Hildegarde Neff  
Monique ..... Dominique Blanchard  
Oberst Von Ecker ..... O. E. Hasse  
SS Man Scholtz ..... Wilfried Seyfert  
Finger ..... Hans Christian Blech  
Fritz Schneider ..... Helene Thimig  
Paul ..... Robert Freytag  
Sgt. Watkins ..... George Tyne

Also the following members of U. S. Forces European Command: Sgt. H. W. Briggs, Cpl. D. G. Devine, Maj. L. E. Dixon, Sgt. S. L. Hendrickson, Pvt. D. Kogel, Pfc. S. I. Rice, Pfc. F. Slaman, Sgt. J. E. Stratton.

As a World War II spy thriller, "Decision Before Dawn" has some b.o. possibilities when given the extensive exploitation it needs to bolster key playdates. Emphasis on the spy thriller angle, rather than moralizing over whether a soldier is a traitor when he assists his enemies, will shape it for a better reaction in general release after the heavily sold key dates are filled.

Anatole Litvak, who directed and co-produced with Frank McCarthy, has given the picture a strong feeling of reality through a semi-documentary treatment, the use of mostly unknown faces, and by location lensing entirely in Germany, where the scars of World War II still fit graphically into the story's 1945 period.

However, he also has made it a lengthy and methodical presentation of the use of Nazi prisoners of war for behind-the-lines spy work. Footage runs just short of two hours and the attention to detail in the buildup sequences makes for a feeling of slowness that tends to lessen the impact of the "chase" portions when they are finally reached. These are tight, tense scenes that play with a lot of drama and should have been supported by less lengthy buildup.

Story really gets going when Oskar Werner, a sensitive Allied prisoner, volunteers to aid his captors by obtaining information behind the lines in his own country. He believes his actions will help, rather than betray, Germany. Werner's excursion is fraught with danger, and his playing and the Litvak direction milk the situation of drama while drawing a rather clear picture of events within Germany at that stage of the war and of how the people were taking it. There's a sadness to the ending when Werner is killed-saving Richard Basehart, Allied officer, so the information could get back to headquarters.

Basehart and Gary Merrill, latter the commander of the intelligence unit using prisoners of war, are the only familiar names in the cast, and both are excellent. Hildegarde Neff creates a fine portrait of a German woman made a victim of war, and Dominique Blanchard is equally good as a French girl aiding the Allies. Hans Christian Blech appears to advantage as a practical prisoner who gets into the dangerous work because he figures the Allies will win. O. E. Hasse, Wilfried Seyfert, Helene Thimig, Robert Freytag, George Tyne are among other capables.

Peter Viertel based his screenplay on the novel, "Call It Treason," written by George Howe. New title on the film means little to plot content. Frank Planer has done a standout job of lensing a nearly burned out Germany in the winter of 1945. Brog.

## Passion for Life

"Passion for Life" French import opening tomorrow (Thurs.) at the Cinema 48 Theatre, N. Y., was originally reviewed from Paris by VARIETY in the issue of June 22, 1949, under the title of "L'Ecole Buissonniere" (The Country School). Mosk appraised the film as "another fine French look at early school life."

Story revolves around an idealistic schoolteacher who takes over a rundown country school and tries to make the day's routines more interesting to the pupils. Mosk opined that "there are some fine bits of character acting, with laurels going to Bernard Blier for his very sympathetic portrait of a Gallic Mr. Chaps." Jean-Paul Le Chanois wrote and directed.

Thomas J. Brandon Productions is distributing in the U. S.

## Lone Star

(SONG)

Clark Gable in good, actionful pioneer drama of early Texas. Good b.o. chances.

Hollywood, Dec. 18.

Metro release of Wayne Griffin production. Stars Clark Gable, Ava Gardner, Broderick Crawford; features Lionel Barrymore, Beulah Bondi, Ed Begley. Directed by Vincent Sherman. Screenplay, Boris Chasnovsky; based on novel, "Lone Star," by Ferris Webster; music, David Buttolph. Tradeshown Dec. 13, '51. Running time, 93 MINS.

Devereaux Burke ..... Clark Gable  
Martha Ronda ..... Ava Gardner  
Thomas Craden ..... Broderick Crawford  
Andrew Jackson ..... Lionel Barrymore  
Minniver Bryan ..... Beulah Bondi  
Anthony Demmett ..... Ed Begley  
Luther Kilgore ..... William Farnum  
Tom Crockett ..... William Farnum  
Captain Elliott ..... Lowell Gilmore  
Sam Houston ..... Moroni Olsen  
Maynard Cole ..... Russell Simpson  
Mizzett ..... William Conrad  
Seth Moulton ..... Lucius Cook  
Bud Yoakum ..... Ralph Reed  
Gurau ..... Ric Roman  
Pres. Anson Jones ..... Victor Sutherland  
Ben McCulloch ..... Jonathan Cott  
Mr. Mayhew ..... Charles Kane  
Vicente ..... Nacho Galindo  
Sid Yoakum ..... Trevor Bardette  
Delman ..... Harry Woods  
Ashbel Smith ..... Emmett Lynn  
Josh ..... Emmett Lynn

A strong star name trio and a good action plot provide "Lone Star" with an excellent grossing potential in regular release. Clark Gable in a rugged, two-fisted role, Broderick Crawford as a worthy opponent, and Ava Gardner to round out the femme department are assets that will pave the way for general audience acceptance.

Familiar outdoor ingredients in the plot pick Texas and the year of 1845 as the setting for the action that unfolds under Vincent Sherman's fast direction. Period is that in which the most important question to Texans was whether to come into the United States under annexation, or remain a republic in an alliance with Mexico and England.

Gable, Texas rancher, draws the assignment to convince Sam Houston that Texas should become a state. Seeking to prevent statehood is Crawford, whose ambitions plans include his becoming head of the republic. Miss Gardner is the publisher of the Austin newspaper who has swung over to Crawford's side because she believes Houston is against annexation.

Despite all of the historical background, the Borden Chase screenplay doesn't become weighted down. Instead, the data is used only as a frame to spin out a lot of action sequences and some rather earthy romantic diodes between Gable and Miss Gardner. Plot, too, has touches of humor that help maintain interest.

Z. Wayne Griffin's production has included interesting outdoor backgrounds and bountiful movement. First meeting between Gable and Crawford, when they team to fight off a gang of Indians, is good, rugged action stuff. So are Gable's trip into Indian country to powwow with Moroni Olsen, as Houston, himself powwowing with the redskins on a treaty; the ambush Gable escapes on the return trip.

Star trio contributes excellently to the general entertainment values through good performances, and supporting them excellently are Lionel Barrymore, in briefly as Andrew Jackson; Beulah Bondi, a fightin' old maid; Ed Begley, congressman; Olsen as Houston; James Burke, William Farnum, Russell Simpson, William Conrad, Ric Roman, Ralph Reed, Emmett Lynn and others.

Harold Rosson's skilled camera work keeps pace with the action, and David Buttolph's music score fits the story. Miss Gardner sings one song, "Lovers Are Meant to Cry." Brog.

## The Sellout

(SONG)

Another of Metro's budget lessons in civic consciousness, this time corrupt lawmen. Secondary entertainment.

Hollywood, Dec. 14.

Metro release of Nicholas Nayfack production. Stars Walter Pidgeon, Audrey Totter, Paul Raymond; features Thomas Gomez, Cameron Mitchell, Karl Malden, Everett Sloane. Directed by Gerald Mayer. Screenplay, Charles Palmer; story, Matthew Ross; camera, Paul C. Vogel; editor, George White; music, David Buttolph. Tradeshown Dec. 6, '51. Running time, 82 MINS.

Haven D. Allridge ..... Walter Pidgeon  
Chick Johnson ..... John Hodiak  
Cleopatra ..... Audrey Totter  
Peggy Staunton ..... Paula Raymond  
Kellwin C. Burke ..... Thomas Gomez  
Randy Staunton ..... Cameron Mitchell  
Buck Maxwell ..... Karl Malden  
Nelson S. Tarsson ..... Everett Sloane  
Ned Grayton ..... Jonathan Cott  
Bennie Amboy ..... Frank Cady  
Judge Neeler ..... Hugh Sanders  
J. R. Morrison ..... Griff Barnett  
Eli M. Ludens ..... Bud Hays  
Wilfred Jackson ..... Whit Bissell  
Sam F. Slaper ..... Roy Engel  
Truck Driver ..... Jeff Richards  
Court Clerk ..... Vernon Rich  
Ballot ..... Bob Stephenson  
Court Stenographer ..... Cy Stevens

What could have been an acceptable program melodrama comes out a wordy little lesson in civic consciousness. "The Sellout" is

## Miracle in Milan

"Miracle in Milan." Italian-made film which premiered at the World Theatre, N. Y., Monday (17), was reviewed Feb. 28, 1951 by VARIETY from Genoa under his title of "Miracolo a Milano." Hawk wrote that "the writer-director team of Cesare Zavattini and Vittorio DeSica has produced another outstanding picture... it should prove a strong entry for U. S. art houses."

Zavattini's screenplay from his own story tells of an orphan boy whose magical powers bring happiness to a colony of beggars on the outskirts of Milan. Hawk stated that "performances by pros and tyros alike are flawless." Various sequences, such as a fostermother's funeral, the boy's arrival at the beggar village and the tramps' fight for heat on a cold day were described by the reviewer as "among many superb moments which confirm DeSica's talent." Joseph Burstyn is distributing in the U. S.

secondary entertainment for program bookings.

How corrupt civic officials can take away the civil liberties of the average citizen is the thought posed in the Matthew Rapp story, scripted by Charles Palmer. It also moralizes that it is the duty of every citizen to fight against such infringements. Had the screenplay been content to spell this all out simply within the usual meller framework, letting action drive home the points, entertainment would have been okay. Instead, the script gets on a soapbox with a lot of ponderous dialog cliches that mean nothing.

Walter Pidgeon, a fighting editor, starts a campaign against Thomas Gomez, sheriff who has the county and the votes in his pocket, with a newspaper campaign detailing civic victimizing. Just as the state is ready to look into the trouble, Pidgeon disappears, but state's attorney John Hodiak keeps up the fight. Wittenesses, frightened into silence, hamper Hodiak. Pidgeon, too, suddenly returned, denies his former testimony, but Hodiak keeps digging and it is brought out Pidgeon is attempting to shield his son-in-law, Cameron Mitchell, who is mixed up in the crooked reign. Finale finds evil bested by right.

Very few requirements are made on the cast by the script and Gerald Mayer's direction. Development and performances are routine despite a few attempts at being different. Femmes involved are Audrey Totter, chirp in a gambling house who is used to lure Fodiak, and Paula Raymond, as the wife of Mitchell. Karl Malden, an honest cop; Everett Sloane, crooked attorney; Jonathan Cott, Frank Cady, Whit Bissell and Hugh Sanders are among the prominent supporting players.

Nicholas Nayfack produced, with Matthew Rapp, author of the story, serving as associate producer. Lensing and other technical phases are expert. Brog.

## Finders Keepers

Lightweight comedy program.

Hollywood, Dec. 13.

Universal release of Leonard Goldstein production. Stars Tom Ewell, Julia Adams. Evelyn Varden features "Dusty" Henley. Harold Vermilyea, Douglas Fowler. Directed by Frederick de Cordova. Story and screenplay, Richard Morris; camera, Carl E. Guthrie; editor, Milton Carruth. Previewed Dec. 10, '51. Running time, 75 MINS.

Tiger Kippas ..... Tom Ewell  
Sue Kippas ..... Julia Adams  
Ma Kippas ..... Evelyn Varden  
Tiger Kippas, Jr. .... "Dusty" Henley  
Mr. Fitzpatrick ..... Harold Vermilyea  
Frankie ..... Douglas Fowler  
Joey ..... Richard Reeves  
Eddie ..... Jack Elam  
Hotel Clerk ..... Herbert Anderson

A fluffy little idea, with not enough substance for a feature-length film, has been spread out over 75 minutes of spotty comedy. It's just a programmer.

Plot concerns the consternation, in varying degrees, caused by a two-year-old boy when he shows up at home with his little wagon full of greenbacks. Effect on a larcenous grandmother, a father who is an ex-con out on parole, and on an average young mother is supposed to be the fun springboard. The kid can't talk—he's backward in that respect—so no one knows where the money came from.

There's very little real wit or humor in the manner Richard Morris has developed the script from his own story. The original situation is vastly overdone, and the frantic, old-school type of comedy action featured in both writing and direction generates only the mildest laughs. Had characters been a bit more believable

it would have helped. It's reasonable to assume demerits will gush over little "Dusty" Henley, but that's not enough to put this over.

Tom Ewell is the ex-con, married to Julia Adams. Living with them as chief baby-sitter is Evelyn Varden, Ewell's mother, a sort of "Ma" Barker type who thrives on crime. Baby Henley, in his neighborhood wanderings, stumbles on the loot hidden by bank robbers. Granny covets the money, but Miss Adams makes her husband burn it to avoid trouble with the parole board. He decides to turn it in, without letting the wife in on his decision. Meanwhile, the robbers return for their money, find the baby and take him off to the hide-out. Granny joins them while the police and Ewell start a chase. Windup has baby shooting it out with the crooks with granny's gun.

Players are saddled with characters that fail to jell as put on the screen under Leonard Goldstein's production helming. Frederick de Cordova directed. Lensing by Carl E. Guthrie and the other technical contributions are okay. Brog.

## Flaming Feather

(COLOR-SONGS)

Good western feature in color, but preceded this season by too many similar entries. Medium b.o. outlook.

Hollywood, Dec. 14.

Paramount release of Nat Holt production. Stars Sterling Hayden, Forrest Tucker, Arleen Whelan, Barbara Rush, Victor Jory, Richard Arlen; features Edgar Buchanan, Carol Thurston. Directed by Ray Enright. Story and screenplay, Gerald Drayson Adams; added dialog, Frank Gruber; camera (Technicolor), Ray Rennahan; editor, Elmo Billings; music, Paul Sawtell. Tradeshown Dec. 12, '51. Running time, 79 MINS.

Tex McCool ..... Sterling Hayden  
Lt. Tom Blaine ..... Forrest Tucker  
Nora Logan ..... Barbara Rush  
Carolina ..... Arleen Whelan  
Turquoise ..... Carol Thurston  
Sgt. Burke ..... Edgar Buchanan  
Lucky Lee ..... Victor Jory  
Showdown Calhoun ..... Richard Arlen  
Tomahawk Jack ..... Ian MacDonald  
Doc Fallon ..... George Cleveland

An interesting outdoor western plot is offered in "Flaming Feather" and it will please the fans who are not satiated by the flood of similar features that have gone into release this season. It has been given top outdoor mantling by Nat Holt, picturesque locations, Technicolor, plenty of action and other values that cater to the western feature fan. However, b.o. prospects are just medium.

The Gerald Drayson Adams plot is concerned with the hunt for a mysterious outlaw who leads a band of renegade Indians; a rancher victim of the outlaw raids who is trying to beat the cavalry to the capture of the crook, and a couple of femmes who are involved in the unfoldment, one trying to get even for an old wrong and the other seeking to pay a debt of gratitude by marriage. Under Ray Enright's direction, the footage capably capitalizes on the ingredients.

Sterling Hayden, the rancher, and Forrest Tucker, cavalry officer, hold down the top male spots as rather friendly antagonists in the man hunt. Hayden undoubtedly is more at ease on a schooner's deck than atop a horse but otherwise delivers the character demands acceptably, as does Tucker. Victor Jory comes over strongly as the mysterious outlaw who poses as a wealthy mine and land owner. Just why Arleen Whelan is out to get him is never disclosed, but she goes to a lot of trouble in between her saloon-singing job trying to exact revenge. Barbara Rush is a fresh, pretty face in the heroine spot as a girl who aims to marry the supposedly respectable Jory out of gratitude for his having saved her from the Indians years before.

Footage is dotted with gun duels, mass Indian raids, charging cavalry and the climactic redskin ambush and flight of the villain to his cliff-dwelling hideout where he is finally brought down by an Indian girl he had spurned. Enright has made fine use of the spectacular outdoor locations in staging the action, and Ray Rennahan's camera work makes for arresting footage. Stars get first-rate assists from the other players, including Richard Arlen, a gambler; Edgar Buchanan, cavalry sergeant; George Cleveland, jack-of-all-trades; Carol Thurston, the spurned Indian maid, and Ian MacDonald, gunman. Brog.

## New Army Pic Centre

Hollywood, Dec. 18.

New motion picture production centre is being developed at San Luis Obispo by the Defense Division of the Army, with Col. Frank Dorn mapping out plans.

Project will produce films dealing with Army life in addition to educational and public information subjects.

## The Cimarron Kid

(COLOR)

Standard tinted outdoor action feature for general-run market.

Hollywood, Dec. 14.

Universal release of Ted Richmond production. Stars Audie Murphy, Yvette Dugay; features Beverly Tyler, John Hudson, James Best, Leif Erickson, Hugh O'Brian. Directed by Budd Boetticher. Screenplay, Louis Stevens; story, Stevens and Roy Leander; camera (Technicolor), Charles P. Boyle; editor, Frank Gross. Previewed Dec. 11, '51. Running time, 84 MINS.

Cimarron Kid ..... Audie Murphy  
Rose of Cimarron ..... Yvette Dugay  
Crisis Roberts ..... Beverly Tyler  
Dynamite Dick ..... John Hudson  
Bitter Creek ..... James Best  
Marshal Sutton ..... Leif Erickson  
Bob Dalton ..... Hugh O'Brian  
Red Buck ..... John Hudson  
George Weber ..... John Hudson  
Grat Dalton ..... Pauline Delaney  
Emmett Dalton ..... Rand Brod  
Will Dalton ..... William Reynolds  
Pat Roberts ..... Roy Robert  
Swanson ..... David Wolf  
Tulsa Jack ..... John Hudson  
Stacey Marshall ..... Frank Silver  
Jim Moore ..... Richard Garlin  
Tilden ..... Eugene Band

This is a routine utilization of the western outlaw theme, dressed up in Technicolor to give it average chances in the outdoor action market. Casting is all youthful, the locations rugged and scenic and the plot familiar.

The Louis Stevens script has the Dalton Boys riding again, at least at the start of the film, in order to get Audie Murphy mixed up in crime. He's just been paroled after serving a sentence for harboring the baddies. Enroute to a ranch job, the train he's riding is held up and a vindictive railroad detective fingers Murphy for it.

Murphy escapes into the hills and joins the Dalton gang. Little is practically wiped out while attempting to hold up two banks at once. Murphy pulls the remnants of the gang together, takes refuge on a ranch run by former outlaw Roy Roberts. There he falls for Roberts' daughter, Beverly Tyler, and plans to go straight after on more job. Gang is betrayed, however, and Murphy finally gives himself up to Leif Erickson, an understanding marshal, so he can pay his debt to society and build a life later with Miss Tyler.

Neither the script nor Budd Boetticher's direction asks much of the players. There's a touch of color in the use of Yvette Dugay as a camouflager of the outlaws so she can be close to James Best. She gets more out of her role than Miss Tyler does from hers. John Hudson, Noah Beery, Hugh O'Brian, John Hubbard, Palmer Lee, Rand Brooks and William Reynolds are seen among the outlaws. Frank Silvera does well as the colored member of the gang.

Ted Richmond has given the production a good outdoor frame and Charles P. Boyle's camera takes advantage of these values. Brog.

## Storm Over Tibet

Adventure film with exploitation possibilities; okay programmer.

Columbia release of Summit (Van To Laslo Benedek) production. Stars M. Reason, Diana Douglas; features M. Reason, Robert Karnes, Strother Martin. Directed by Andrew Marton. Screenplay, Ivan Tors; story, M. Reason; camera, Gert E. Diskant; Richard Angst; editor, J. Hoffman; music, Arthur Honegger. Tradeshown, N. Y., Dec. 14, '51. Running time, 87 MINS.

Bill March ..... Myron Healy  
Radio Operator ..... Robert Karnes  
Copolit ..... Strother Martin  
Sgt. Lee ..... Harold Dore  
Prof. Faber ..... Harold Dore  
Mrs. Faber ..... Jarmila Matkova  
Aylen ..... William Schall  
Malloy ..... John Dodev  
High Lama ..... M. Conception

Documentary films taken by recent Himalaya expedition have been cleverly integrated into (Continued on page 18)

## Angel With the Trumpet

"Angel With the Trumpet," British import opening tomorrow (Thurs.) at the 68th St. Playhouse, N. Y., was reviewed in VARIETY from London Feb. 22, 1950. Myro described the London Films production as "a sombre, melancholy Viennese saga spanning the period from the end of the 19th century to the present day... the picture doesn't pretend to be popular entertainment... its unrelieved tragedy will limit its appeal to art house trade in America."

Central character is played by Eileen Herlie, as an unhappily married woman who sticks to her lot out of loyalty to her husband and children. Myro called her performance a "veritable tour de force." Critic noted that a "fine supporting cast has been assembled, with notable performances from Basil Sydney, and the never-too-happy husband and others." Snader Productions is distributing in the U. S.



# UP TO 50% HIKE IN '52 COLOR PIX

## New British Imports Cue 'Comeback' For J. Arthur Rank's Pix in U.S.

After a year of comparative inactivity which saw only a trickle of films reaching the U. S. the J. Arthur Rank Organization is again making a comeback in the U. S. market. Teeing off with "The Lavender Hill Mob" and "The Browning Version," which are both enjoying good art house runs here, the British outfit is keeping Universal, its American distrib., well supplied with what U. S. considers to be outstanding product.

Although the Rank imports are usually geared for art house presentation, U. plans general release for "Ivory Hunter," a Michael Balcon Technicolor production presented in England as "Where No Vultures Fly." It was a Royal Command Performance pic and is set for general release early this spring.

Also on the list are two Alec Guinness starrers, "The Man in the White Suit," a satirical comedy, and "The Card," adaptation of an Arnold Bennett story. Both are set for art house presentation. U. is withholding former to late winter to avoid competition with Guinness' current "Lavender Hill Mob." Actor, incidentally, is fast becoming the top British b.o. draw in U. S. His legit success in T. S. Eliot's "The Cocktail Party," his multi-character performance in (Continued on page 18)

## Jack London Story, Wagner Biog Planned As Indies by Dieterle

Plans for two indie productions during 1952 are being set by William Dieterle, producer-director, who heads Pandora Productions. Outfit, dormant during 1951, has two yarns lined up and expects to begin actual work in the spring on a film version of Jack London's "Little Lady of the Big House." Screenplay, by Joan Viertel, has been completed, and Dieterle, now in New York, is looking over the Broadway field to line up a cast. Film will be shot on location at Santa Rosa, Cal.

Second prospect on Dieterle's list is a film biog of composer Richard Wagner. Pic will be based on a novel by Bertita Harding, who'll also do the first draft of the screenplay. Dieterle expects to film the Wagner story entirely in Europe at the actual scenes of the composer's triumphs. Although he intends to import an American and British cast, he'll use a German symphony orch and also make use of the many concert halls throughout Europe. Producer-director says he's faced with a tough assignment finding an actor to portray Wagner.

Both the London story and the Wagner biog will be made with private financing, Dieterle says, with the former being budgeted at about \$500,000 and the latter at \$700,000. Dieterle has no prior commitments for the distrib rights, saying he'd prefer to make these arrangements after the pix are completed.

Dieterle heads back to the Coast shortly to fulfill a Paramount director assignment.

## Roy Disney Back To Coast After Meets

Roy Disney, prez of Walt Disney Productions, heads for the Coast today (Wed.), following his return to New York Friday (14) from a nine-week European trip. While abroad he visited most countries in the continental market in which his company has "Alice in Wonderland," "Treasure Island" and several others in release.

During his N. Y. stay Disney attended a series of homeoffice meetings to discuss sales plans on "The Robin Hood Story" and the upcoming reissue of "Snow White." Later will have a pre-release stand in New England starting Feb. 15, and national release is set for Easter Week.

**Maurice Bergman**  
waxes humorous with an optimistic piece titled

**Hello, L'Allegro:  
Goodbye, Il Penseroso**

a bright byline piece in the forthcoming

46th Anniversary Number

**VARIETY**  
DUE SOON

## 'Leak' in D. of J. Seen Key to 50G Finnegan Probe

St. Louis, Dec. 18.

A "leak" in the Dept. of Justice, according to persistent reports here, provided the info which enabled James P. Finnegan to get a \$50,000 fee from Zenith on the representation that he could help obtain films for the company's test of its Phonevision pay-as-you-see tele system.

Witnesses who were called before the grand jury investigating the activities of the former Federal tax collector here indicated the D. of J. "leak" possibility was being investigated. They included Herbert Borkland, an Assistant Attorney-General until last January. He was visibly shaken when he left the grand jury room.

It had been previously testified that Phonevision had obtained the pix via the intervention of the D. of J. with the majors, who previously refused them. Justice Dept. and the film companies both have testified that Finnegan had nothing to do with getting the pix.

According to rumors buzzing around the grand jury room here, Finnegan heard of the D. of J. activities, and capitalized on them by telling Zenith prexy Eugene F. McDonald that he could help shake the major product loose. Finnegan is now under indictment on various felonies growing out of his administration of the tax office and his personal activities. He goes on trial in March.

Grand jury recessed the investigation last week, probably until after Christmas. Ned E. Depinet, prez of RKO, was the last film man to testify that he knew nothing of Finnegan. Appearing before the jury the previous week were Paul Raibourn, v.p. of Paramount, and J. Robert Rubin, v.p. of Metro.

## Worst Over on TV Competish—Grainger

Minneapolis, Dec. 18.

Worst is over so far as TV competition to films concerned, James R. Grainger, exec v.p. and distribution chief of Republic, opined here last week. He expressed the belief that tele is in the process of becoming a valuable asset to pix, just as radio did.

"After its initial spurt, television failed to gain on films and never will catch up," Grainger declared.

He stopped at the local exchange on his way to the northwest. He'll work his way down to the studio Dec. 24 and remain in Hollywood until Jan. 9-10, when a sales meet will be held there. Similar sales session will conclave in Chicago Jan. 11-12.

## 125 ALREADY SET AS TINTERS SOAR

With more than 125 color films set at this point and more to come when additional Hollywood production and release skeds are announced, 1952 will be colorful, in the literal sense of the word. Production plans for 1952 reveal a 25 to 50% increase in tinters, with some companies skedd to turn out at least half of their product in color. Every Coast studio and many indies have jumped on the spectrum bandwagon.

The many-hued trend is in keeping with the renewed vigor and confidence generally felt in Hollywood as compared to earlier jitters and uncertainty. Color is one of Hollywood's methods of fighting the tele bugaboo and is considered by many as an important factor as "Movietime" tours and other promotional hoopla. In short, it's part of Hollywood showmanship to get people out of their living rooms and into theatre seats.

Easier to Sell

In addition, distributors have found that color films are easier to sell and promote, with exhibs offering a more willing ear when a rainbowed product is offered. Other factors influencing the color parade include a price drop for Technicolor film footage and the entry into the field of new color processes. The year will see the pioneer color company facing stronger competition from such outfits as Trucolor, Cinecolor, Ansco and Warnercolor. Other companies also are busy developing color film techniques.

Twentieth-Fox has announced 18 color films for 1952. This is twice as many as was made in '51 and four times the combined total of tinters for '49 and '50. Twentieth (Continued on page 14)

## Wolfberg Battles Right Of 20th to Build New Theatre in Denver

Colorado circuit operator John M. Wolfberg and 20th-Fox are slated to clash in N. Y. Federal Court today (Wed.) over the film company's attempt to erect a new theatre in Denver. Department of Justice reps also will participate in the court hearing but have yet to decide on opposing or approving the 20th application.

Wolfberg's claim is that a new theatre for 20th would be in violation of the company's antitrust consent which bans new theatre acquisition except under certain conditions and subject to the court's okay.

Position of 20th is that it's losing the Paramount Theatre, Denver, via termination of the lease next March, at which time Wolfberg will take over the house. Company feels it has the right to replace such a property.

Justice Department stated when the 20th decree was signed that it would not object to a bid by the film outfit to build a new theatre in Denver on condition that the application is filed with the court within 60 days. That period passed some time ago.

At today's session, the D. of J. lawyers probably will side with 20th unless Wolfberg comes up with evidence establishing that the new house would tend to give the company illegal market advantages in the Denver area.

## Confirm Le Sieur As Col Ad-Pub Head

Columbia v.p. Nate Spingold has confirmed the appointment of Howard Le Sieur as ad-pub director, effective Jan. 1, succeeding Arthur Schmidt. Le Sieur held the same post with United Artists until late last year when he switched to Eagle Lion Classics. He remained with ELC until it was absorbed by UA last spring.

Schmidt said in N. Y. yesterday (Tues.) that he'll disclose future plans early next month.

## RCA Unveils New Theatre Screen; Same Size—But Looks Like More

UA Sales Chief

**William J. Heineman**

has a pitch for

**The Care and Feeding of Indie Producers**

an interesting editorial feature in the forthcoming

46th Anniversary Number

**VARIETY**  
DUE SOON

New screen for film theatres, which gives the illusion of a much wider range of vision to the filmery customer, was unveiled at a special demonstration in New York yesterday (Tues.) by RCA. Application for setting a price on the screen is now in the hands of the Office of Price Stabilization in Washington, with the cost expected to be announced within a few weeks.

Screen actually is the same size as standard screens. Through an arrangement of specially-constructed "wings" on all four sides, however, which give the screen the appearance of being enclosed by a shadow-box, the illusion is given the viewer that the action is taking a larger portion of his field of vision. Wings and the top panel pick up and reflect diffused light from the picture. On color films, these wings and panels reflect the colors nearest them.

Screen was designed by theatre architect Ben Schlanger and his associate, William Hoffberg, who said at the demonstration in the Plaza Theatre yesterday that it has been in the works more than 10 years. They explained that the screen also has psychological benefits for the filmery patron. Through substituting for the standard black border which surrounds present-day screens with the new light-colored panels, the glare from the sharp contrast between the screen and its black surrounding is eliminated. (Continued on page 18)

## Hemingway Attorney Denies Marshall-Marx Have Made 'Trees' Deal

Alfred Rice, attorney for Ernest Hemingway, denied in New York yesterday (Tues.) that deal had been set for filmization of the author's "Across the River and Into the Trees" by William Marshall-Samuel Marx Productions. Rice said that conversations had been held a month, so ago, but no price had been set or agreement made.

Coast reports had the price as \$25,000 down against a percentage of the gross. Rice had asked \$150,000 outright, but said that he'd consider a participation deal when Marshall and Marx were ready to finalize an agreement. Marshall is expected in New York this week.

It is understood that Marshall and Marx are counting on Benagoss Productions (Henry Rogers Benjamin and Germaine Gossler) to finance the production. Benagoss recently produced "The Green Glove" abroad for United Artists release.

Hemingway has not been informed of the talk with Marshall and Marx, and has not, as reported, seen a script, Rice said. He added that dozens of producers had made similar inquiries regarding the property.

## Will Quiz Sol Schwartz In 57½G Reade Suit

RKO Theatres prez Sol A. Schwartz is scheduled to appear for examination before trial today (Wed.) in connection with a \$57,500 suit brought against the chain in N. Y. Supreme Court by Long-Park, Inc. Greenlight for the quiz was granted last week in a ruling handed down by Justice Matthew M. Levy.

Long-Park, a theatre-holding corporation controlled by Walter Reade, claims the \$57,500 is due it in dividends after it sold 250 shares of Class "B" stock in Trenton-New Brunswick Theatres to RKO in September, 1950. Suit admits that RKO paid a \$42,500 divvy, but charges that the melon's actual size was closer to \$100,000. It wants the \$57,500 balance which the defendant circuit assertedly withheld by "fraud and deceit."

## 'Vadis' to End N.Y. Cap Run After 8½ Weeks

Metro's "Quo Vadis" winds up its continuous-run engagement at the Capitol Theatre, N. Y., on Dec. 31. It will have run eight and one-half weeks. M-G's "Westward the Women" follows.

"Vadis" drew a total estimated gross of \$375,000 in its first five weeks at the Cap. "Gone With the Wind," which M-G is using for comparison purposes, grossed \$345,000 in its first five weeks at the same house, but at a slightly lesser admission scale. "GWTW" held for 11 weeks at the Cap.

"Vadis" will continue at N. Y.'s Astor, where it's playing two-a-day and running slightly behind "GWTW," which also played the house on the same policy simultaneously with the Cap continuous run. In its first five weeks at the Astor, "Vadis" grossed \$95,000, compared with \$104,000 garnered by "GWTW" for the same amount of time. Astor business is expected to pick up upon the end of the Cap engagement.

Meanwhile, the M-G epic is set for numerous new openings on Christmas Day across the country. Film also bows in two spots in London at the same time.

# L.A. Very Spotty, New Bills Failing To Get Far; 'Kiss' Good at \$24,000, 'Forget' Slight 19G, 'Door' OK 18G

Los Angeles, Dec. 18.

First-run theatres generally are in the doldrums here this week although a couple of fairly bright spots are noted. Considering the pre-Yule boxoffice slack, "Too Young To Kiss" is considered good at \$24,000 in two theatres while an okay \$22,000 is expected for the reissue of "Captain Blood" in three spots.

"I'll Never Forget You" looms slim \$19,000 in four sites but "Strange Door" shapes okay \$18,000 in two houses. Third round of "Quo Vadis" is not far off from second week pace at \$32,000 in two locations. Other holdovers are slow in their final rounds.

## Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (F&M) (3,398; 2,048; 1,719; 1,248; 70-\$1.10)—"I'll Never Forget You" (20th) and "First Legion" (UA). Slim \$19,000. Last week, "Fixed Bayonets" (20th) and "Girl On Bridge" (20th) (8 days), \$31,200.

Hollywood, Downtown, Wilburn (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Captain Blood" (WB) (reissue). Okay \$22,000. Last week, "Raging Tide" (U), \$16,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10)—"Too Young To Kiss" (M-G) and "Red Badge Courage" (M-G). Good \$24,000. Last week, "American in Paris" (M-G) and "Buildup Drummond Calling" (M-G) (5th wk-4 days), \$11,300.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1)—"Strange Door" (U) and "Finders Keepers" (U). Okay \$18,000. Last week, "Lady Pays Off" (U) and "Cave Outlaws" (U), \$15,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"Submarine Command" (Par) and "Skippalong Rosenbloom" (UA) (L.A. Par only) (2d wk). Small \$8,500. Last week, \$12,800.

Hawaii (1,106; 60-85)—"Worlds Collide" (Par) (4th wk). Thin \$2,000. Last week, \$2,700.

Ritz, Vogue, Globe (F&M) (1,370; 885; 782; 70-\$1.10)—"Well" (U) and "Mr. Drake's Duck" (UA). Dull \$8,500. Last week, "Ft. Defiance" (UA) and "Obsessed" (UA), \$8,200.

United Artists, Four Star (UA) (2,100; 900; 90-\$2.40)—"Quo Vadis" (M-G) (3d wk). Strong \$32,000. Last week, sock \$37,000.

Fine Arts (F&M) (677; \$1.20-\$2.40)—"River" (UA) (9th wk). Only \$1,900 in 6 days. Last week, \$2,300.

Beverly Hills (WB) (1,612; 80-\$1.50)—"Streets" (WB) (13th wk). Okay \$4,400 in 8 days. Last week, \$5,100.

Wilshire (F&M) (2,296; 80-\$1.50)—"Detective Story" (Par) (8th wk). Fair \$4,000. Last week, \$5,400.

## 'Westward' Pacing D.C., Hot \$17,000; 'Wild Blue' Tall 10G, 'Ground' Same

Washington, Dec. 18. Midtown biz, reeling from double blow of pre-Christmas shopping and Friday's crippling snowstorm, is generally down from last week's takes. "Westward the Women," at Loew's Palace, shapes solid to pace field. Also on bright side is "On Dangerous Ground" at RKO Keith's.

## Estimates for This Week

Capitol (Loew's) (3,434; 55-85)—"Light Touch" (M-G) plus vaude headlined by Billy De Wolfe. Okay \$16,000. Last week, "Callaway Went Thataway" (M-G) plus vaude, \$17,000.

Columbia (Loew's) (1,174; 44-74)—"Warpath" (Par). Fairish \$5,000. Last week, "American in Paris" (M-G) (m.o.) (2d run), robust \$6,000.

Keith's (RKO) (1,939; 44-80)—"On Dangerous Ground" (RKO). Very pleasing \$10,000. Last week, "Lady Pays Off" (U), \$9,000.

Metropolitan (Warner) (1,200; 44-74)—"Passage West" (Par). Slim \$4,500. Last week, "Magic Carpet" (Col), \$4,700.

Palace (Loew's) (2,370; 44-74)—"Westward the Women" (M-G). Tops town with solid \$17,000, despite bad biz night of storm. Last week, "Fixed Bayonets" (20th), \$14,000.

Warner (WB) (2,174; 44-74)—"Wild Blue Yonder" (Rep). Bright \$10,000. Last week, "Man in Saddle" (Col), \$11,000.

Trans-Lux (T-L) (654; 50-\$1)—"Place in Sun" (Par) (10th wk). Steady \$4,500 after stout \$5,000 last week. Holds again.

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$428,600  
(Based on 19 theatres)  
Last Year ..... \$422,000  
(Based on 18 theatres)

## 'Bayonets' Best In Prov., \$9,000

Providence Dec. 18.

The earlier than usual slow pre-Xmas biz is going even lower hereabouts with most stands way below normal trade. Loew's State claiming best but only light with "Callaway Went Thataway." Majestic is okay with "Fixed Bayonets."

## Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Lady Pays Off" (U) and "The Strange Door" (U). Mild \$7,500. Last week, "Anne of Indies" (20th) and "Pardon My French" (UA), same.

Majestic (Fay) (2,200; 44-65)—"Fixed Bayonets" (20th) and "Honeychile" (Rep). Oke \$9,000. Last week, "Raging Tide" (U) and "Iron Man" (U), \$8,000.

Metropolitan (Snider) (3,100; 44-65)—"Slaughter Trail" (RKO) and "Galloping Major" (Indie). Meek \$4,000. Last week, "On The Loose" (RKO) and "Power Dive" (RKO), \$3,000.

State (Loew) (3,200; 44-65)—"Callaway Went Thataway" (M-G) and "Man With Cloak" (M-G). Light \$10,000. Last week, "The Light Touch" (M-G) and "Skid Row" (20th), \$8,000.

Strand (Silverman) (2,200; 44-65)—"Warpath" (Par) and "Mr. Drake's Duck" (UA). Opened Monday (17). Last week, "Darling, How Could You" (Par) and "Obsessed" (UA), meek \$6,000.

## 'Cup' Full \$13,000 In Mont'l; 'Ran All Way' 7G

Montreal, Dec. 18.

Biz, which has been steady to date, is taking a beating this week because of current cold wave. "Ran All the Way" at Orpheum and "Come Fill Cup" at Capitol look best.

## Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Love Nest" (20th). Poor \$8,000. Last week, "Christy" (20th), \$12,000.

Capitol (C.T.) (2,412; 34-60)—"Come Fill Cup" (WB). Okay \$13,000. Last week, "Day Earth Stood Still" (20th) (2d wk), \$11,000.

Princess (C.T.) (2,131; 34-60)—"Across Wide Missouri" (M-G) (2d wk). Dull \$7,000 after \$16,000 last week.

Loew's (C.T.) (2,855; 40-65)—"Painting Clouds Sunshine" (WB). (2d wk). So-so \$13,000 after \$24,000 opener.

Imperial (C.T.) (1,839; 34-60)—"Magic Face" (Col). Average \$7,000. Last week, "Son Dr. Jekyll" (Col) and "Two Latins in Manhattan" (Col), \$9,000.

Orpheum (C.T.) (1,048; 34-60)—"Ran All Way" (UA) and "Leave To Marines" (UA). Steady \$7,000. Last week, "Streetcar" (WB) (4th), \$9,000.

## Cincy Hits Bottom But 'Ground' Sprightly \$10,000; 'Touch' Tame 7G

Cincinnati, Dec. 18.

"On Dangerous Ground" at the Palace is shedding the only pre-Noel brightness at first-runs this round. Four other major houses also have new bills with returns ranging from limp to modest.

"Light Touch" at the Albee and "Raging Tide" at Capitol are neck and neck and a jump ahead of "Strange Door" at Keith's and "Drums in Deep South" at Grand.

## Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Light Touch" (M-G). Tame \$7,000. Last week, "American in Paris" (M-G) (3d wk), \$9,000.

Capitol (Mid States) (2,000; 55-75)—"Raging Tide" (U). Mild \$7,000. Last week, "Lady Pays Off" (U), \$6,000.

## 'LEGAL' GOOD \$11,000, PORT; 'DEFIANCE' 7G

Portland, Ore., Dec. 18.

Nothing startling here this week. "Let's Make It Legal" looms good in two theatres. "Ft. Defiance" shapes okay at the Broadway.

## Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Ft. Defiance" (UA) and "St. Benny, the Dip" (UA). Okay \$7,000. Last week, "Raging Tide" (U) and "Reunion in Reno" (U), \$7,200.

Guild (Parker) (400; 65-90)—"Lucia di Lammermoor" (Indie) and "Barber Seville" (Indie). So-so \$1,500. Last week, "Red Shoes" (UA) (3d wk), return at pop prices, \$1,500.

Oriental (Evergreen) (2,000; 65-90)—"Make It Legal" (20th) and "Slaughter Trail" (RKO), day-date with Orpheum. Good \$4,000. Last week, "Behave Yourself" (RKO) and "Happy Go Lovely" (RKO), \$4,600.

Orpheum (Evergreen) (1,750; 65-90)—"Make It Legal" (20th) and "Slaughter Trail" (RKO), also Oriental. Good \$7,000. Last week, "Behave Yourself" (RKO) and "Happy Go Lovely" (RKO), \$8,000.

Paramount (Evergreen) (3,400; 65-90)—"Silver City" (Par) and "Yellow Fin" (Mono). Dull \$6,000. Last week, "Submarine Command" (Par) and "Interrupted Journey" (Indie), \$8,600.

United Artists (Parker) (890; 65-90)—"Close To Heart" (WB). Sad \$5,000. Last week, "Light Touch" (M-G), \$4,000.

## Bliz Bops K.C. Trade; 'Blue Yonder' Fair 10G, 'Defiance' Drab \$7,000

Kansas City, Dec. 18.

Lightweight week on tap here as first-runs face shopping season and some of year's extreme cold here. Most houses are sticking to a week-long run, but will rearrange schedules to come up with Christmas Day or Monday (24) openings. "Ft. Defiance" at the Midland is hitting bottom with drab takings. "On Dangerous Ground" and "Whistle at Eaton Falls" looms light at the Missouri. Blizzard hit the area Friday, and sub-zero temperatures prevailed over weekend.

## Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Christmas Carol" (UA) for pre-Christmas trade for moderately good \$1,700. Last week, "Oliver Twist" (UA) (5th wk), satisfactory \$1,500 in 6 days.

Midland Loew's (3,500; 50-69)—"Ft. Defiance" (UA) and "Calling Bulldog Drummond" (M-G). Drab \$7,000. Last week, "Callaway Went Thataway" (M-G) and "Red Badge Courage" (M-G), \$8,000.

Missouri (RKO) (2,650; 50-75)—"On Dangerous Ground" (RKO) and "Whistle at Eaton Falls" (Col). Poor \$6,000, but to be expected in face of season and weather. Last week, "Blue Veil" (RKO) and "China Corsair" (Col) (2d wk-4 days) split with "Little Giant" (U) and "Time of Lives" (U) (reissues), 3 days, fair enough \$7,000.

Paramount (Tri-States) (1,900; 50-69)—"Second Woman" (UA) and "When I Grow Up" (UA). Slight \$6,000. Last week, "The Prowler" (UA), \$6,500.

Uptown, Esquire, Fairway, Granada (Fox-Midwest) (2,043; 820; 700; 1,217; 50-75)—"Wild Blue Yonder" (Rep). Fair \$10,000. Last week, "Millionaire for Christy" (20th) and "Insurance Investigator" (Rep), 5 days, \$7,500.

Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (5th wk). Fair \$1,500. Last week, \$2,000.

## Hub on Skids; 'Blue Yonder' Fair \$10,500, 'Door' 8G, 'FBI' Slow 13G

## Key City Grosses

Estimated Total Gross  
This Week ..... \$1,741,700  
(Based on 24 cities, 186 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$1,828,000  
(Based on 24 cities, and 195 theatres.)

## 'Mailman' Okay \$12,000 in Det.

Detroit, Dec. 18.

Biz continues way off with unemployment and pre-Xmas taking the blame. "Never Forget You" looks drab at the Fox. "Starlift" is not giving the Michigan much of a lift. "Drums Deep South" is muted at the Palms. Barefoot Mailman is shaping okay at United Artists.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Never Forget You" (20th) and "Girl on Bridge" (20th). Dull \$18,000. Last week, "The Well" (UA) (2d wk), \$18,000.

Michigan (United Detroit) (4,000; 70-95)—"Starlift" (WB) and "Darling, How Could You" (Par). Weak \$12,000. Last week, "10 Tall Men" (Col) and "Purple Heart Diary" (Col) (2d wk), \$10,000.

Palms (UD) (2,900; 70-95)—"Drums Deep South" (RKO) and "On the Loose" (RKO). Slim \$10,000. Last week, "Silver City" (Par) and "Pardon My French" (UA), \$9,000.

Madison (UD) (1,900; 70-95)—"Capt. Blood" (WB) and "Midnight Kiss" (M-G) (reissues). Weak \$8,000. Last week, "Lost Continent" (Lip) and "Highly Dangerous" (Lip), \$10,000.

United Artists (UA) (1,900; 70-95)—"Barefoot Mailman" (Col) and "Mr. Peek-a-Boo" (UA). Okay \$12,000. Last week, "Wild Blue Yonder" (Rep) and "Honeychile" (Rep), \$11,900.

Adams (Balaban) (1,700; 70-95)—"American in Paris" (M-G) (4th wk). Down to \$6,000. Last week, good \$6,000.

## 'Anne' Fat \$18,000 In Denver; 'Tide' Fair 15G

Denver, Dec. 18.

Weekend snowstorm and cold snap along with usual pre-Xmas influences is failing to do the box-offices any good this session. Nearly all new entries are below average. "Anne of Indies" is rated good in two houses while "Raging Tide" looms fairish in three.

## Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Raging Tide" (U) and "Bachelor's Daughters" (Indie), day-date with Tabor, Webber. Fair \$8,000. Last week, "Lady Pays Off" (U) and "Girl of Limberlost" (Col), \$5,500.

Broadway (Wolfberg) (1,500; 40-80)—"Light Touch" (M-G). Poor \$4,000. Last week, "Across Wide Missouri" (M-G) (3d wk), \$7,000.

Denham (Cockrill) (1,750; 40-80)—"Crosswinds" (Par). Fair \$10,000. Last week, "Detective Story" (Par) (3d wk), \$9,000.

Denver (Fox) (2,525; 40-80)—"Anne of Indies" (20th) and "St. Benny, the Dip" (UA), day-date with Esquire. Good \$15,000. Last week, "Two Tickets Broadway" (RKO) and "Christmas Carol" (UA), \$18,000.

Esquire (Fox) (742; 40-80)—"Anne of Indies" (20th) and "St. Benny, the Dip" (UA), also Denver. Okay \$3,000. Last week, "Two Tickets Broadway" (RKO) and "Christmas Carol" (UA), big \$4,000.

Paramount (Fox) (2,200; 40-80)—"Barefoot Mailman" (Col) and "Son Dr. Jekyll" (Col). Fair \$8,000. Last week, "Unknown World" (Lip) and "FBI Girl" (Lip), good \$10,500.

Tabor (Fox) (1,967; 40-80)—"Raging Tide" (U) and "Bachelor's Daughters" (Indie), also Aladdin, Webber. Fair \$6,000. Last week, "Lady Pays Off" (U) and "Girl of Limberlost" (Col), fair \$5,500.

Webber (Fox) (750; 40-80)—"Raging Tide" (U) and "Bachelor's Daughters" (Indie), also Aladdin, Tabor. Fair \$3,000. Last week, "Lady Pays Off" (U) and "Girl of Limberlost" (Col), \$2,500.

Boston, Dec. 18. Christmas doldrums have taken over the Hub this stanza with biz activity at a low ebb. Newcomers are "Wild Blue Yonder" at Met, "Strange Door" at Boston and "FBI Girl" at Paramount and Fenway, all looming mild or worse. "Lavender Hill Mob" shapes fine in seventh and final week at the Exeter.

## Estimates for This Week

Astor (B&Q) (1,200; 74-\$1.20)—"Streetcar" (WB) (8th wk-11 days). Okay \$5,000 to end longest run at house in two years. Seventh week was \$4,800.

Boston (RKO) (3,000; 40-85)—"Strange Door" (U) and "Double Confession" (Mono). This \$8,000. Last week, "Big Night" (UA) and "Hotel Sahara" (UA), \$9,500.

Exeter (Indie) (1,300; 55-80)—"Lavender Hill Mob" (U) (7th), Fine \$4,200 after \$4,800 for sixth.

Fenway (NET) (1,373; 40-85)—"FBI Girl" (Lip) and "Silver City" (Par). Slow \$4,000. Last week, "Capt. Fabian" (Rep) and "Sea Hornet" (Rep), \$4,500.

Memorial (RKO) (3,000; 40-85)—"Blue Veil" (RKO) and "Magic Carpet" (Col) (4th wk-5 days), near \$8,000 after nice \$14,200 for third.

Metropolitan (NET) (4,367; 40-85)—"Wild Blue Yonder" (Rep) and "Honeychile" (Rep). Fair \$10,500. Last week, "Fixed Bayonets" (20th) and "Bushwhackers" (Indie), \$17,000.

Orpheum (Loew) (3,000; 40-85)—"Callaway Went Thataway" (M-G) and "Light Touch" (M-G). Opened Sunday (16). Last week, "Too Young To Kiss" (M-G) and "Never Trust Gambler" (Col), okay \$15,000 for 8 days.

Paramount (NET) (1,700; 40-85)—"FBI Girl" (Lip) and "Silver City" (Par). Fair \$9,000 or near. Last week, "Capt. Fabian" (Rep) and "Sea Hornet" (Rep), oke \$11,000.

State (Loew) (3,500; 40-85)—"Callaway Went Thataway" (M-G) and "Light Touch" (M-G). Opened Sunday (16). Last week, "Too Young To Kiss" (M-G) and "Never Trust Gambler" (Col), \$9,000 in 8 days.

## Cold Wave Snows Under St. Loo Albeit 'Rhubarb' \$12,000; 'Indies' NG 10G

St. Louis, Dec. 18.

Near-zero weather over the past weekend is sloughing biz at main-stem houses here this session, with continuing cold wave holding down trade generally. Best newcomer is "Rhubarb," which shapes okay at the Missouri. Although in its fifth and final week at Loew's, "Quo Vadis" still is strong. "Anne of Indies" finished a slow week at the Fox last night (Mon.).

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Submarine Command" (Par) and "Captain Fabian" (Rep). Mild \$9,000. Last week, "Golden Girl" (20th) and "Golden Horde" (U), \$8,000.

Fox (F&M) (5,000; 60-75)—"Strange Door" (U) and "Son Dr. Jekyll" (Col). Opened Tuesday (18). Last week, "Anne of Indies" (20th) and "Man in Saddle" (Col), slow \$10,000.

Loew's (Loew) (3,742; 90-\$1.50)—"Quo Vadis" (M-G) (5th wk). Off to \$12,000 following sock \$20,000 fourth stanza.

Missouri (F&M) (3,500; 75)—"Rhubarb" (Par) and "New Mexico" (UA). Okay \$12,000. Last week, "Submarine Command" (Par) and "Capt. Fabian" (Rep), \$13,000.

Pageant (St. Louis Amus.) (1,000; 90)—"Pagliacci" (Indie). Opens Wednesday (19). Last week "Wooden Horse" (Indie), fine \$6,000.

## Storm Sloughs Omaha; 'Anne' Mild at \$9,000

Omaha, Dec. 18.

Combination of the heaviest snow and wind storm in years and a TV fight was too much for downtown first-runs this week. Result is that biz, which has been in the doldrums for several weeks, really hit the skids. Product lineup also is no big help. "New Mexico" and "When I Grow Up" at the Orpheum looms dull. "Calling Bulldog Drummond" plus "Tall Target" is only fairish. Paramount's "Anne of Indies" and "Love Nest" also is rated fair.

## Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"New Mexico" (UA) and "When I Grow Up" (UA). Dull \$9,000 or less. Last week, "Iron"

(Continued on page 20)



# Snowstorm Adds to Chi Pre-Xmas Woes; 'Legal'-Vaude Tepid \$21,000, 'Door' Slight \$7,000, 'Bride' 7G, 2d

Chicago, Dec. 18.

Loop theatres had a double whammy put on them. In addition to the pre-Xmas lull, last weekend brought in a heavy snowstorm which was followed by sub-zero weather. There are only two new entries, both weak. "Let's Make It Legal" at the Oriental with vaude show might hit limp \$21,000 while double bill of "Cave of Outlaws" and "Strange Door" at Roosevelt also is mild at \$7,000.

Best of the second weekers appears to be "Bride of Gorilla" at Rialto with okay session. "Fixed Bayonets" at Woods looks fair. "Man With Cloak" and "Unknown Man" at United Artists also tumbled to a thin \$5,000.

Sureseaters seem to be doing best with the longrun product with "The River" at Ziegfeld, now in third moveover week, headed for bright take. "Streetcar Named Desire" at Grand also looks staunch for sixth stanza. "American in Paris" is fading somewhat in fifth week at State-Lake.

## Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Starlift" (WB) with vaude (2d wk). Slim \$20,000. Last week, \$37,000. Grand (RKO) (1,200; 98-120)—"Streetcar" (WB) (6th wk). About best in town with sharp \$8,000. Last week, \$13,000. Oriental (Indie) (3,400; 55-98)—"Let's Make It Legal" (20th) with vaude show onstage. Slight \$21,000. Last week, "Too Young To Kiss" (M-G) with Guy Mitchell and April Stevens in person (2d wk), \$28,000. Roosevelt (B&K) (1,500; 55-98)—"Cave of Outlaws" (U) and "Strange Door" (U). Nsg \$7,000. Last week, "Tanks Are Coming" (WB) and "Slaughter Trail" (RKO) (2d wk), \$16,000. Rialto (Minsky) (1,500; 98-125)—"Bride of Gorilla" (Indie) (2d wk). Sluggish \$7,000. Last week, \$15,500. State-Lake (B&K) (2,700; 98-125)—"American in Paris" (M-G) (5th wk). Holding at \$7,000. Last week, staunch \$10,000. United Artists (B&K) (1,700; 55-98)—"Man With Cloak" (M-G) and "Unknown Man" (M-G) (2d wk). Bad \$5,000. Last week, \$10,000. Woods (Essaness) (1,075; 98)—"Fixed Bayonets" (20th) (2d wk). Fair \$15,000. Last week, \$20,000. World (Indie) (587; 80)—"Hills of Ireland" (Indie) (5th wk). Okay \$2,500. Last week, \$3,300. Ziegfeld (Lopert) (434; 125-240)—"River" (UA) (3d wk). Holding to strong \$3,000. Last week, \$4,800.

## Mpls. Biz Freezes Over; 'Ground' Soft at \$6,000, 'Lady Texas' Light 3½G

Minneapolis, Dec. 18.

Sub-zero temperatures and a snowstorm plus pre-Christmas influences are sloughing grosses this week. However, one exception to the prevailing boxoffice depression is "An American in Paris," still okay in fifth week. Especially drab this round is "The Lady Says No" at Radio City.

## Estimates for This Week

Century (Par) (1,600; 50-76)—"One Foot in Heaven" (WB) (re-issue). Sad \$2,500. Last week, "Mr. Imperium" (M-G), \$2,800. Gopher (Berger) (1,000; 50-76)—"Thunder on Hill" (U) (2d wk). Poor \$2,500 in 6 days after \$4,000 initial stanza. Lyric (Par) (1,000; 50-76)—"Lady From Texas" (U) and "Mark of Renegade" (U). Light \$3,500. Last week, "Lady Pays Off" (U) and "Disc Jockey" (Mono), \$3,600. Radio City (Par) (4,000; 50-76)—"Lady Says No" (UA). Drab \$7,500. Last week, "Silver City" (Par) and stageshow with Carmen Cavallaro orch at 85c top, slow \$12,000. RKO-Orpheum (RKO) (2,800; 40-76)—"On Dangerous Ground" (RKO). Soft \$6,000. Last week, "Starlift" (WB), \$7,000. RKO-Pan (RKO) (1,600; 40-76)—"Three Steps North" (UA) and "Man With My Face" (UA). Nsg \$4,000. Last week, "Streetcar" (WB) (5th wk), at \$1.25 top, good \$5,000. State (Par) (2,300; 50-76)—"Et. Defiance" (UA). Tepid \$6,000. Last week, "Man With Cloak" (M-G), \$6,800. World (Mann) (400; 65-81)—"American in Paris" (M-G) (5th wk). Okay \$3,500. Last week, fine \$5,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## Philly Staggers; 'Country' \$10,500

Philadelphia, Dec. 18.

Combination of blizzard, severe cold and Xmas shopping has slaughtered first-run biz here this week. Newcomers are all in for one-week stands to fill houses until holidays arrive. Holdovers also are no help to boxoffice this round. "Detective Story" is one of few brisk entries still going big in fifth week as small Trans-Lux. Same is true of "Lavender Hill Mob" at World in fourth frame. Not a single new entry is turning in a creditable week.

## Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Cage of Gold" (Indie). Slow \$5,500. Last week, "Christmas Carol" (UA), \$5,000. Boyd (WB) (2,360; 50-99)—"Unknown Man" (M-G). Bad \$9,000. Last week, "Close To Heart" (WB) (2d wk), \$8,000. Earle (WB) (2,700; 50-99)—"Sea Hornet" (Rep) and "Captain Blood" (WB) (reissue). So-so \$10,000 or less. Last week, "Harlem Globe-trotters" (Col), \$15,000. Fox (20th) (2,250; 50-99)—"Fixed Bayonets" (20th) (2d wk). Down to \$10,000. Last week, sharp \$18,000. Goldman (Goldman) (1,200; 50-99)—"Ten Tall Men" (Col) (4th wk). Off to \$7,000. Last week, neat \$10,000. Mastbaum (WB) (4,360; 50-99)—"Wild Blue Yonder" (Rep). Dim \$8,000. Last week, "Submarine Command" (Par), \$13,000. Midtown (Goldman) (1,000; 50-99)—"Raging Tide" (U) (2d wk). Down to \$5,500. Last week, strong \$9,000. Randolph (Goldman) (2,500; 50-99)—"American in Paris" (M-G) (6th wk). Oke \$8,000. Last week, \$10,000. Stanley (WB) (2,900; 50-99)—"It's a Big Country" (M-G). Light \$10,500. Last week, "Too Young To Kiss" (M-G) (2d wk), thin \$6,000. Stanton (WB) (1,473; 50-99)—"Son of Dr. Jekyll" (Col). Weak \$7,000. Last week, "Fort Defiance" (UA), \$9,000. Trans-Lux (T-L) (500; 85-120)—"Detective Story" (Par) (5th wk). Held at \$7,200. Last week, fine \$8,000. World (G&S) (500; 50-99)—"Lavender Hill Mob" (U) (4th wk). Okay \$3,800. Last week, strong \$4,400.

## L'ville Way Off; 'Legal' Mild 10G, 'Touch' Light \$9,000, 'Tide' Oke 3½G

Louisville, Dec. 18.

Sudden cold snap which dropped temperatures to around near-zero mark hurt downtown first-runs. Product is none too forte so general pace is slow. "Let's Make It Legal" at Rialto is setting pace but mild. "Was An American Spy" at Mary Anderson is in about same stride while "Light Touch" at State is light. Strand with "Raging Tide" and "Highly Dangerous" is passable.

## Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"New Mexico" (UA) and "Circle of Danger" (UA). Mild \$2,500. Last week, "Honeychile" (Rep) and "Sea Hornet" (Rep), good \$3,500. Mary Anderson (People's) (1,200; 54-75)—"Was An American Spy" (Mono). Moderate \$5,000. Last week, "Lost Continent" (Lip), \$6,500. Rialto (Fourth Avenue) (3,000; 54-75)—"Let's Make It Legal" (20th) and "Journey Into Light" (20th). Mild \$10,000. Last week, (Continued on page 20)

## Storm Strangles Pitt; 'Worlds' Brutal \$7,500

Pittsburgh, Dec. 18.

It's brutal at boxoffice this week. Six-inch snow and below-zero weather are driving most houses to new lows for year. "Quo Vadis" in fourth stanza at Penn is dropping sharply along with the others although it will stick it out until Xmas. Stanley is barely managing to hold its head above the drifts with "When Worlds Collide."

## Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Reunion in Reno" (U) and "Strange Door" (U). Doubtful of getting over \$2,500 in 6 days, thin. Last week, "Girl on Bridge" (20th), \$3,800 in 6 days. Harris (Harris) (2,200; 50-85)—"Cave of Outlaws" (U). Sad \$3,000 in 5 days. Last week, "Fixed Bayonets" (20th), \$6,500. Penn (Loew's) (3,300; 65-125)—"Quo Vadis" (M-G) (4th wk). Down to about \$11,000. Holds another week. Last week, sock \$22,500. Stanley (WB) (3,800; 50-85)—"When Worlds Collide" (Par). May get up to \$7,500 but it's doubtful, very slow. Last week, "The Well" (UA), \$10,000. Warner (WB) (2,000; 50-85)—"Happy Go Lovely" (RKO) and "Crosswinds" (Par). Double feature managed to get in a couple of fair days before the storm, so not so bad at about \$4,500. Last week, "Blue Veil" (RKO) (3d wk-4 days), \$4,000.

## 'Wild Blue' Okay \$12,000, Frisco

San Francisco, Dec. 18.

Usual pre-Christmas slump here plus admittedly weaker fare is sloughing Market Street biz here this session. Even "Quo Vadis" is slipping considerably but still big at the Warfield in the fourth week. "Wild Blue Yonder" looms fairly okay in view of conditions at the Fox. "The River" still is good at the Stagedoor but others are hitting bottom or way off on extended-run dates.

## Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"The Racket" (RKO) (2d wk-5 days). Off to \$8,000. Last week, good \$15,500. Fox (FWC) (4,651; 60-95)—"Wild Blue Yonder" (Rep) and "Honeychile" (Rep). Okay at \$12,000. Last week, "Fixed Bayonets" (20th) and "Let's Make It Legal" (20th), \$16,000. Warfield (Loew's) (2,656; 60-85)—"Quo Vadis" (M-G) (4th wk). Off to \$22,000. Last week, big \$32,500. Paramount (Par) (2,646; 60-85)—"Captain Blood" (WB) and "One Foot in Heaven" (WB) (reissues). Thin \$9,000 or close. Last week, "Silver City" (Par) and "Darling How Could You" (Par), \$12,500. St. Francis (Par) (1,400; 60-85)—"Detective Story" (Par) (5th wk-5 days). Off to \$7,000. Last week, solid \$8,500. Orpheum (No. Coast) (2,448; 55-85)—"Family Secret" (Col) and "Lady And Bandit" (Col). Drab \$8,500. Last week, "Little Egypt" (U) and "Lady From Texas" (U), \$11,000. United Artists (No. Coast) (1,207; 55-85)—"Big Night" (UA) and "Chicago Calling" (Col). Nice \$6,500. Last week, "Strange Door" (U) and "Taming of Dorothy" (UA) (2d wk), 3 days, big \$3,500. Stagedoor (A-R) (370; 120-140)—"The River" (UA) (10th wk). Good \$3,500. Last week, \$4,200. Clay (Rosener) (400; 65-85)—"A Christmas Carol" (UA). Trim \$3,200. Last week, "Wooden Horse" (Indie) (2d wk), \$2,600. Vogue (S.F. Theatres) (375; 120-140)—"La Ronde" (Indie) (4th wk). Still solid \$3,800. Last week, \$4,800.

## 'KISS' LIVELY \$8,000, SEATTLE; 'TIDE' \$6,000

Seattle, Dec. 18.

It's sad news for exhibitors here this week. However, "Too Young To Kiss" shapes good at the Liberty and "Wild Blue Yonder" is doing okay in moveover at the Blue Mouse after nice first week at Orpheum. Otherwise, the takings are fair to slow.

## Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Wild Blue Yonder" (Rep) and "Street Bandits" (Rep) (m.o.). Good \$4,000. Last week, "Racket" (RKO) and "Lilli Marlene" (RKO) (3d wk-9 days), slow \$3,000. Coliseum (Evergreen) (1,829; 65-90)—"Magic Carpet" (Col) and (Continued on page 20)

# Nothing More Could Hurt Broadway, But 'Dreams,' 'Vadis,' 'Story' Good; 'Racket'-Vaude 53G; New Bills Due

It's the week before Christmas and very little is stirring at Broadway first-runs. Film business already had been badly hurt by the distraction of Xmas shopping, and the storm and cold weather over the weekend were final blows to lagging trade. Snowstorm Friday afternoon and night brought a breakdown of transportation while the coldest weather of the year, on Sunday and Monday, also were factors. Climax to the adverse conditions was the snow and all-day downpour yesterday (Tues.).

There are few new entries this session, and none is doing what would normally be expected. Even a majority of holdovers also are suffering.

The outstanding business and only real trade is being done by the Music Hall and Capitol. "I'll See You in My Dreams," with the annual Christmas stageshow, is almost the same as the first week at the Hall with a solid \$135,000 after \$136,000 opening round. "Quo Vadis" continues sturdy at around \$45,000 for the sixth session, at the Cap. Playing two-a-day, the same pic is down to about \$18,000 at the Astor, still strong.

"The Racket" with Pearl Bailey, Henny Youngman and Bernie Mann band onstage, is doing well to get a fair \$53,000 in first week at the Paramount. "Capt. Fabian" shapes up at \$12,000 at the Globe and probably won't stay a full second stanza. "Starlift" likewise is lukewarm with \$15,000 at the Warner.

Top straight-film holdover, outside of "Vadis," is "Detective Story," which hit a remarkably strong \$21,500 in its sixth round at the Mayfair, where it is continuing.

With the pre-Yuletide downbeat out of the way in a few days, a majority of the bigger Broadway theatres are bringing in new, strong fare this week and early next to take advantage of the year-end holidays. New bills are slated for the Criterion, Globe, Rivoli, Roxy, State, Warner, Victoria and Paramount.

## Estimates for This Week

Astor (City Inv.) (1,300; 125-180)—"Quo Vadis" (M-G) (6th wk). Continues okay although off from previous round at \$18,000 or less. Fifth week was solid \$19,500. Stays on till end of year with present two-a-day policy. Pic goes on continuous run here Jan. 1. Capitol (Loew's) (4,820; 95-180)—"Quo Vadis" (M-G) (6th wk). Current stanza is down to sturdy \$45,000 after \$56,000 for fifth week. Stays until end of month, with "Westward the Women" (M-G) opening Dec. 31. Criterion (Moss) (1,700; 50-180)—"Strange Door" (U) (2d-final wk). Off to around \$10,000 after good \$16,000 opening round. "I Want You" (RKO) opens Saturday (22). Globe (Brandt) (1,500; 50-180)—"Capt. Fabian" (Rep). Initial week looks to get okay \$12,000. "My Favorite Spy" (Par) due in Dec. 25. In ahead, "Crosswinds" (Par), \$10,000.

Fine Arts (Davis) (468; 90-180)—"Lavender Hill Mob" (U) (10th wk). Ninth frame ended Monday (17) dipped slightly to \$8,000, still very good for time of year, after fancy \$9,500 for eighth week.

Mayfair (Brandt) (1,736; 50-180)—"Detective Story" (Par) (7th wk). Sixth session ended Monday (17) still held remarkably strong with \$21,500. Fifth week was \$26,000. Continues indef.

Palace (RKO) (1,700; 120-240)—All-vaude, two-a-day policy headed by Judy Garland (10th wk). Current round started yesterday (Tues.). Ninth week ended Sunday (16) was \$36,000 as compared with \$41,000 for previous week.

Paramount (Par) (3,664; 70-180)—"The Racket" (RKO) with Pearl Bailey, Henny Youngman, Bernie Mann orch onstage (2d-final wk). First week ended last night (Tues.) hit fair \$53,000. Stays only six days of second round to open "Double Dynamite" (RKO) and stageshow headed by Tony Bennett, Five De Marco Sisters, Art Mooney orch and Joey Adams with Al Kelly on Tuesday (Xmas Day).

Park Avenue (Reade) (583; 90-150)—"Clouded Yellow" (Col) (6th wk). Fifth frame ended Sunday (16) did \$5,500 after fine \$7,400 for fourth week.

Paris (Indie) (568) (\$1.20-\$2.40)—"The River" (UA) (15th wk). The 14th stanza ended Sunday (16) held

at \$9,000 after stout \$10,400 for 13th week.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40)—"I'll See You in My Dreams" (WB) with Christmas stageshow including the annual "Nativity" (2d wk). Holding near initial session with \$135,000 after fine \$136,000 in first week. Storm and severe cold hurt. Stays on through the year-end holidays. Hall started using extra shows last Saturday to handle the crowds over weekend.

Rivoli (UAT-Par) (2,092; 90-180)—"Fixed Bayonets" (20th) (5th wk). Fourth round ended Monday (17) dipped to lean \$7,000 after \$9,000 for third week. "Decision Before Dawn" (20th) opens Friday (21).

Roxy (20th) (5,886; 80-\$2.20)—"I'll Never Forget You" (20th) with Carol Bruce, Jose Melis Trio heading stage bill (2d-final wk). Off to mild \$38,000 in six days after \$60,000 for first week. "Elopement" (20th), with Guy Mitchell and annual spectacle of "Ave Maria" featuring Evelyn Case onstage, opens tomorrow (Thurs.).

State (Loew's) (3,450; 55-180)—"Flame of Araby" (U). Opens today (Wed.). Last week, "Gallaway Went Thataway" (M-G) (2d wk) dipped to \$7,000 after sluggish \$13,000 opening session.

Warner (WB) (2,756; 85-82)—"Starlift" (WB). First week ending tomorrow (Thurs.) hit fair \$15,000. In ahead, "Tanks Are Coming" (WB) hit good \$22,000 in nine days. "Distant Drums" (WB) due in Dec. 25.

Sutton (R & B) (561; 90-\$1.50)—"Browning Version" (U) (8th wk). Seventh stanza ended Monday (17) was \$5,100 after nice \$6,200 for sixth week. "Tales of Hoffmann" (Indie) opens Dec. 24.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Galloping Major" (Indie). Initial week ending next Friday (21) looks to land okay \$4,500. In ahead, "Days of Our Years" (Indie), light \$2,500.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Man With Cloak" (M-G) (4th wk). Third week ended Monday (17) was \$3,500 after good \$6,000 for second frame.

Victoria (City Inv.) (1,080; 55-180)—"10 Tall Men" (Col) (8th-final wk). Final stanza looks to dip to about \$5,500 after \$7,500 for seventh week. "Death of Salesman" (Col) opens tomorrow (Thurs.).

## 'Defiance' Fine \$15,000, Toronto

Toronto, Dec. 18.

With holiday shopping a real handicap, current week's film biz ranges only from slow to nice for new pic. "Et. Defiance" shapes fairly nice in six spots.

## Estimate for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Et. Defiance" (UA) and "Bannerline" (M-G). Nice \$15,000. Last week, "Magic Face" (Col) and "Highwayman" (Mono), \$16,500.

Eglinton, Shea's (FP) (1,080; 2-386; 40-80)—"Submarine Command" (Par). Fair \$11,000. Last week, "I'll Never Forget You" (20th), \$12,000.

Hyland (Rank) (1,500; 50-70)—"Lavender Hill Mob" (U) (6th wk). Still holding steady at \$5,500 after fast \$7,000 last week.

Imperial (FP) (3,373; 50-80)—"Tanks Are Coming" (WB). Fair \$10,000. Last week, "Two Tickets Broadway" (RKO) (2d wk), \$10,000. Loew's (Loew) (2,743; 55-90)—"American in Paris" (M-G) (6th wk). Oke \$8,000. Last week, \$10,000.

Nortown, University (FP) (959; 1,558; 40-80)—"Well" (UA). Fair \$10,000. Last week, "On Loose" (RKO), \$10,000.

Odeon (Rank) (2,390; 50-90)—"FBI Girl" (Lip). Light \$8,000. Last week, "Fixed Bayonets" (20th) (2d wk), \$4,000 for extra 3 days. Uptown (Loew) (2,743; 40-80)—"Light Touch" (M-G). Slow \$5,000. Last week, Josephine Baker unit and "Reunion in Reno" (U), \$16,000. Victoria (FP) (1,140; 40-75)—"Girl Marshes" (Indie) (3d wk). Poor \$4,500. Last week, \$10,000.

## Actors Axed as Soaring Inflation Dips French Legit, Pix Studios

Paris, Dec. 11.

Current economic conditions are deeply affecting legit actors here. There are about 5,000 of them in and around Paris, and only about 500 are working. Some 1,000 are trying their hands at some other work to make a living, 500 could do with relief, while the balance are laying off. This is happening even to marquee names like Françoise Rosay who currently is at liberty.

For picture actors the current situation is anything but auspicious. The main producers here, Discina (Paulve) Sirius (de Bouvrie) and Filmsonor (George Loureau) announced they are giving up production since considering it impossible to make both ends meet. They are confining themselves to distribution. Those companies with circuits also are staying in the exhibition end.

While things are going so badly for the French industry, Marcel L'Herbier, Vet French director and now head of the subsidized IDHEC (picture college) is asking the government for a subsidy of about \$3,000,000 yearly, equal to that of the legit subsidized stages. He would use the coin to form a picture organization with the intention of keeping up the standard of French pictures.

Other branches of the show business are not much better off excepting revues and spectacles which are coining money. Some operators are taking advantage of this fact by gypping customers.

## Brit. Film Producers Aided by N.Y. Confabs On Industry Problems

London, Dec. 18.

Confidential memorandum on information gleaned during their recent N. Y. visit has been circulated to British producers by Sir Henry L. French, and Major Reginald P. Baker, director-general and proxy of the British Film Producers Assn. Subjects covered in the document include: TV, copyright, title registration, advertising, production code and children's and educational pix.

Commenting on the trip, Sir Henry said that information obtained from industry leaders in America had been of inestimable value in promoting the distribution and exhibition of British product in America. Many contrary views had been expressed, but information obtained had been helpful and valuable.

As one example of opposite opinions, the producers' toppler said that one industry exec had referred to the advantages of showing British-made oldies on TV; as these were attuning the ears of the American theatregoing public to British dialog and accents. Contrary view was taken by other industry leaders who felt that the telecasting of out-of-date pictures, many of which reflected little credit on the British industry, would do more harm than good.

## 'Bell, Book' to Auckland; 'Worm's' Set for Brisbane

Sydney, Dec. 18.

"Bell, Book and Candle," starring British stars Evelyn Laye and Frank Lawton, finished its Sydney season Dec. 12, and reopens at His Majesty's, Auckland, for J. C. Williamson, Dec. 26. A big tour of the north and south islands of New Zealand will follow. The cast will be the same as for Sydney, with the exception of William Rees, who leaves shortly to join the John Alden Co. in Melbourne. His role of the author will be filled by Syd Loder.

The "Worm's Eye View," company will wind its New Zealand tour and of December. Company will open His Majesty's, Brisbane, Jan. 4, for a two-week run. "Worm's" will then move to the Theatre Royal, Adelaide, for two weeks. At end of the Adelaide run, the company will disband, as a number of the principals will be required for the "Seagulls Over Sorrento" company. "Seagulls" is scheduled to open at the Comedy, Melbourne, March 1.

## Reciprocity Pact Set For British-U.S. Vaude

London, Dec. 11.

As a result of discussions initiated by Jimmy Jewel, (of Jewel & Warriss), a member of the executive board of the Variety Artists Federation, with Henry Dunn, administrative secretary of the American Guild of Variety Artists, a firm basis has been established for initial payments to either organization for vaudevillians crossing the Atlantic.

Members of AGVA signing contracts to work in vaudeville in England are now being advised to take out VAF star card which covers 12 months membership for \$7.50.

In return, British artists working in America are being asked to take out an AGVA card costing \$10.

## May Modify Old Brit. Dalton Tax

London, Dec. 18.

Warning that new forms of film industry taxation in the 1952 budget may take the form of a modification of the Dalton tax of 1947, which led to a Hollywood boycott of the British market, was made here last week by Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical & Kine Employees. He also considered that the increase in the rate of admission tax was also on the cards.

The year was ending, he said, without the industry having made any progress in formulating its policy on these matters, and he listed as current characteristics of the industry, division, disunity and in certain quarters, "deliberate disruption." He appealed to responsible elements in the trade to act quickly and thus avert a situation worse than that created in 1947.

O'Brien, who has been promised an interview with the new Board of Trade proxy, Peter Thorneycroft, has asked Eric Johnson in Hollywood and Sir Henry L. French in London, for details of British production plans for their member companies. Information obtained from these sources are to be used for political and industrial policies, "calculated to aid the production of films in Britain."

## Jacob Ben-Ami Scores In South Africa 'Salesman'

Cape Town, Dec. 11.

American actor Jacob Ben-Ami has been scoring a triumph here as star of the Sarah Sylvia Co.'s production of "Death of a Salesman," at the Labia Theatre. Since this is the actor's first experience in the part of Willy Loman, he rehearsed for the South African premiere on the Arthur Miller play while opening his first engagement here in his familiar role in the well-known "Samson and Delilah." The "Salesman" preem was a personal triumph for Ben-Ami. Settings by Joseph Capon and lighting by Ellie Swersky, which followed the original Broadway planning by Jo Mielziner, were also singled out.

At the end of a 10-week engagement in Cape Town, the company will do another 10 weeks in Johannesburg, and play other South African cities.

## Gift Nights for Brit. TV

London, Dec. 11.

British TV is to inaugurate its own gift night policy. The innovation will be on modest lines and will bear no comparison with prizes offered on similar programs in America.

Ronald Waldman, head of TV light entertainment, who announced the break from tradition, said the prizes would range from tickets for a big fight to a pair of scissors. The gift night policy will be featured in a new TV quiz show which will be aired fortnightly starting Dec. 26.

'Variety's' Longtime Latin American  
Hugs

Ray Josephs  
reviews

Argentine's LCL  
(on the dollar basis)

one of the many editorial features  
in the forthcoming

46th Anniversary Number  
of

VARIETY  
OUT SOON

## Record Total (13) Yank Films Released in Arg., New Pix Boosting B.O.

Buenos Aires, Dec. 11.

The record number of films, 13 U. S. pictures, released in one week here and marked strength displayed by this new batch of productions currently highlight the first-run situation here. Previous high of pix released was in May, 1934, when there were nine in one day. This is in heavy contrast to the drastic shortage of American product before last June when the deadlock over U. S. pix imports finally was broken.

New releases are displaying much better boxoffice potentiality than the screen vehicles out on release a month ago. Spurt in grosses reflects this improved product where 30 days ago biz was offish.

Outstanding, of course, are "Father of Bride" (M-G) and "Born Yesterday" (Col), both now heading for some new money records. "No Sad Songs For Me" (Col), released a week previously at the Gran Rex, also has aroused considerable interest with lines over the weekends. In fact, trade for these three films is as good as in the winter season where now the cinemas soon will be hit by summer influences.

The Italian pic, "Domani e Troppo Tardi," has slipped into the third best grosser this year, with a \$125,690 total for 17 weeks against \$151,000 gross for a 12-week run by "Los Isleros" (San Miguel) and \$184,690 also for 12 weeks for "Red Shoes" (UA), the other two record-holder pix.

RKO's "She Were a Yellow Ribbon" at the Los Angeles, Palacio del Cine and Astor day-date, ran for three weeks with a gross of \$11,845. This is about same as pulled by "That Forsyte Woman" (M-G) in the first week day-dating at the Ideal and Premier.

## WB's Ego! Gets Swiss Job

Hans Ego!, Warner manager for Belgium, has taken on added duties as supervisor of the firm's operations in Switzerland.

Ego!'s new chore was disclosed last week by Joseph Hummel, WB European manager.

## Current London Shows

(Figures show weeks of run)

London, Dec. 18.  
"And So to Bed," Strand (9).  
"Biggest Thief," Fortune (18).  
"Blues for Boy," Majesty's (55).  
"Cldestine Marriage" Old Vic (2).  
"Colombe," New (1).  
"Day's Mischief," Duke York (1).  
"Figure of Fun," Aldwych (9).  
"Follies Bergere," Hipp (41).  
"Gay's the Word," Saville (44).  
"Hollow," Ambassadors (29).  
"Indian Summer," Criterion (1).  
"Kiss Me, Kate," Coliseum (41).  
"Knight's Madn's," Vic. Pal. (92).  
"Little Hut," Lyric (63).  
"London Melody," Empress (29).  
"Love 4 Colonels," Wndm (31).  
"Lyric Revue," Globe (12).  
"Moment of Truth," Adelphi (4).  
"Penny Plain," St. Mart. (25).  
"Rainbow Square," Stoll. (13).  
"Relative Values," Savoy (2).  
"Reluctant Heroes," W'th (76).  
"Seagulls Sorrento," Apollo (76).  
"South Pacific," Drury (7).  
"To Dorothy, a Son," Garik (56).  
"Walters of Moon," Hymk't (55).  
"White Sheep Family," Pic. (10).  
"Winter's Tale," Phoenix (25).  
"Women of Twilight," Vaude (9).  
"Zip Goes Million," Palace (9).  
**OPENING THIS WEEK**  
(Figures denote opening date)  
"Master Crook," Comedy (18).  
**CLOSED LAST WEEK**  
"Fancy Free," Pr. Wales (32).  
"Latin Quarter," Casino (41).  
"Othello," St. James's (8).  
"Priest in Family," W'm's'r. (11).  
"Wife's Lodger," Comedy (22).

## Fresh Complaints Made Vs. 'Twist' In Germany on Anti-Semitic Angle

Frankfurt, Dec. 11.

## May Do 5 Metro Films Next Year in Britain

London, Dec. 11.

Ben Goetz, executive producer of Metros British studios, returns to Hollywood at the end of this month to huddle with company execs on next year's British film program.

Although only one subject so far has been lined up, there is a possibility that the 1952 program may be hiked to a record total of five pictures. This would keep the lot working nearly capacity throughout the year.

The one subject already set is the first to be made by the Boulting Bros. under their new Metro pact. This will star Van Johnson and is tentatively titled, "Crest of the Wave."

## Abbey Theatre To Be Unionized

Dublin, Dec. 11.

Irish Actors Equity has presented a case before the Labor Court here to be recognized as the official collective bargaining body for actors employed by the Abbey Theatre. It also seeks a ruling on minimum rates of pay for actors and student-players engaged at the Abbey. Ernest Blythe, abbey managing director, said his directorate preferred to deal direct with the players in the first instance. In only one case was a student-player paid below the rate sought by Equity, but pay generally was not as high as the directors would like it to be. They envisaged that the Abbey in the future would be a fully national theatre with the leading artists having a share in the direction.

Equity sought an order that no player should receive less than \$16.50 and that no student player get under \$10.50. Also that no student-player should be so rated for more than 12 months. There are 18 players involved, but the general rate of top-player salaries is about double the minimum sought by Equity.

Irish government announced an additional grant of \$12,750 for the Abbey to meet expenses caused when the theatre was burned last July.

## West Germany Product Gains Favor in Austria

Washington, Dec. 18.

There were 204 feature films shown in Austria during the first half of this year and 92 of them were American pix, according to Nathan D. Golden, director of the Commerce Department's motion picture division. In the same six month period, 42 films came from West Germany, Golden points out, the interesting development being the manner in which West Germany has been moving in on this market.

Besides these two sources of supply, other countries furnishing product in the first half were 20 pix from England, 12 from France, eight Austrian-made, six apiece from Russia and East Germany, four produced jointly by Austria and West Germany, remainder being scattered.

In the first six months of 1951 Austrian studios completed three 35m feature-length cultural films and 10 other features.

## New Yank Prod. Unit in Vienna

Vienna, Dec. 11.

Three Americans—Peter Bernays, Hollywood author; John Reinhardt and Kurt Hirsch—opened offices of their Arrow Head production outfit (Transglobe) in the center of the city on Georg Cochplatz, with work to start immediately.

First pic will be "The Girl from Astoli." G. Simmel is writing the German language version. Two other films will follow. First shooting at Sievering studios starts in January.

A new controversy has flared in Germany over the release of the British film, "Oliver Twist," after the Assn. for Jewish-Christian Collaboration here demanded the Bonn parliament to investigate circumstances under which pic was given the green light. The association charged that despite cuts, the film still shows anti-Semitic tendencies. Prior to release about 30 minutes was cut out. It also demanded it be re-screened by the Voluntary Selfcontrol, Germany's Johnston-office. It was reported that the Voluntary Selfcontrol permitted the release despite advice to the contrary from Jewish organizations.

The Voluntary Selfcontrol rejected the association's protest, and said that before releasing "Oliver" it had consulted the press, radio and films committee of the Bundestag. It also stated that "Oliver" has been shown without cuts all over western Europe while many scenes have been scissored from the German version.

The present controversy is certainly milder than the one that followed the film's original release in Berlin in 1949. At that time, hundreds of Polish displaced persons and students staged bloody riots, partially wrecking the swank Kurbel Theatre. Following the riots, the Kurbel's manager was forced to withdraw the picture. It has not been shown since anywhere in Germany until its new release about two months ago. There were no disturbances following the second release.

## Arg. Show Biz Topper Wise To Prod. Defects But Sees Dim Future

Buenos Aires, Dec. 11.

Not content with the severe lambasting he gave local film producers recently the Chief of the Peron Presidential Press Bureau, Raul Alejandro Apold, virtual controller of all show biz matters, has highlighted all the defects in the Argentine film industry. His criticisms drew real attention since coming from one who choked off local film critics and commentators when they panned the native productions. Apparently Apold has changed his mind and decided that constructive criticism is helpful to the industry.

He admitted that unless local film producers make bigger and better efforts, their industry is doomed to rapid extinction. This candid recognition should give the producers a jolt, coming as it does from one of the upholders of the Protection Laws which grant local producers preferred playing-time as well as long-term production loans at low interest. Apold stated the producers had responded undeservingly to this state generosity, making quantity films instead of quality. Because of this, the Entertainment Board, under his supervision is mapping a change in the protection laws guided by the experience of other countries.

Financial difficulties of local producers were largely due to poor organization, poor quality films and inept distribution, he said. They neglected to make pictures for foreign markets or product capable of competing with other countries. Apold favors a system by which the producers would merge foreign distribution. Attempts in this direction never have jelled because the producers are unable to sink their squabbles.

He said that reciprocity agreements are being worked out with France, Italy and Mexico along the lines of the one in force with Spain for the last three years. He blamed the negligible market for Argentine pix in the U. S. on ineffective distribution efforts.

Apold highlighted that any foreign companies which try to produce on Argentine territory would be carefully watched by his department to insure only authentic portrayal of manners, history and customs. He had high praise for 20th-Fox producer Philip Dunne, who is supervising making of "Way of a Gaucho" here. He explained that the script of "Gaucho" had been revised by his department.



# Fear Recent Film Pact With Arg. May Be Shelved, U. S. Imports Halted

Buenos Aires, Dec. 18.  
Ominous signs have appeared lately indicating that the accord between Argentine authorities and U. S. film distributors in Argentina, when the Johnston-Cereijo pact was concluded last June allowing Hollywood piz into this country, may be short-lived, with imports soon to be halted again. Permits for exhibition of North American piz were granted with such reluctant tardiness by the Entertainment Board that it was obvious the U. S. imports had been allowed in without any enthusiasm. Also the near-bankrupt local producers have ways of bringing pressure on the government for the "truce" to last very long.

Last week the writing on the wall became visible when a magazine with the widest circulation published an editorial claiming the U. S. distributors were not keeping their part of the bargain, although Argentina had scrupulously complied with hers. It also pointed to an absolute flood of American pictures in this market, with a new line of first-runs organized to handle the over-supply.

Things came to a head last week when Press Minister Raul A. Apold called the local producers to a meeting from which the U. S. distributors, of course, were excluded. Inside information is that the producers were assured that their pressure had borne fruit and no further import permits would be granted for U. S. films. Discussion also was started on amendments to the Protectionist Law to insure local producers still further advantages in preferential playing time, percentages and holdover terms.

**Arg. Producers Win Concessions**  
Although this was just what the producers had been angling for, it did not cover all their demands. Entertainment Board chief, Ernesto de Oliveira blasted them unmercifully on the way they have disregarded the many benefits the government has showered upon them. Apart from having this squawk thrown at them, the producers found that their pleas for increased theatre admission scales are falling on deaf ears.

If reports of what went on at this confab are substantiated, the Entertainment Board will have to notify the U. S. distributors officially if permits are to be suspended and the Johnston-Cereijo pact revoked.

But this would not be much of a surprise since reports are current locally that the government soon will announce entirely new import regulations and exchange control measures as well as a general freezing of prices.

U. S. film distributors apparently expected this situation would develop and prepared for it. They have been conservative in releasing the newly-imported product, aided by the Entertainment Board's slowing-up policy on exhibition permits, and their vaults are filled with enough product to last them for about two years.

## West German Industry Appeals for 20% Hike In Film Theatre Scale

Wiesbaden, Dec. 11.  
The top association of the West German film industry, Spitzen-organisation der Filmwirtschaft (SPIO), has launched a new appeal to the federal government, requesting an immediate admission hike of 20% in all theatres.

The SPIO appeal pointed out that while present theatre admission prices are only about 15% above the 1936 level, which is regarded as the standard peacetime level, the cost of living, and especially production costs, are now more than 60% above 1936. Average admission scale is now about 40c.

Meanwhile, Federal Finance Minister Fritz Schaeffer, in a recent statement denied reports that a special entertainment tax would be established. The reports said the new taxes would provide an additional \$476,000,000 per year revenue to the government. Schaeffer said these reports are "fantastic," adding that no such taxes were discussed by the government nor contemplated for any time in the future.

## Hoyts' \$550,850 Profit Ahead of 1949-50 Year

Sydney, Dec. 18.  
Hoyts' film theatre circuit, operating some 180 cinemas throughout the Aussie zone showed a profit of 250,385 pounds (about \$550,850) net for year ending June 30, or 17,978 pounds above the 1949-50 financial year. Profit figure is after charging 113,783 pounds for depreciation.

A and B preference stock dividends used up \$5,000 pounds. 20th-Fox-National hold a major stock sayso in the loop.

Top product played by Hoyts includes 20th-Fox, Warners, RKO, United Artists and Republic.

## CEA Rift With Rank Patched Up

London, Dec. 18.  
The rift between the Cinematograph Exhibitors Assn. and J. Arthur Rank has been healed. A new formula, which resolves the constitutional barrier raised by Rank, has been accepted by the general council, and the two Rank circuits, Odeon and Gaumont-British, are returning to the fold immediately.

Although quitting on a technicality arising from arrears in subscriptions, Rank seriously objected to the powers of the association's general secretary, W. R. Fuller, as exercised in between meetings of the council. The new setup eliminates this criticism and provides for and officers' committee which will meet in between general council sessions and review exhib problems.

Architect of the new scheme, Sir Alexander B. King, has in his resolution deliberately omitted giving officers power to determine policy or act on major questions. Full reports of all their proceedings have to be submitted to general council.

After the resolution had been adopted at last Wednesday's (12) meeting, CEA prexy Harry P. E. Mears said he had been told by Rank that if the King resolution was passed his circuits would rejoin the association.

## SEE AUSSIE TELE DELAYED 10 YEARS

Sydney, Dec. 11.

As previously indicated by inside surveys, it now looks as though it will be 10 years before TV is established in the Aussie keys. This was confirmed at the annual convention of Aussie commercial stations by Harry L. Anthony, Aussie Postmaster-General, in charge of all Down Under radio and TV. Because of the tense world situation he said the government would not rush into TV here, intimating it would be two to 10 years before any widespread tele would be possible here.

Understood that when TV gets underway, equipment will come mainly from the U. S. despite a very severe dollar shortage. It is also reported that TV development here will be strictly governmental. No large scale TV set manufacture is currently being undertaken here. There is lots of blueprinting but little on the production floor. Majority of commercial organizations are now on a semi-war footing.

## Asks Law Vs. Hypnotism On Stage in England

London, Dec. 11.

A bill to make stage hypnotism illegal has been introduced in the House of Commons by Dr. Somerville Hastings. It had its formal first reading. The major debate on the bill will take place on its second reading, scheduled for March 14. Dr. Hastings is hopeful it may obtain a speedy passage.

Currently, Dr. Hastings is consulting legal experts in drafting a watertight definition of hypnotism. There is no intention in the bill to curb the activities of medical hypnotists.

## Welles' 'Othello' for Rome

Rome, Dec. 11.  
Orson Welles' production of "Othello," previously scheduled to preem at the recent Venice Film Festival but delayed because of technical difficulties, is now definitely slated to open here. Preem will be a benefit affair, with proceeds to be turned over to the flood refugee committee in view of urgent needs brought on by disastrous floods in northern Italy.  
A second gala benefit is scheduled for Milan when "Othello" preems in that city.

## 'Mischief' Looms as Hit In London But 'Indian' Not Given Much Chance

London, Dec. 18.

Alec Rea, E. P. Cliff and Roy Limbert presented Lesley Storm's latest play, "The Day's Mischief," at the Duke of York's Theatre Dec. 11. It is an absorbing play of a girl's infatuation for her married tutor and its tragic repercussions, it differs from her previous success, "Black Chiffon," in that all characters are of equal importance with Ian Hunter, Catherine Lacey, Muriel Pavlow, Walter Fitzgerald and Beatrix Lehmann, all superb in their roles.

Norman Marshall directs, and show runs effortlessly after provincial tryout. Warm reception from audience and press indicate every likelihood of success.

"Indian Summer," latest from Tennent Productions, which opened at the Criterion last Wednesday (12), is an over-wordy play of ex-Indian army middle class characters living in a fading London suburb. Author Peter Watling describes the play as a comedy, but that is by no means a fair description. It is basically dramatic in content with only odd laughs to be found in an otherwise heavy script.

A talented cast headed by Jane Baxter, Robert Fleming, Betty Ann Davies and Clive Morton infuse some life and realism into an otherwise below average offering. Unfavorable press and none too enthusiastic reception indicate only moderate chances.

Jean Anouilh's "Colombe," adapted by Denis Cannan, was well received in its preem Thursday (13) at the New Theatre after a short tour of the provinces. Some firstnighters felt that this cynical backstage satire was awkwardly constructed. Nevertheless, it provides fine roles for Yvonne Arnaud and Joyce Redman, each of whom registered personal triumphs.

Play has an even chance of success. Tennent Productions, Ltd., is presenting. Peter Brook directed. Miss Arnaud is starred as an aging actress. Other principals include Michael Gough, John Stratton, Esme Percy and David Horne.

## German-U.S.-Brit.-Italo Distrib. Co. Sets 16 Pix

Hamburg, Dec. 11.

Europa Filmverleih, the \$1,000,000 production-distribution outfit formed last summer by German, American, British and Italian interests, has announced a powerful program for its first season, consisting of eight new German piz and eight foreign imports. The company, whose foreign members are Monogram-International of N. Y., Associated British Pathé of London, and Lux-Film of Rome, also announced the raising of its basic capitalization from \$47,600 to \$119,000. Monogram's Bill Satori is a board member.

Foreign releases include four Italian piz produced by Lux-Film. British Pathé has two films, "Laughter in Paradise" and "Young Wives Tale" while Monogram brings in "Lost Boundaries." The eighth foreign piz is the Mexican production, "Muchachas de Uniforme."

German releases include the big musical, "Dubarry," which has already been released and doing very well. Others are "Captive Soul," "Last Recipe," "Andrea and Red Night," "Somewhere in Distance," "Klettermaxe," "Fritz and Friederike" and "The Tax Office." Rheinhold Schuenzel, who emigrated to the U. S. to escape the Nazis, was inked by Mainz after his recent return to Germany to direct another production, "Weekend in Paradise," Europa's ninth German piz.

# London in Sag Albert 'Want You' Stout \$8,500, 'Fabiola' Oke 6½G, 2d

## Swanson, Mario Moreno Win Mex Film Awards

Mexico City, Dec. 18.

Gloria Swanson and "Cantinflas" (Mario Moreno) were awarded special prizes for their 1951 bests by Voz, news mag published by Miguel Aleman, Jr., President Aleman's son, as a feature of National Cinematographic Week. Voz sponsored the week in honor of the Mexican pic industry's 21st anni.

Other prizes went to the Mexican piz, "In Hollow of Thy Hand"; Arturo de Cordoba, Irasema Dilian, femme imported last year to star in Spanish film, "Girls in Uniform"; Alex Phillips, cameraman; Luis Spota, writer, and Roberto Gavaldon, director.

## Salzburg Feud Over 'Everyman'

Salzburg, Dec. 11.

Basic change in the dramatic side of the Salzburg Festival as well as the probable artistic feud of the year are foreshadowed in the announcement of the Festival management that the traditional "Everyman" production is to be restaged and newly cast under direction of Ernst Lothar. The release of the story immediately brought squawks from Max Reinhardt's widow, Helene Thimig, who has been staging "Everyman" and playing a lead in it since 1945 when Festival was reopened after the war.

Spectacle nature of "Everyman," which is staged in the picturesque open square before Salzburg's ancient cathedral, has made it the Festival's top dramatic draw and the only individual event which annually turns a profit. Its sets are provided by the town's medieval architecture. Its cast, though large, has not been highly paid. It requires no big orchestra or imported names such as run operatic and symphony budgets sky high at Salzburg.

Miss Thimig's statement was that she had been told of the projected change only after the decision had been made and was not consulted beforehand.

"I have no lifelong contract with Salzburg," she declared, "but I hold the idea that the staging by my husband, who also worked on the script of 'Everyman,' must be preserved exactly as it is. I cannot accept the offer to play in it under other direction and dramatic conception. I have no information on the new ideas to be used. But I shall defend the Reinhardt tradition."

Lothar remained silent, but let it be known that his proposed new cast may include German pic names such as Hilde Krahl and Will Quadflieg.

## REPORTS EXCELLENT BIZ IN LATIN AMERICA

Excellent biz prospects in Latin America next year were reported by Leo Samuels, world sales chief for Walt Disney Productions, on his return to New York last week from an extensive south-of-the-border tour. Samuels said that the prosperity prevailing in most of the Latino nations made for good b.o. prospects and little likelihood of offensive restrictions on U. S. product.

Biz is particularly good at the moment in Brazil, the Disney exec declared. He was in Rio and other Latin American capitals to set up release of "Alice in Wonderland," reissue of "Fantasia" and on shorts sales.

He also arranged for the showing of last year's hour-long Walt Disney "Alice in Wonderland" TV Christmas Show in Mexico. Film, seen on U. S. stations last Christmas, may also be shown in Cuba.

Mrs. Liv Bjornstad has been upped from acting manager to the post of Warner Bros. manager for Norway.

London, Dec. 11.  
The pre-Christmas film biz slump appears to have arrived ahead of schedule here. Boxoffice receipts in the West End during the past session took a serious nosedive. Only a few theatres were not affected. "Fabiola" is holding at the London Pavilion to a good \$6,500 in second frame.

The new RKO-Goldwyn piz, "I Want You," which was sold \$10,600 in opening week at the Leicester Square Theatre, continued strong around \$8,500 in its second stanza. British-made "House on Square" did \$4,900 in its opening weekend at the Odeon, Leicester Square, while the new Warner film, "Lightning Strikes Twice," barely got \$2,000 in its initial three days.

**Estimates for Last Week**

Carlton (Par) (1,128; 70-\$1.70) — "My Favorite Spy" (Par) (2d wk). Doing okay at around \$4,800. Stays third week with "Thunder in East" (Par) following.

Empire (M-G) (3,099; 55-\$1.70) — "Light Touch" (M-G) and stage show (2d wk). Average \$17,100. Holding a third frame with "Westward the Women" (M-G) opening Dec. 16.

Gaumont (CMA) (1,500; 50-\$1.70) — "Weekend with Father" (GFD) and "Raging Tide" (GFD). Hit by downbeat and unlikely to finish at more than \$4,500. Stays on with "Double Dynamite" (RKO) following.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "I Want You" (RKO) (2d wk). Still solid at \$8,500 after \$10,600 opening stanza. "Mr. Denning Drives North" (BL) in next.

London Pavilion (UA) (1,217; 50-\$1.70) — "Fabiola" (BL) (2d wk). One of top hits at this house for some weeks, with oke \$6,500 in second round after fine \$8,400 in first. Stays on.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "House on Square" (20th). Mild \$4,900 in first three days. "Elopement" (20th) follows.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "Scrooge" (Indie) (3d wk). Dipped to \$4,000 in final week. "Day Earth Stood Still" (20th) opens Dec. 13.

Piazza (Par) (1,902; 70-\$1.70) — "Encore" (Indie) (3d wk). Still in money at about \$7,000. Holds another round with "Place in Sun" (Par) opening Dec. 21.

Warner (WB) (1,735; 50-\$1.70) — "Lightning Strikes Twice" (WB). Under \$2,000 in first three days, well below average here. Continues.

## CEA Finds Film Biz Off Since Admish Tax Tilt; Sees Tax as Bad

London, Dec. 18.

Confirmation of the drop in box-office grosses since the admission tax was increased last summer was made by J. W. Perry, chairman of the London Branch of the Cinematograph Exhibitors Assn. when he presided at the association's 21st annual banquet here last Tuesday (11).

Pleading for picture theatres to be freed from "iniquitous discrimination in admission tax," Perry said the new Chancellor of the Exchequer had told the government that a review of the tax is on the way.

Asserting that there was room for both American and British films, the chairman claimed that healthy competition, free from restrictions, would insure that the public got the very best. As businessmen they realized that taxation was a necessary evil, but he regarded the entertainments tax as an evil tax.

## Trade Assns. Appeal to BOT

A meeting is being held here Thursday (20) by executives of the four main trade associations to draft a memorandum to the Board of Trade prexy on certain aspects of the Eady scheme's operation during its second year of existence. Understood the major point of the memo will be to advise the prexy of the industry decision to raise the exhibitor exemption limit for contributing to the fund from \$280 to \$420. BOT confirmation is necessary before any changes can be put into operation.





# Season's Greetings

TO ALL OUR EXHIBITOR FRIENDS FROM  
20<sup>TH</sup> CENTURY-FOX...THE COMPANY  
THAT WISHES YOU THE BEST  
OF EVERYTHING FOR 1952



NAT ROSEN



PHILIP SHERMAN



I. J. SCHMERTZ



B. A. SIMON



R. L. CONN



J. E. SCOTT



V. M. SKOREY



PAUL S. WILSON



MARK SHERIDAN, JR.



BRYAN STONER



HERMAN WOBBER



T. W. YOUNG



20<sup>th</sup>  
century-  
fox



## Canadian Project Click Cues 12-Mo. MPEA Extension

Success of the Yank film industry's "Canadian Cooperation Project" during the past three years is responsible for the 12-month extension voted by the board of the Motion Picture Export Assn. in New York Monday (17).

Project entails the making of shorts on Canada and doing as much location shooting there as possible. In return, the Ottawa government has agreed to sidestep currency or other restrictions on American films.

Reciprocal scheme has proved highly pleasing to the Canadians in that it has achieved its purpose of promoting U. S. tourist traffic. Land north of the border has thus been able to build up its dollar reserve, making it possible to pay for U. S. imports, including films.

Plan was conceived and developed by Francis Harmon when he was v.p. of the Motion Picture Assn. of America. Years of its operation has seen numerous shorts made on the beauties of Canada and a few full features with Canadian backgrounds.

MPEA has given little publicity to the project for fear of stimulating similar ideas among other countries. While it is practical to use pix to promote tourism subtly in Canada, it would not be to make any similar deal with countries farther away.

## 'Flexible' Prices

Continued from page 3.

cial, is that ownership of the theatres by the top studios traditionally was the reason why prices weren't advanced more often. They charge that by holding the line on price for all films, the important pix supported the entertainment weaklings.

Now that a great number of these houses have been separated from the studios, and operated independently, they're no longer subject to the policy dictates of the film-making and distributing topers.

Film companies themselves are enjoined in court decrees from forcing an exhibitor to up his scales. However, by fixing the terms at a 70-30 split, the smaller end going to the theatre-man, and with a guarantee of 10% of the gross as profit, the exhib generally ups the ticket price on his own.

Such deals at this for the most part were entered into with the recent pix which brought the increased prices. Exhibs themselves in some cases complained, however, that such rental terms were too steep, and they upped their scales reluctantly, as the only means of mingling out on top financially.

While some exhibs have been loud in their complaints of the 70-30 arrangements, even charging that the film companies were acting illegally, it's apparent that many other theatreowners found the deals a good thing. The fact that recent "roadshow" pix brought hefty revenue obviously reflects that the films were given a wide payoff by theatremen.

## Xmas Bonuses

Continued from page 3.

Monday (31). Rep workers reportedly will be let off at 1 p.m. on both Mondays. As of yesterday (Tues.), Columbia and United Artists were undecided whether to close Dec. 31. Paramount, it's understood, will dismiss personnel at 5 p.m. instead of the usual 5:30.

Christmas bonuses apparently were confined to only Paramount and 20th-Fox this year. Par paid a bonus of one week's pay up to and including those making \$100 per week. Maximum, however, did not exceed \$50. Twentieth distributed a \$50 bonus last week to all employees whose salary is \$75 weekly or under. Personnel of four other companies felt sure that no bonus was in the offing for them while workers at other firms were nursing hopes.

Company-sponsored Christmas parties will be observed Friday (21) by most firms.

## High Court Asked to Hear '46 CSU Strikers Plea

Washington, Dec. 18.

An echo of the bitter and bloody studio strike of 1946 was heard in D. C. last week when the Supreme Court was petitioned to hear an appeal in the treble-damage suits brought by members of the Conference of Studio Unions who lost their jobs following the strike. They are suing 10 majors and IATSE for a total of \$43,000,000. Suit was licked both in the trial court and in the Circuit Court of Appeals in California.

Petition asking for a hearing was filed by Robert W. Kenny, associated with other attorneys. Kenny charged that the majors and IA conspired to crush small independent studios and CSU.

## Universal Preps 40th Anni Drive

Hollywood, Dec. 18.

Universal this week began carrying out the "ambitious" program devised at the recently-concluded huddle of production, distribution and promotion heads. With sales execs back at their homeoffice or branch desks, promotion and production toppers lingered for a few more days to tie up the loose ends of the planned "40th anniversary" drive.

Top names and the heavy use of Technicolor will dominate the company's 1952 schedule and will tie in with U's marking of its 40th year as a major producing and distributing firm. Celebration will kick off with a "Nate J. Blumberg Anniversary Drive," honoring the company's prexy. Drive, set for 17 weeks, is first of series events planned for the anni year and also marks Blumberg's 40th year in show biz.

Studio reported that the company will turn out 36 pix during the next 12 months, of which more than half will be in color. Company, in pointing up global aspect of anni observance, will award trips abroad for winning division, district and branch managers in the "Blumberg Drive." Winning foreign managers will receive trips to New York and Hollywood.

Sales execs back at the home-office include Alfred E. Daff, global sales chief; Charles J. Feldman, domestic sales manager; Americo Aboaf, foreign sales manager; and P. T. Dana, F. J. A. McCarthy and Foster Blake, division managers. Philip Gerard, eastern publicity manager, leaves today (18) or tomorrow (19) while Charles Simonelli, eastern pub-ad topper, is expected to return later in the week.

## U's \$5,000,000 Rise

Continued from page 5.

vide is considerable. It's a market that has enabled Robert L. Lipper's distrib outfit to thrive and for which the new Mutual Production Corp. set up by Moe Kerman, Hal E. Chester and Jack Dietz is shooting for.

U, of course, has long held a strong position in this market. It was able to strengthen it, however, not only via the vacuum left by the exit of other companies, but by making an improved grade-of-product for the type audiences to which the theatres cater.

With maximum expansion now accomplished in that direction, U has recently embarked on a program of bigger and more sophisticated films to compete for more playing time among Grade A houses. It is using bigger star names and spending more money on production.

U's net is expected to reflect the improved gross. Profits haven't been determined yet, since they hinge on tax and other flexible considerations. They reportedly, however, will exceed \$2,000,000, as compared with \$1,356,000 last year. Nine months figures, already released, showed a net of \$1,127,000 as against \$979,000 at the three-quarters mark in 1950.

U's gross has been reported so far only for the first six months of the fiscal year. It was \$28,500,000, as against \$25,000,000 for the same period last year.

## UA-Nasser

Continued from page 5.

basis comparable with TV releases by other companies.

In any event, UA's attitude toward the Nassers' pitch for their product pointed up that the indie distrib has adopted a hands-off policy on TV, at least for the present. UA official said the company will consider licensing pix to the new medium only if other major outfits do the same. Meanwhile, it will do its part in holding up the dam against any flood of films to the telecasters.

### Pave Way For Others?

Impending court row with the Nassers is seen as significant in that a victory by the plaintiffs could pave the way for some other indie producers to do the same.

However, this would apply only to producers who entered contracts with UA prior to the time the new Arthur B. Krim management took over. One of Krim's first acts as prexy was to insert in contracts a provision that UA had unconditional control over TV for the period during which it holds regular releasing rights. UA holds a pic for seven years, after which the rights revert to the producer.

The Nassers, through attorney Goggin, asserted: "We contend in our petition that TV has now become commercial practice, and United Artists has failed and refused to release these pictures so that we can release them to television. We demand they release any purported TV rights they have. They have no such rights, we contend, and in our petition we are seeking a court decree showing they have no television rights."

"Such a decree would permit us to release these pictures to television. We could get about \$200,000 as a minimum from TV for them."

Pix involved are "Don't Trust Your Husband," starring Fred MacMurray and Madeleine Carroll; "Cover Up," William Bendix, Barbara Britton, Dennis O'Keefe; "Without Honor," Laraine Day, Dane Clark, and "Kiss for Corliss," Shirley Temple and David Niven.

## RKO's Indie Pix

Continued from page 5.

ney's "Snow White and the Seven Dwarfs."

Other indies whose product will go out under the RKO banner include Fidelity Productions, Howard Hill, Gabriel Pascal, Howard Hawks-Edward Lasker, Filmakers and David O. Selznick. RKO has also lined up the distrib rights to the Japanese-made film, "Roshomon."

Selznick, who formerly maintained his own releasing organization, is the latest indie to enter the RKO fold. His first release under the new setup will be "Gypsy Blood," starring Jennifer Jones. Pascal's film, screen version of G. B. Shaw's "Androcles and the Lion," is being made on the RKO lot with RKO coin. A new Joan Crawford starrer, "Sudden Fear," is being made at RKO by Joseph Kaufman. Star and producer have a profit-sharing deal with the studio. Film is scheduled for release during the second half of 1952.

With 23 pix slated for release January to June of 1952, as compared to 26 for the whole of 1951, RKO will likely double its 1951 efforts. Of the 26 '51 pix, there was also a preponderance of indie product, 18 coming from this source.

## Sullivan Urges

Continued from page 5.

legislatures convening next month will be facing new revenue requirements, and admonished theatremen to be on guard against new b.o. levies.

Additionally, he said, "we must present our tax problem to the next session of Congress and to the state legislatures. We must seek some measure of relief from these intolerable tax burdens; despite the present-day demands upon all governments."

Sullivan further argued that the exemptions granted to symphonies and operas should be applied at least in part to film theatres "for the millions who cannot afford even going to the movies today."

## Inside Stuff—Pictures

Ebony Magazine, Negro publication, kudos 20th-Fox for its production of "Lydia Bailey," which the mag's January issue says glorifies Negro history for the first time in a major Hollywood film. Mag also calls attention to the introduction to U. S. screens of a new Negro personality—225-pound William Marshall, "whose film debut was so convincing that 20th wasted no time in signing him to a seven-year contract."

Ethel Waters, in the same issue of Ebony, defends herself against criticism leveled at her for the intimate facts revealed in her recent autobiography, "His Eye Is On the Sparrow." In an article titled, "The Men in My Life," Miss Waters says, "I believe that one of the ways I can help others who still live across the tracks is by giving them the benefit of my own experience, by telling them, without trimmings, what my life has been like and how faith and fortitude can conquer every ugly, cruel and squalid circumstance which the world can impose on us."

Occasionally, pix which hold an important place in industry history have not proved commensurate moneymakers. In retrospect, however, they are thought of by many pixites as tremendous grossers. Case in point is "Scarface," produced by Howard Hughes for United Artists release in 1932. Howard Hawks, who directed the Paul Muni starrer, was surprised last year when VARIETY ran its annual list of all-time top-grossers (over \$4,000,000 domestic and Canada) that "Scarface" wasn't on it.

Research at UA has disclosed that the film did only about \$685,000 in the U. S. and another \$6,000 in Canada for an exact total of \$691,498.62. One of the reasons was that it ran into censorship problems because of its portrayal of gangsters and didn't play many areas. UA finally put a preceed title on calling for public action against mobsters and in some areas billed the film as "Scarface, the Shame of a Nation."

Exhibitors' failure to apply exploitation in subsequent-run engagements is charged by Wald-Krasna, who contend that "there's gold in those second-runs providing exhibitors make an effort to bring out the business through local promotional activities." W-K cited how special promotional campaigns, at little cost, have helped, nabe biz, and they particularly illustrated with their own "Blue Veil" when it played Beverly Hills, after playing three weeks at the first-run Hillstreet and Pantages. Campaign, directed by RKO staff, was keyed to mailing 21,000 postcards to every subscriber listed in the western area phone book.

"Let the Hollywood actors go on a selling trip with a salesman as I did and listen to him eat his heart out trying to sell the exhibitor a \$25 weekend booking. They would then understand what's going on in the world."

That's the message brought back by Richard Arlen after his fifth trek around the country since August. Latest trek was to tub-thump for Nat Holt's "Silver City." Actor suggested his colleagues go into the field whenever possible and find out about other branches of the industry, as well as what the public is thinking, to get a fresh insight into the film biz.

## D. of J. Action on Rentals

Continued from page 3.

of the prohibition: "From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means."

Allied unit asserts that the language of the court was all embracing and, in effect, could be interpreted to mean an injunction against rental terms which, for practical purposes, require that the exhib boosts his ticket prices.

Outfit charges that "it is just a lot of evasive claptrap to try and split hairs and say that Paramount in the case of 'Samson and Delilah,' 20th-Fox with 'David and Bathsheba,' Warners in the instance of 'Streetcar Named Desire,' and now Metro with 'Quo Vadis' did not fix admission prices by the happening of any event or in any manner or by any means."

Distrib's answer to the blasts is that there's been no ceiling imposed on the amount of money they can ask for their product. They state further that there's an absence of any direct or implied condition to their licensing agreement with theatremen that admissions should be boosted. This, they claim, is strictly a voluntary move on the part of the exhib.

Prior to the court rulings, companies inserted admission price figures in exhib contracts largely because the scales were tied in with the theatre's run. Additionally, the ticket-price clause in the pact guarded against any exhib's attempt to lower his scales with percentage-deal pix.

While the companies feel they're on firm legal ground in asking steep terms for their top productions, they feel there's good reason for top rentals aside from the legalities. It's stated that production of important, expensive films would be "economic insanity" unless top money can be earbed with them.

Flat charge that the distrib's "pre-release" policies which result in tilted scales are in violation of the decrees was made last week by Trueman Rembusch, president of Allied States Assn. Addressing the meeting of Gulf States Allied in New Orleans, he alleged that "there is no doubt that all of the sales policies using the pre-release gimmick to illegally fix admission prices violate the injunctions of the Government decree pertaining

to the fixing of admission prices by the distributors, and Allied, I can assure you, is at work right now to bring about the cessation of this illegal practice."

Rembusch was especially harsh on M-G's "Vadis" plan, which calls for bidding by exhibs in large towns. "I warn you," he warned, "that if Metro is allowed to get away with it, it will wreck exhibition nationally."

## Color Hike

Continued from page 7.

will make all its musicals and semi-musicals in color.

Universal, too, has indicated that half of its '52 output will have a spectrum tinge. With 36 pix skedded for '52, 18 or more will be in color. Of 12 pix set for release for the first four months of '52, six are color jobs. In '51, U made 12 tinted items out of a total of 35 pix.

Metro this year expects to turn out 40% of its films in color. Last year the company made 12 out of a total of 45 pictures. In '51, Warner Bros. made 22 black and whites and seven Technicolors. Skedded for release up to July, 1952, are six black and whites, five Technicolors, two Warnercolors, and one Supercinecolor.

### Paramount's 5 Till March

Paramount has set five pix; including "The Greatest Show On Earth," for release until March, of which three are in color. Eight out of 22 were spectrums in '51. Columbia has 19 tinters out of 49 set for '52. This is in addition to six Gene Autry sepia Monochromes. In '51, Columbia made eight Technicolors and six Supercinecolors out of 49 pix.

RKO has skedded 22 pictures for release up to July, '52, of which nine are in the many-hued category. RKO's '51 releases offered eight colors out of 26 pix. United Artists released 42 pix in '51 with only three in color. With 11 set for the first five months of the coming year, five will be color-treated.

Monogram-Allied Artists will show a 50% increase for '52, with six Monogram pix set for color and an equal number of Allied Artists items. Republic plans to make seven Trucolors and one Technicolor during '52 as compared to three tinters in all of '51.



# Amusement Stock Quotations

For the Week ending Tuesday (18)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC	58	11 1/4	11 1/4	11 1/4	+ 1/2
CBS, "A"	175	34 3/4	32	33 3/4	+2
CBS, "B"	126	34 3/4	31 3/4	34	+2 3/4
Col. Pic.	30	12 1/4	12 1/4	12 3/4	—
Decca	24	9 1/4	8 3/4	8 3/4	— 3/4
Loew's	162	17 1/4	17	17 1/4	— 3/4
Paramount	81	26	25 3/4	25 3/4	—
RCA	344	24	23 3/4	23 3/4	+ 1/4
RKO Pictures	130	3 3/4	3 3/4	3 3/4	+ 1/8
RKO Theatres	70	4	3 3/4	3 3/4	— 1/8
Republic	108	4 1/4	4 1/4	4 1/4	— 1/8
Rep., pfd.	4	10 1/4	10	10 1/4	+ 1/4
20th-Fox	119	19 3/4	19	19 1/4	+ 1/8
Un. Par. Th.	134	19 1/4	19 1/4	19 1/2	—
Univ.	41	11 1/2	10 1/2	11	+ 1/2
Univ., pfd.	1.1	59	57	57	—2 1/2
Warner Bros.	70	14 3/4	14 1/4	14 1/4	— 1/8
<b>N. Y. Curb Exchange</b>					
Monogram	30	3 3/4	3 1/4	3 1/4	— 1/4
Technicolor	30	23 1/4	22 1/4	23	+ 3/8
<b>Over-the-Counter Securities</b>					
Cinecolor			Bid	Ask	
Pathe			2 1/4	3	— 1/8
UA Theatres			3 1/4	4	— 1/2
Walt Disney			6 3/4	7 3/4	—
			8	9	— 1/4

(Quotations furnished by Dreyfus & Co.)

## Nov. Recovery Of Amus. Shares

Total market value of amusement shares listed on the N. Y. Stock Exchange staged a sharp recovery during November to recoup almost all of their losses sustained in an October slump, according to figures released by the Big Board this week.

As of Nov. 30, the aggregate value was \$1,211,883,381 compared to the Oct. 31 tally of \$1,152,386,293.

Before moving into October's heavy decline, amusement stocks climbed to the year's peak on Sept. 30, when their total value came to \$1,225,273,711. Rally in November places the industry issues far ahead of the aggregate value for the comparable period last year. As of Nov. 30, 1950, the figure stood at \$1,049,459,336.

## Col's Domestic Take 579G Under 13 Wks. For Same '50 Period

Columbia's gross domestic revenue for the 13 weeks ended last Sept. 29 was \$579,090 under the take for the corresponding period in 1950, at least partially causing the downbeat profits report issued by prexy Harry Cohn this week. He disclosed net earnings of \$165,000 for the new period, equal to 15c per share, compared with \$290,000, or 33c per share, last year.

Col's gross for the 13-week period amounted to \$8,057,000. In '50, the 13 weeks brought a gross of \$8,636,000.

Operating profit for the new period was listed at \$215,000, down from \$530,000 in '50. Col had 654,311 shares of common stock outstanding at the end of both periods.

## MANKIEWICZ, M-G NEAR 3-FILM PACT

Hollywood, Dec. 18. Joe Mankiewicz and Metro are near inking a three-picture, non-exclusive deal for Mankiewicz as a writer-director.

Decision on the first assignment is yet to be reached, but Mankiewicz, here from N. Y., will sit in on ironing out that detail.

The Morris office is repping Mankiewicz.

## WB's Jap Deal

With the Motion Picture Export Assn. shutting down its operations in Japan on Dec. 31, Warner Bros. has concluded a deal with the Shochiku circuit for showing its films in that country. Deal is Warner's first in Japan under the new independent operation there.

Deal with Shochiku, which operates 78 theatres, were set by Joe Degal, Warner manager in Japan.

## Bingo Still Remains Ohio Question As Court Avoids Issue

Columbus, O., Dec. 18.

Bingo—which has cut deeply into the amusement dollar in certain portions of Ohio—still remains a legal question-mark, as the Ohio Supreme Court last week (13), for the second time in 1951, avoided an opportunity to make a clear-cut decision on the game.

The court refused to review the conviction of Albert D. Langman, of Cleveland, who wanted to upset his conviction and \$350 fine for unlawfully keeping rooms for gambling. If he had been successful, it would have been an overwhelming victory for bingo operators in parts of the state where the game is now banned. However, the dismissal of Langman's appeal in Columbus means that while bingo—whether for charity or personal gain—is illegal in Cleveland and Cuyahoga County, it still can be played in other sections of the state where court decisions vary.

If the Supreme Court had reviewed the Langman case and then affirmed the lower courts, the decision would have been made for the entire state. In his appeal, Langman objected to the trial court's refusal to admit testimony to the effect that he ran the game for the benefit of a lodge rather than for his own profit.

Bingo in Cleveland was first voided in October, 1950, and when the city's bingo licensing ordinance was voided, officials in other cities ordered a ban which has since been much relaxed.

## Foreman Setup

Continued from page 5

and financier, and playwright Arthur Miller.

Possibility is that the Helprin huddles may be a prelude to Foreman's producing in England for Korda. Foreman confirmed that he had set new financing, but refused to reveal the source. Grinnell, it is thought, may be involved.

While in the east, Foreman said he had been making a study of distribution figures and feels "any independent is out of his mind who spends more than \$300,000 on a picture at this time." He said he would hold his budgets to that figure "in the realization how tough it is to get money out of theatres when you get beyond the heralded first-runs."

Foreman's Lippert pact runs through 1952-53. He said Lippert was anxious for him to get started and he hoped to be under way on production planning and scripting shortly after the beginning of the year. He added that he had a number of stories in mind and hoped to decide on which he'll tee off with during the train trip back to the Coast.

## Consolidate 4 Stockholder Suits Vs. Brandt Firm

Consolidation of four derivative stockholder suits brought against the Trans-Lux Corp., director Harry Brandt and other board members, with another minority shareholder action pressed by Jerome B. Ross against the same defendants, was approved in N. Y. Supreme Court last week by Justice Ernest L. Hammer.

Ross' suit, in common with the four other complaints, seeks to recover \$500,000 in damages for the benefit of the stockholders and the corporation itself. He wants Brandt to make an accounting to the firm in regard to certain funds the outfit spent in buying up some Brandt houses in 1948.

In addition, it's asked that deals for the purchase of these theatres be rescinded. Houses involved are the Embassy, Colony, Monroe, Granada, Crest and 85th street, all in N. Y., plus a lease on the Hastings in Hastings, N. Y. Among other T-L director defendants are William Girden and Joseph Ingber.

## Chi Judge Nixes Appeal On 'Want You' Extension; 'Streetcar' in Violation

Chicago, Dec. 18.

Federal Judge Michael Igoe reversed his recent trend and nixed the appeal for an extension of "I Want You," claiming that the Goldwyn picture had "no unique qualities" and that RKO as a defendant in the Jackson Park case was doubly interested in the case both as a distributor and theatre circuit.

Jurist also pointed out that run of "Streetcar Named Desire" (WB) at the Grand, now in sixth week, was a violation of the Jackson Park decree. He said the modification two years ago permitting dualing by the Grand of pictures not played by the Palace, its sister house, was not applicable now that the Palace has been running legit since Sept. 1 with "Gentlemen Prefer Blondes." Grand has been switching supporting films weekly since start of "Desire."

Regarding his turndown of "Desire" plea for extended showing two months ago, Igoe said that he did not want to appear as a censor, nor on the other hand as countenancing the film. Jurist rules on Dec. 28 on appeal for "Quo Vadis" extension.

## 2 PLUSH ART THEATRES IN SAME N.Y. BLOCK

New York's 57th St., center of the music and art worlds in addition to swank femme shops, now boasts two plush film art theatres in the same block—the New Normandie and the Little Carnegie. Both are located on the south side of the street between Sixth and Seventh avenues.

New Normandie has been operating about two weeks and is currently showing Metro's "Pandora and the Flying Dutchman." Little Carnegie opens Dec. 26 with U. S. preem of "Rashomon," Japanese film which copped the grand prize at the 1951 Venice international film festival.

Former is a completely new theatre at a new site, replacing the Normandie on East 53d St., which was razed to make way for the new Lever Bros. building. Little Carnegie, completely remodeled and enlarged, occupies the site of the original theatre built 25 years ago by Otto H. Kahn.

Little Carnegie, owned and operated by Jean Goldwurm and George Schwartz, has been shut for the past six months to permit a \$400,000 facelifting. Seating capacity has been enlarged from 344 to 528. Expansion of the pioneer art house necessitated purchase of additional adjoining property.

Among latest innovations at the New Normandie, which seats 588, is an escalator leading from the plushly-decorated lounge to the lobby. Theatre is owned and operated by the Normandie Amus. Corp., of which David Weinstock is prexy. Among a flock of "extra" services is an art gallery in the lounge.

John J. McNamara was the architect and M. Shapiro & Son were the general contractors for the Little Carnegie. Normandie's architect was William I. Hohauser and the general contractors were the Elinger Construction Corp.

## COL NABS ADDED 700G FROM BANK CREDIT FUND

Columbia has taken an additional \$700,000 from the \$12,000,000 credit fund it established last year with a syndicate of banks, bringing to \$7,200,000 the full amount so far borrowed.

New money was added to Col's general working capital. Notes were issued to the First National Bank of Boston, Bank of America, National Trust and Savings Assn. and the Bank of the Manhattan Co.

## Pix Divvies Off Over 2 Million

Washington, Dec. 18.

Department of Commerce disclosed that motion picture stock dividends for the first 10 months of 1951 amounted to \$27,521,000, down from the \$29,737,000 for the corresponding period last year.

Department said the divvies were declared only by publicly-owned corporations and probably represent 60 to 65% of total dividends declared, the balance having been set by private outfits, which are not required to file reports.

## RKO Theatres

Continued from page 3

motion would have a second and, as a result, would have to go to a vote. It, of course, might well be defeated, but nevertheless the vote of each director would go on the record. That could make valuable ammunition in a future campaign.

Directors of a corporation name the management, so that with the present board continuing in control, there appears to be no doubt the present management will continue. Prexy Sol A. Schwartz is now a member of the board and very likely will continue so under the system of cumulative voting used by RKO.

Board now consists of five members, but is certain to be enlarged to six if the present ratio of management versus Greene votes continues through the rest of the ballot counting. Management has proposed the board be increased off to Jan. 3.

Two tellers plus three "watchers" for each side have been counting in three shifts daily from early morning to late at night and including weekends. They reportedly now have split into two teams in further effort to speed the tally. By one member (candidate is Edward C. Raftery of RKO's counsel, O'Brien, Driscoll & Raftery). Since the counting so far indicates the management will have a majority, its proposal for board expansion obviously will go through.

Counting of proxy ballots started at the annual stockholders meeting in Dover, Del., two weeks ago. Meeting has been recessed a number of times, awaiting report of the tellers. Latest reconvening was set for yesterday (Tues.) but the count was still not ready. Consequently the session was put off.

Taking so long is the necessity of detailed handling of approximately 25,000 ballots. They must be checked for dates, since some people voted more than once and only the latest-one counts. They also must be checked for signatures and against the authorized stock list.

If the final tally works out to the 4-2 board ratio, management group will have to cast its ballots for three of the following five, in addition to Schwartz: J. P. Dreihelb, of Guaranty Trust, N. Y.; Ben Fleming Sessel, of Irving Trust, N. Y. (trustees for Hughes' stock); William Wardell, businessman member of numerous directorates; Leland Hayward, theatrical producer, and Raftery. All are incumbents but Hayward and Raftery.

Greene group will have to bunch its votes for two of the following five candidates: Greene, A. Louis Oresman, attorney and certified public accountant; Jay Emanuel, theatre operator and publisher; Robert P. Baruch, Wall St. broker; and Daniel O. Morton, real estate

## High Court Asked By Hughes to Drop Deadline on Sale

Washington, Dec. 18.

Howard Hughes today (Tues.) asked the U. S. Supreme Court to remove the deadline on sale of his stock in either RKO Theatres or RKO Pictures as set by the three-judge Statutory Court in N. Y. Lower tribunal ordered him to part with either of the two issues by Feb. 20, 1953. In the event he failed to swing a deal within that period, N. Y.'s Irving Trust Co. would be called upon to sell Hughes' theatre stock, which it holds as trustee, within the following two years.

In appealing from the N. Y. decision, Hughes, through his attorneys, said no time limit was imposed in the RKO antitrust suit consent decree and to insert one now would mean an unjustified change. He added that the High Court doesn't approve such revisions in consent decrees unless new conditions develop and he insists conditions are unchanged.

Hughes further contends that the Statutory Court bowed to Justice Department's demands for a deadline on disposition of his stock despite the lack of any evidence supporting the demands. Lower court altered terms of the decree "to the prejudice of Hughes and without legal justification," the RKO boss complained.

Supreme Court, which earlier agreed to hear argument in the case, has set the week of Jan. 7 for a hearing.

## Lancaster in Strong Distrib Position, He Feels, Via Indie's Biz

Burt Lancaster expects to be in the driver's seat insofar as future distribution deals for product of Norma Productions is concerned. The actor-producer, who returned last week from a film-making stint in Europe, said he feels that the success of his current "Ten Tall Men," plus what he expects to be a big grosser to be released next spring, will place Norma in strong bargaining position with the distributors.

Norma is an independent producing unit in which Lancaster is partnered with Harold Hecht. It turned out "Tall Men" for Columbia release, while Warners will handle its latest venture, "The Crimson Pirate." Made as a locationer off the Italian coast, this project stars Lancaster and represents prime b.o. time, in his opinion.

Prior to leaving for the Coast this week, Lancaster revealed that Norma's next entry would be a film version of an adventure novel tagged "His Majesty O'Keefe." Norman Corwin is screen-writing, and the yarn would be lensed as a locationer in the South Seas, locale of its plot.

"O'Keefe," said Lancaster, will be a spectacle picture on the proportions of "Mutiny on the Bounty." Tentative plans call for it to roll sometime next summer. However, the starting time is contingent upon whether Hal Wallis Productions will have a script ready for the star on a film to be made under its banner. Under long-term deal with Wallis, Lancaster originally owed the producer some 14 pictures, of which five are still to be made. Agreement specifies that Wallis must present a story within the next five months or the star is free to do an outside pic. As yet, it's understood, a yarn has not been decided upon.

"Pirate," which Lancaster just completed, will probably have its first prints ready by the end of April. Technicolor venture was four months before the cameras in Italian waters while interiors were filmed at the Associated British Elstree Studios and Warners' Teddington Studios, both in Britain. Color processing was also done in England.

## Rep's Year-End Five

Hollywood, Dec. 18.

Busy December is in evidence at Republic with five pictures on the production program, compared with one lone film during that month last year.





**No three words ever  
meant so much to so  
many people...and to  
so many EXHIBITORS!**

**"I  
WANT  
YOU"**

from **SAMUEL GOLDWYN** comes  
the most moving story of our day

starring  
**DANA ANDREWS · DOROTHY McGUIRE  
FARLEY GRANGER · PEGGY DOW**

with **ROBERT KEITH · MILDRED DUNNOCK · RAY COLLINS**  
Directed by **MARK ROBSON** · Screenplay by **IRWIN SHAW**  
Distributed by **RKO RADIO PICTURES Inc.**

## Film Reviews

Continued from page 4

### Storm Over Tibet

adventure feature labeled "Storm Over Tibet." Its story is a contrived one but furnishes a convenient peg on which to hang the authentic footage.

Exhibitors' best sales approach on this entry probably lies in emphasizing the picture's pictorial values, for the cast is composed of relative unknowns. From a scenic standpoint there are some fine clips of the rugged Himalayan mountain peaks along with snow avalanches and sudden storms amid the lofty crags.

As scripted by Ivan Tors and Sam Meyer, the yarn is a fanciful one about a World War II flier who falls victim to a curse after he steals a religious mask out of a Tibetan temple. Evil spell later evidently causes a fellow pilot to crash on a Tibet mountainside.

Even though something allegedly supernatural is involved, the plot gets a little incredulous when flier No. 1 returns to the U. S. and weds the widow of flier No. 2, apparently on the spur of the moment. Groom, however, has no peace of mind due to memories of the mask. Accompanied by his spouse, he joins a UNESCO expedition to the Himalayas in quest of mental relief.

Rex Reason tries to be convincing as the hexed pilot but it's a difficult task. Diana Douglas is a winsome widow. She, too, is at a disadvantage with an unbelievable part. Myron Healey is adequate as the aviator who crashes. Other players are largely members of the Himalaya expedition led by Prof. G. O. Dyrenfurth of Switzerland.

Camerawork of George E. Dickant and Richard Angst is noteworthy, as are the special effects of Harry Redmond, Jr. Director Andrew Marton managed to blend the expedition films into cohesive unit. However, it was obvious that he had his troubles with the implausible story. Production values of Ivan Tors and Laslo Benedek are standard. **Gilb.**

### Shadow in the Sky

Program drama dealing with rehabilitation of psychotic war veteran. Mild entertainment for lowercasting.

Hollywood, Dec. 18.

Metro release of William H. Wright production. Stars Ralph Meeker, Nancy Davis, James Whitmore, Jean Hagen. Features Gladys Hurlbut, Edward Franz, Dennis Ross, Nadene Ashdown. Directed by Fred M. Wilcox. Screenplay, Ben Maddow; based on story by Edward Newhouse; camera, George J. Folsey; editor, Ben Lewis; music, Bronislau Kaper. Trade shown Dec. 5, '51. Running time, 77 MINS. **Burt.**

This is a problem of drama slated for the supporting market, and just mildly acceptable in that type of booking. It is a budget presentation that tackles a problem too weighty for the manner in which it is developed, nor is it articulate enough to make much of a point.

Problem posed is whether a war vet, still suffering from a psychotic condition, should be taken into the home of his sister and her husband, where there are two young, impressionable children. Development is heavy-handed, although with a few sequences of shock tension, and story resolution is unbelievable, even ludicrous in stretches.

Film does serve one purpose, the presentation of Ralph Meeker as the veteran who becomes ridden with fear whenever it rains. Despite the limitations of the writing, he manages to impress. Had those connected with putting this one on film been a little bit surer of how and where they wanted the story to go, Meeker and the other players would have come off better.

Nancy Davis and James Whitmore play the couple faced with the problem, while Jean Hagen is the outdoor girl interested in Meeker. They all get a matter-of-fact flavor into their performances that helps. The Davis-Whitmore children are a couple of incredible youngsters, and their plot antics, as directed by Fred M. Wilcox, make for an odd contrast to the more serious mien of the adults. Story resolution has little Dennis Ross wandering through the night to the small boat on which Meeker is sleeping, casting off its lines and then falling overboard, only to be rescued by Meeker despite fact it is pouring rain. This act, plus a

little buddy talk between Meeker and Whitmore, cures his neurosis. William H. Wright used his budget allotment to achieve an okay feel of small-town people with a big problem. Technical functions are good, except the Bronislau Kaper score, which is too obviously apparent throughout. **Brog.**

### Ski Champs (COLOR)

Scenic thriller about 1950 champ contests at Aspen, Colo.; limited appeal but may do in some arty theatres.

William H. Brown production and release. Directed by Dick Durran; camera, Durran; narrated by Lowell Thomas; race commentary, Tor Toland. At 55th Street Playhouse, N. Y. Running time, 76 MINS.

"Ski Champs" is streamlined fare for ski enthusiasts. Pic also contains much scenic beauty, superb color (Kodachrome) and some thrilling action shots. But for most audiences it is little more than a feature-length scenic newsreel about ski experts. Film will suffice in some arty spots without creating much excitement. As a second feature on a dual, it would have to be cut sharply.

Picture is a recital of the achievements of champion ski jumpers at the title meet held last year at Aspen, Colo. There is no plot, no spoken dialog, latter being taken care of by the running narrative. It shows the world's top skiers training in Austria, Italy and Sweden. It follows them to the Colorado championship, with the actual finals forming the climax.

Dagmar Rom, 21-year-old university student from Austria, appears in the camera lens oftener than any other participant. Zeno Colo. Christian Pravda, Georges Schneider, Celina Seghi, Stein Erickson and Paula Kahn are seen in action.

Dick Durran, himself a former ski champ, photographed the picture in 16m, expertly lensing the contestants and obtaining some remarkable action shots while following the entries on his own skis. Lowell Thomas has narrated with his customary skill while Tor Toland has supplied dramatic descriptions of the actual contests. **Wear.**

### Tembo (African-Made) (COLOR)

Howard Hill in bow-and-arrow travelog on African hunting. Overlong but fairly interesting.

Hollywood, Dec. 18.

RKO release of Howard Hill production (associate producers, Bud McKimney, James Leicester). Camera (Anasco color), Arthur Philips; editor, Thomas F. Francis; music, Claude Sweeten; descriptive comments, Westbrook Van Voorhis; in charge of safaris, Wayne G. Stotler, C. Edwin Hill; interpreter, Rev. Howard Bigelow; research and historian, Elizabeth Hodges Hill. Trade shown Dec. 14, '51. Running time, 80 MINS.

Howard Hill, archery expert, has taken his bow and camera to Africa for an 80-minute travelog depicting arrow hunting on the Dark Continent. Subject is fairly interesting, and would have been more so had the footage been trimmed considerably and more excitement worked into the sequences. Anso color used does a very good job of showing off the African terrain, natives and animal life.

A trek to the Belgian Congo for an interview with a tribe of natives known as Leopard Men is the plot nub on which the film is built. Along the way, Hill and the others on the safari run into all types of interesting animals, but he goes into too great detail to describe them. There's a homely touch in the adoption of several baby animals as pets during the journey. Hill is shown killing crocodiles, snakes and game with bow and arrow.

Title derives from a bull elephant killed by Hill as the climax of the picture. A pygmy net hunt, native villages and bra-less girls, ceremonial dances and life in general in the jungle is spun out through the footage. Hunting scenes would have been better had more of a feeling of danger been gotten into them.

Picture carries a footnote that every scene was made as shown without trick photography and without use of tame or compound animals. Technical phases come through excellently considering the handicaps such a safari offers. Arthur E. Phelps is credited with the good photography and Westbrook Van

Voorhis did the descriptive comments, along with several dialog passages from Hill and others on the trek. **Brog.**

### The Bushwhackers

Early west actioner for program bookings.

Hollywood, Dec. 13.

Realtar release of Larry Finley production. Stars John Ireland, Wayne Morris, Lawrence Tierney, Dorothy Malone, Lon Chaney, Myrna Dell; features Frank Marlowe, Bill Holmes, Jack Elam. Directed by Rod Amateau. Screenplay, Amateau and Thomas Gries; camera, Joseph F. Biroc; editor, Francis D. Lyon; music, Albert Glasser. Previewed Dec. 11, '51. Running time, 70 MINS.

Program houses will find "The Bushwhackers" an okay outdoor actioner. There's nothing particularly fresh in plot or unfoldment, but film keeps on the move for most of its 70 minutes and has marquee names acceptable in its market.

Plot kicks off with the end of the war between the states, with John Ireland vowing never to use a gun on a man again. He heads west to establish himself but is slowed down on his way when he finds settlers in Missouri being pushed around by land baron Lon Chaney, the latter's tough daughter, Myrna Dell, and gunmen.

Ireland takes up with Dorothy Malone, schoolmarm, and her dad, newspaper editor Frank Marlowe, to combat Chaney's war on the settlers. He also straps on a gun again when Marlowe is shot down, gets the settlers together and blasts out Chaney's mob. When peace settles down again on early Independence, Mo., he decides that's the town for him and Miss Malone's girl.

Performances are capable enough in answering the regulation demands of Rod Amateau's direction and the script he wrote with Thomas Gries. Wayne Morris goes through the footage as a marshal put into office by Chaney, but he switches allegiance at the end. Lawrence Tierney plays a baddie in the hire of Chaney, and others portray stock characters.

The Larry Finley production for Realtar release is acceptable on the technical end, getting good lensing from Joseph F. Biroc. **Brog.**

### Gibbs on Griddle

Continued from page 1

observed, "One of the minor losses to posterity is that protocol made it impossible for Wolcott Gibbs to review 'Season in the Sun' in the New Yorker, for it is precisely the kind of stale tripe he tears into wittily silken shreds to dry in the sun of satire. A dubious aspect of critical immunity is that a critic never reviews his own work in his own publication, and that the fellow stuck with the job has to be polite if it kills him. Furthermore, critical friends and rivals in aisle seats, if 'Season in the Sun's' New York reviews are a criterion, turn handsprings while rolling logs with one hand and disclaiming log-rolling with the other.

"It was, as I remember, 'the funniest play of the season.' It was also one of the 10 best, though there wasn't room for 'The Lady's Not For Burning'."

#### Two Men Named Gibbs?

Emmett Dedmon, of the Sun-Times, wrote, "It is fortunate for the career of Wolcott Gibbs as a playwright that his comedy, 'Season in the Sun,' was not subject to his critical judgment in his role as drama arbiter of the New Yorker magazine. Any similarity between the taste of Gibbs the critic and Gibbs the author responsible for the play... is more miraculous than coincidental."

Sydney J. Harris, of the News, suggested, "If Wolcott Gibbs himself had not written 'Season in the Sun,'... I feel confident he would have dismissed it as a contrived and tasteless farce, involving an extremely unattractive collection of individuals."

Ann Marsters, of the American, commented on "the indifference, the apathy, the boredom" of most of the opening night audience, add-

ing that "If it had not been for the laughter in the balcony and toward the back of the theatre, one would hardly have suspected that this is a comedy—a hit comedy, no less, which can claim a year's successful run on Broadway." Then, after asserting that "the play is not as bad as last night's audience made it seem," the balance of the review panned it, though not as severely as the other notices.

The George Brandt production did little business on its first week and is expected to have a comparatively short run. The tour ends here.

### Par's Color Fight

Continued from page 4

stand. That is that the order was contrary to what was agreed upon at the Wilson meeting. Missive from attorney Paul Porter to Manly Fleischman, NPA topper, holds that the transcript of the session shows that there was to be no prohibition whatsoever on the end product.

It was agreed at that time, Porter claims—with support of the transcript—that manufacturers could use their allocations of critical materials for any purpose they desired. Only prohibition if they wanted to use them for color instead of b&w was that this would not cause them to come in and ask for additional allotments.

Par has continued work on the tubes at the Hartford, Conn., plant it acquired to manufacture them. It maintains that the Lawrence tube can pick up either color or b&w and requires no more critical materials than plain b&w.

Incidentally, Par's law firm on this matter, Arnold, Fortas & Porter, has been still further strengthened by the addition of Harry Plotkin, former assistant general counsel of the FCC. He played a focal part in the FCC color hearings.

### MPAA Economist

Continued from page 7

and world market has been generally greeted as an important step forward by the association. A few execs who have done some economic forecasting themselves are anxious to see the type of problems to which Johnson is assigned. They are more than willing to help him with advice and guidance.

Johnson, like the other new MPAA employees recently hired by Johnston, comes out of government. He was top economist for the Economic Stabilization Agency, which Johnston temporarily headed.

Another newcomer to the MPAA staff will be Edward Cooper. His appointment, to become effective in January, was confirmed last week. He is now operating exec of the Senate Democratic Policy Committee.

For the MPAA he'll handle contacts in the Senate and dig into the radio-television problems of the film industry. He has considerable knowledge in the field of broadcast legislation, since he was formerly clerk of the Senate Interstate Commerce Committee, under which that falls. Cooper largely specialized in broadcast legislation for Senator Ed Johnson (D. Colo.), chairman of the committee.

### RCA Tests Screen

Continued from page 7

nated, thereby providing for more comfort for vision.

At yesterday's screening, parts of 20th-Fox's "Desert Fox," a black-and-white film, and Metro's "Great Caruso," lensed in Technicolor, were screened. While there was no appearance of a third dimension, the new screen presented a greater sense of realism. This was attributed by the designers to the fact that the screen permits viewers to "see out of the corner of the eye."

New screen is to be marketed by RCA and is made of RCA's "Snow-white" material, which utilizes Firestone's "velon" plastic. Leo Brecher, indie exhib who operates the Plaza, tested the initial installation of the screen at his Plaza Theatre in Scarsdale, N. Y., and has also ordered one for the N. Y. Plaza. **Stahl.**

## WSB Okays Retroactive Hikes for IA Members

Hollywood, Dec. 18.

Retroactive pay, dating to October, will play Santa Claus to IATSE workers on the major film lots. Increases granted under the new basic contract have been approved by the Wage Stabilization Board, and all that remains is to straighten out details in the agreements between the studios and the individual locals.

That will be settled this week, when studio representatives huddle with IATSE business agents and Roy M. Brewer, the international's labor chief.

## UA as 'Major'

Continued from page 5

uct, has entered a few pacts with indie producers for delivery of pix later in '52. These include two films from John Huston, first an adaptation of "Moulin Rouge," from the bestselling novel by Pierre La Mure, and then a comedy written by Katharine Hepburn, Harry Popkin-Russell Rouse-Clarence Greene combo is slated to have "The Thief" ready also for next year.

#### Others

Additionally, Robert Wise is committed to deliver "Tightrope," a tentative title, and his pard, Mark Robson, also may have one completed in '52. They head Aspen Productions. UA has a commitment from Ken Annakin for "Planter's Wife," Claudette Colbert starrer to be lensed in Malaya next spring.

Douglas Fairbanks, Jr., whose last two, "Mr. Drake's Duck" and "Another Man's Poison," are UA releases, is about set to produce another pic this spring, titled "Elephant Walk" and to be located in Ceylon. Distribution deal has yet to be set but there's some expectation UA might handle it in view of the previous association with Fairbanks.

Co-owner Charles Chaplin currently has "Limelight" rolling and it's expected he'll await completion of the film before arranging for distribution. Channeling the pic through UA would seem logical, but there have been no assurances of this.

Meanwhile, the distrib is readying a campaign to impress upon exhibs the fact that "A" and near-"A" product is intended. Pitch will carry the banner, "The Big Ones Come From UA." Actually, move toward the "A" product identity already is underway via addresses being made before meetings of the atreowners by Max Youngstein; ad-pub v.p. Most recent on his schedule was the Gulf States Allied convention in New Orleans yesterday (Tues.). Youngstein has been telling exhibs that UA seeks no favors but has good product upcoming which should be considered on its merit.

## New Brit. Imports

Continued from page 7

"Kind Hearts and Coronets" and his portrayal of Fagin in "Oliver Twist" did a great deal to familiarize American audiences with the British performer.

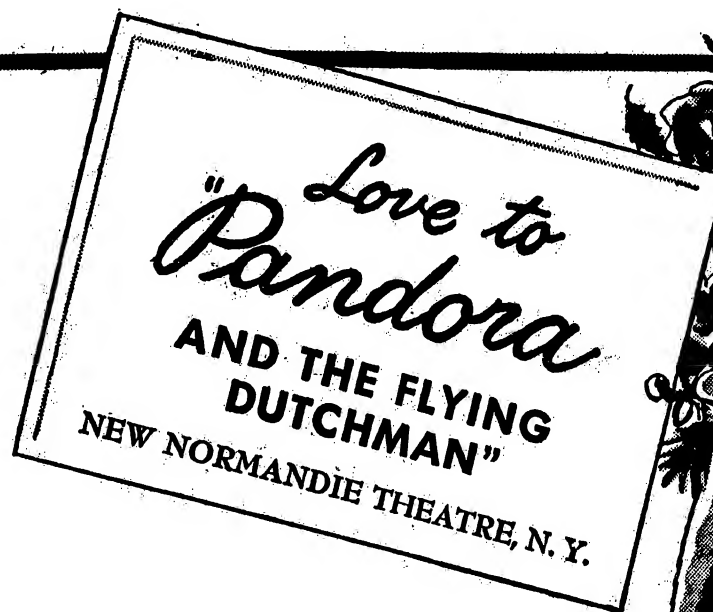
Legit performances on New York stage and resultant national mag publicity and tele performances also are helping to sell British players to U. S. public. Glynn Johns, who'll appear in three upcoming Rank pix, arrived in the U. S. last week to begin rehearsals for "Gertie," which Herman Shumlin will present. Rank products in which Miss Johns will appear include "The Card," "Appointment With Venus," with David Niven, and "Encore." Latter is a sequel to the Somerset Maugham short story series jointly financed by Rank and Paramount and which latter will distribute in the U. S.

Universal also is skedded to release "White Corridors," with Google Withers, and "One Sinner," with Cecil Parker and Celia Johnson. Latter will be remembered for her performance in "Brief Encounter," a good b.o. scorer in the U. S.

Rank organization is currently making a Technicolor version of Oscar Wilde's "The Importance of Being Earnest." U has high hopes for this product, eyeing it as a possible roadshow presentation.



# A TALE OF TWO TELEGRAMS!



## DEAR M-G-M:

“It gives us great pleasure to tell you that we are doing turn-away business with your very beautiful picture ‘Pandora And The Flying Dutchman’ at our New Normandie Theatre. Comments from our patrons are terrific and in view of the steady turn-away business since opening, it is a clear indication that ‘Pandora’ is in for a substantial run. The combination of your most unusual attraction and our most beautiful theatre makes for great box-office.”

NEW NORMANDIE THEATRE

## DEAR NORMANDIE:

“You provided the jewel box. ‘Pandora’ is the Technicolor jewel. It is a privilege for us to have its premiere at the Normandie. New York’s fans have embraced gorgeous Ava Gardner’s reckless ‘Pandora’. Soon movie-goers everywhere will gasp at her flaming loves and the countless thrills filmed on the romantic Mediterranean sea-coast. We are happy that ‘Pandora’ has launched the New Normandie on a box-office career!”

M-G-M

JAMES MASON • AVA GARDNER in "PANDORA AND THE FLYING DUTCHMAN" • with Nigel Patrick  
Sheila Sim • Harold Warrender • Mario Cabré • Color by TECHNICOLOR • Written and Directed by Albert  
Lewin • Produced by Albert Lewin and Joseph Kaufman • (For Dorkay Productions, Inc.) • An M-G-M Picture

## Clips From Film Row

### NEW YORK

Morton Schwam, of 20th-Fox homeoffice publicity dept., reports for Army induction Dec. 21.

Loew's, Inc., purchased the National Theatre in the Bronx, N. Y., last week from a syndicate comprising Irving Fishman, Nathan Weinberg, and Jack Sonnenblick. Prior to its buy, the Loew circuit had operated the 2,200-seat house for 30 years.

Winners of the Frank Damis Showmanship Awards were disclosed last week by Damis, who is general manager of Warner's chain of theatres in New Jersey. Houses were grouped into four sections, with five prizes allotted to each category.

Amelia and Arthur Reitano, upstate N. Y. exhibitors, took over the Liberty, Bernardsville, N. J., on a 25-year lease from a corporation controlled by Frederick Morrison. Deal was consummated through Berk & Krungold, theatre brokers.

Palace Theatre, Morristown, N. J., auctioned off to the Dubonet Realty Co., Newark, on a bid of \$34,000. A Walter Reade house, it had been closed for several years.

Installation of newly-elected officers of the Motion Picture Bookers Club of N. Y. is scheduled for the Tavern-on-the Green, N. Y., Jan. 2. Tally of balloting last week saw Lou Wolff, assistant buyer and head booker for Brandt Theatres, named prez. He succeeds Harry Margolis, of Metro, who held the post two years. Elected vicepres for 1952 were Bernie Myerson, Fabian Theatres, and Lou Solkoff, Bell Pictures. Myron Starr, United Artists, becomes treasurer; Shirley Sussman, Rugoff & Becker, financial secretary; Shirley Chester, Cinema Circuit, recording secretary; and Ben Levine, UA, sergeant-at-arms.

Sid Mesibov, Paramount's exploitation director, succeeded last week in getting reps of 18 different firms who are interested in merchandising tieups under one roof for a meeting on cooperative promotion work on "The Greatest Show on Earth." In this way, Mesibov could outline the Par overall policy on its merchandising together with the booking pattern set for "Greatest Show," beginning with its Radio City Music Hall, N. Y., debut next month. The practice had been to consult with manufacturers and others individually.

Sidney Singerman, assistant manager of exchange operations for Columbia Pictures, and his wife celebrating 25th wedding anni.

Georgia H. Cooper, formerly of Warner Bros. homeoffice publicity department, named to handle publicity and promotion for Normandie Theatre, new, first-run art showcase.

### KANSAS CITY

Earl Hilton, vet manager, left the Fox Midwest circuit for which he was manager of the Watson Theatre and city manager at Salina, Kans. Hilton is retiring to attend to personal business in western Kansas. James Martin becomes city manager at Salina, moving over from Orpheum, Wichita.

Motion Picture Assn. of Greater Kansas City has chosen five directors to its board, including new-

comers Robert Withers, Republic exchange chief, and Joe Neger, Fox Midwest district manager. Re-elected are Stanley Durwood, v.p. and general manager of the Durwood circuit; Senn Lawler, director of public relations for Fox Midwest, and Sam Abend, Exhibitors Film Delivery Service. Others include George Baker, R. R. Biechele, Howard Burkhardt, Arthur Cole, Jay Means, James Lewis, Ed Hartman, Clarence Schultz and Elmer Rhoden. Report of Arthur Cole, chairman of the charities and welfare committee, indicates the way is now cleared for the association to adopt a welfare project, approval of the group as a charitable organization having been received from the Treasury Department. A project will be officially adopted later, although the organization already has been active in boys work.

### LOS ANGELES

Major film companies are establishing exchanges in Jacksonville to handle product for about 125 drive-ins in Florida. Previously, Republic was the only major with a Jacksonville office. Others have been serving Florida accounts from their Atlanta exchanges.

Arthur Greenblatt, national sales manager for Robert L. Lippert, planned in from N. Y. for huddles about the release schedule for first six months of 1952.

Barney Gerard is preparing to release five "Jiggs and Maggie" features to coincide with the 40th anni of the birth of George McManus' comic strip characters.

Metro will release three new James A. FitzPatrick "Traveltalks" early in 1952.

Robert L. Lippert moved home-office of his distributing company from San Francisco to Beverly Hills to be more convenient for producers releasing through his exchanges.

Orpheum Theatre, dark since Nov. 8, will reopen as a first-run Christmas Day for an undisclosed number of Universal releases. First is "Flame of Araby," to be followed by "Weekend With Father." Day-dating with the Orpheum on U. product will be the Iris in Hollywood and El Ray on Wilshire Blvd.

### TOLEDO

Carl Schwyn, head of Schwyn Circuit, Bowling Green, O., completed purchase of all outstanding stock in the 3,400-seat Paramount, Toledo, and now is in complete charge of this first-run. Schwyn interests also acquired the New Maumee Theatre in Maumee, O., near here.

The Granada, downtown house here, which has been closed for nearly two years, is slated to reopen Dec. 25, with subsequent-run policy. Jack Clinger, currently manager of the Pantheon, will be manager.

Robert Wile named secretary of the Independent Theatre Owners of Ohio. He succeeds the late P. J. (Pete) Wood, Ohio secretary for 27 years. Wile has been with Universal in advertising and publicity for the last nine years.

Manos Amus Co., Toronto, O., leased the East Palestine and Grand, East Palestine, O., and Midway Drive-In, on Route 14, all formerly managed by Jack Cohen. New manager for the three will be George Pappas, of Beaver Falls, Pa.

### BOSTON

Herbert A. Philbrick, formerly publicist for American Theatres Corp., who recently made the headlines when disclosed he had operated with the Commies for nine years as an (unpaid) FBI agent, feted at a dinner at the Hotel Bradford.

Irving Mendelson, sales manager at United Artists, appointed branch manager of Lippert Films, which opens a branch here Jan. 2. Jack Hill, formerly EL booker, and Irving Shiffman also will join the new office.

Ernest Warren, owner of Warren Theatre, Whitman, named New England district manager for Hallmark Productions.

Martin J. Mullin reelected prez of Allied Theatres of New England. Other officers named were Samuel Pinanski, Ben Domingo, Charles Kurtzman, Al Somerby, vicepres; Stanley Sumner, treasurer, and Charles Kurtzman, secretary. Frank C. Lydon renamed exec-secretary.

Clayton C. Eastman, assistant branch manager at Warner's Hub exchange, appointed branch manager of company's Buffalo office.

Cinema Club officers chosen at dinner-business meeting are Mel

Davis, prez; Charles Wilson and Jerry Govan, vicepres; Art Rowe, secretary, and William Romanoff, treasurer.

Loew's State, circuit's 2,500-seat uptown house, installing RCA Theatre TV equipment which is slated to be in operation by Dec. 20. This will be the Hub's second theatre-telev equipped house, the 1,700 seat Pilgrim installing similar equipment two years ago.

George Kraska obtained New England rights for Australian film, "Rats of Tobruk." Mac Farber and Eddie Runk will assist in selling.

### DALLAS

At a dinner given to 59 Dallas film exchange salesmen in recognition of their services in lining up Texas exhibitors in the "Movietime in Texas" campaign, they were urged to be a booster for everybody's pictures.

Robert J. O'Donnell, general manager of the Interstate Theatre Circuit, presented a memorial gift by the Gonzales (Tex.) Warm Springs Foundation. Gift was in behalf of "the crippled children of Texas" in connection with the two theatre collections undertaken by picture exhibitors in the state, totalling \$300,000.

Frank Strong purchased interest in Azteca Theatre, Detroit, Tex.

Dave and Jake Lutzer and Jerry Stout sold the Cona and Ritz Theatres at Nacona, Texas, to Woody Campbell and Clint Bailey.

Ruben Frels opened Aztec drive-in at Victoria, which is adjacent to his Texas ozoner. Aztec will operate with staggered hours so as not to conflict with operating schedule of the Texas.

Aubrey Van Hoy of Texas Consolidated Theatres, announced the circuit closed the Palace at Breckenridge, indefinitely.

### PITTSBURGH

Sol Gordon appointed to 20th-Fox exploitation post in this territory; succeeds Lee Siegel, who resigned.

Rialto in uptown Fifth Avenue taken over under long-term lease by Andrew Battiston and Charles Kiefer. House is owned by Mrs. M. A. Rosenberg, widow of indie exhib, and her son, Ben (Bud) Rosenberg. Kiefer will manage the house which had been piloted under Rosenberg banner by John A. Reilly.

Howard Crombie, former film salesman, joined the Tri-State Automatic Corp. as manager.

Tony Stern, long associated with WB here and in Cleveland, returning to Pittsburgh from the Ohio city to go into the automobile business.

Universal, in association with the Heinz Company, which is located in Pittsburgh, will hold the world preem here of "Here Come the Nelsons" in January. Ozzie and Harriet Nelson, stars of pic, are sponsored on the radio by Heinz. They will do a local personal here for the film.

Pittsburgh gets its first nabe art house Xmas Day when WB converts the Squirrel Hill into a site for foreign films. Theatre has been circuit's second-runner in the Squirrel Hill district but with suburban business falling off, suddenly was decided to try the new policy. Squirrel Hill opens with "Lavender Hill Mob" and after that gets "Browning Version." Warners won't stick entirely to imports but also will use American pic.

### MINNEAPOLIS

Minneapolis has one less neighborhood theatre after Minnesota Amus. Co. sold its low-grossing Nokomis, southside nabe, to K&Y Investment Co. Purchasing company is headed by Robert Karatz, who has other theatre interests. In this case, however, the Nokomis and adjoining building will be converted to commercial property.

Foster Seating Co., which supplies theatres, going out of business.

Marvin Mann and Robert Hazelton, operating Princess and Metro in Minneapolis, bought the Royal, St. Paul neighborhood, from Arthur Stevens.

Wally Burton named new manager of the Westgate, nabe house using art policy.

Parkway neighborhood here dropped juvenile tariff from 12c. to 9c. and set 30c. junior admission in bid for biz.

C. W. Scott, Altec field manager here, in Florida on vacation, replaced for duration by James Mickelson, Chicago.

Conventional theatres still aren't a drug on the market hereabouts, despite another boxoffice eclipse blamed on TV, economic conditions and adverse seasonal influences. While harder to sell than at any time in recent years, of course, deals still are being made from time to time.

## Picture Grosses

### OMAHA

(Continued from page 8)

Man" (U) and "Reunion in Reno" (U), \$9,500.

Paramount (Tristates) (2,800; 16-70)—"Anne of Indies" (20th) and "Love Nest" (20th). Fair \$9,000. Last week, "Submarine Command" (Par) and "Darling How Could You" (Par), \$8,800.

State (Goldberg) (865; 25-75)—"Come Fill Cup" (WB) (2d wk). Fair \$3,800. Last week, \$8,500.

Brandels (RKO) (1,500; 16-70)—"Mask of Avenger" (Col) and "Son of Dr. Jekyll" (Col). Passable \$6,000. Last week, "Pickup" (Col) and "Criminal Lawyer" (Col), \$7,000.

Omaha (Tristates) (2,100; 16-70)—"Calling Bulldog Drummond" (M-G) and "Tall Target" (M-G). Fairish \$7,000. Last week, "Wild Blue Yonder" (Rep) and "Sea Hornet" (Rep) (m.o.s.), big \$8,600.

### 'Wild Blue' Mild \$8,000 In Buff.; 'Kiss' Slow 9G

Buffalo, Dec. 18.

Pre-Xmas and the cold weather are taking a heavy toll here this season. "Wild Blue Yonder" at the Century is disappointing but better than other new entries. "Tob Young to Kiss" looks slow at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Too Young to Kiss" (M-G) and "Calling Bulldog Drummond" (M-G). Slow \$9,000. Last week, "Fixed Bayonets" (20th) and "Unknown Man" (M-G). Okay \$10,000.

Paramount (Par) (3,000; 40-70)—"Captain Blood" (WB) and "One Foot in Heaven" (WB) (reissues). Light \$7,000 in 5 days. Last week, "Silver City" (Par) plus Josephine Baker onstage, slow \$12,000.

Center (Par) (2,100; 40-70)—"Caesar and Cleopatra" (UA) and "Seventh Veil" (UA) (reissues). Modest \$8,000 or less. Last week, "Crosswinds" (Par) and "Appointment with Crime" (Indie), \$9,500.

Lafayette (Basil) (3,000; 40-70)—"Raging Tide" (U) and "You Never Can Tell" (U). Bull \$7,000. Last week, "The Well" (UA) and "Mister Drake's Duck" (UA), same.

Century (20th Cent.) (3,000; 40-70)—"Wild Blue Yonder" (Rep) and "Street Bandits" (Rep). Disappointing \$8,000 or near. Last week, "On Loose" (RKO) and "Drums Deep South" (RKO), \$7,500.

### Indpls. Hits '51 Low; 'Legal' Sloppy \$7,000

Indianapolis, Dec. 18.

A weekend blizzard, worst on record for December, and pre-Xmas slump, are holding receipts at first-runs here to the year's low. "Let's Make It Legal," at Circle, is leader, but with a small figure. "Lady Pays Off" at Indiana, and "Light Touch" at Loew's, are way down.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-70)—"Let's Make It Legal" (20th) and "Love Nest" (20th). Slow \$7,000. Last week, "Submarine Command" (Par) and "Corky Gasoline Alley" (Col), \$7,500.

Indiana (C-D) (3,200; 50-70)—"Lady Pays Off" (U) and "Raging Tide" (U). Thin \$5,500. Last week, "Two Tickets Broadway" (RKO) and "Her First Romance" (Col), \$11,000.

Loew's (Loew's) (2,427; 50-70)—"Light Touch" (M-G) and "Kind Lady" (M-G). Tepid \$4,500 in 5 days. Last week, "Callaway Went Thataway" (M-G) and "Unknown Man" (M-G), modest \$8,000.

Lyric (C-D) (1,600; 50-70)—"The Mummy" (U) and "Mummy's Curse" (U) (reissues). Slow \$4,000. Last week, "Harlem Globetrotters" (Col) and "Son of Dr. Jekyll" (Col), \$6,000.

### Board Okays Calvet's Switch of Agents

Los Angeles, Dec. 18.

Corinne Calvet was within her legal rights in breaking away from the Ainsworth-Livingston agency, according to the decision by an arbitration board handling the agency's efforts to collect commissions on the film star's contract with Hal Wallis. Two bouncing checks figured in the case.

Decision will have a bearing on the \$100,000 piracy suit filed by Miss Ainsworth against Harold Rose, currently agenting for Miss Calvet.

### Crippling Storm Clips

#### Balto; 'Callaway' \$5,500

Baltimore, Dec. 18. A crippling snowstorm and season's low in temperatures over weekend added final flow to pre-holiday slump here. Best of current list, but nothing to rave about, is "Callaway Went Thataway," at Loew's Century.

Estimates for This Week  
Century (Loew's-UA) (3,000; 20-70)—"Callaway Went Thataway" (M-G). NG \$5,500 but best bet in town. Last week, "Too Young To Kiss" (M-G), \$6,100.

Hippodrome (Rappaport) (2,240; 20-70)—"Flight to Mars" (Col) and "The Highwayman" (Mono). Failed to catch on at \$5,700 in 9 days.

Keith's (Schanberger) (2,460; 20-70)—"Detective Story" (Par) (5th wk). Fifth round starts today (Tues.) after slow \$5,000 previous round.

Mayfair (Hicks) (980; 20-70)—"Sunny Side Street" (Col). Starting tomorrow (Wed.) after "First Legion" (U) got mild \$4,700.

New (Mechanic) (1,800; 20-70)—"Suez" (20th) (reissue). Mild \$5,200. Last week, "Fixed Bayonets" (20th), \$5,800.

Stanley (WB) (3,280; 25-75)—"Silver City" (Par). Blah \$6,000. Last week, "Tanks Are Coming" (WB), \$5,600.

Town (Rappaport) (1,500; 35-65)—"Aladdin's Lamp" (Mono). Opens tomorrow (Wed.) after week of "Journey Into Light" (UA), \$4,800.

### SEATTLE

(Continued from page 9)

"Barefoot Mailman" (Col). Fair \$7,500. Last week, "Ft. Defiance" (UA) and "Obsessed" (UA), \$9,400.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Blue Veil" (RKO) and "Love Nest" (20th) (3d wk). Fair \$4,000 in 4 days. Last week, \$7,000.

Liberty (Hamrick) (1,650; 65-90)—"Too Young to Kiss" (M-G) and "Great Adventure" (Lip). Good \$8,000. Last week, "Tanks Are Coming" (WB) and "South Caliente" (Rep), \$6,300.

Music Box (Hamrick) (850; 65-90)—"French White Cargo" (Indie). NG \$3,500. Last week, "Magic Face" (Col) (2d wk), \$3,300.

Music Hall (Hamrick) (2,282; 65-90)—"American in Paris" (M-G) (4th wk). Okay \$6,500 after \$10,000 last stanza.

Orpheum (Hamrick) (2,599; 65-90)—"Raging Tide" (U) and "They Were Not Decided" (UA). Slow \$6,000. Last week, "Wild Blue" (Rep) and "Street Bandits" (Rep), \$8,300.

Paramount (Evergreen) (3,049; 65-90)—"FBI Girl" (Lip) and "Tales Robin Hood" (Lip). Drab \$7,000. Last week, "Man in Saddle" (Col) and "Chicago Calling" (UA), \$10,400 in 9 days.

### LOUISVILLE

(Continued from page 9)

"Submarine Command" (Par) and "Disc Jockey" (Mono), about same.

State (Loew's) (3,000; 45-65)—"Light Touch" (M-G) and "Unknown Man" (M-G). Light \$9,000. Last week, "Cave of Outlaws" (U) and "Magic Carpet" (Col), ditto.

Strand (FA) (1,200; 54-75)—"Raging Tide" (U) and "Highly Dangerous" (Lip). Passable \$3,500. Last week, "Drums Deep South" (RKO) and "Hard, Fast, Beautiful" (RKO), \$4,000.

## New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

Doris Day • Danny Thomas  
"I'LL SEE YOU IN MY DREAMS"  
plus THE MUSIC HALL'S  
GREAT CHRISTMAS STAGE SHOW

HOWARD HUGHES  
presents  
**THE RACKET**  
ROBERT MITCHELL • LIZABETH SCOTT  
ROBERT ITAN  
in person  
**PEANUT BUTTER**  
and the 12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784





**BEGINNING**

**THIS WEEK**

**IN**

**WARNER BROS.**

**STATE-WIDE**

**FLORIDA**

**PREMIERE**

**AND IN**

**COAST-TO-COAST**

**XMAS-NEW YEARS**

**ENGAGEMENTS**

**THE POUNDING**

**EXCITEMENT**

**OF**

# DISTANT DRUMS



STARRING

## GARY COOPER

WITH

**MARI ALDON** as the captive beauty

AND

**RICHARD WEBB**

SCREEN PLAY BY **NIVEN BUSCH** AND **MARTIN RACKIN**



PRODUCED BY **MILTON SPERLING**

DIRECTED BY **RAOUL WALSH**

MUSIC BY **MAX STEINER**

A **UNITED STATES PICTURES** PRODUCTION PRESENTED BY **WARNER BROS.**

# Coast Rental Lots, Once Idle, Jammed by Vidpic Production

Hollywood, Dec. 18.

Television may have a depressing effect on film house business but it has served as a shot in the arm for Hollywood's idle rental lots. Eagle-Lion and General Service studios, once begging for tenants, are teeming with TV production and others are booking space far into 1952. General Service is working at capacity, with its five stages occupied by telepix, and James Nasser, one of the owners, declares the rental lots will have a tough time handling both motion picture and TV production during the coming year. Here, the telepix situation in Hollywood:

General Service: Currently shooting—"Big Town," produced by Phil Krasne and Jack Gross; "Dick Tracy," Snader Transcriptions; "I Love Lucy," Desilu Corp.; "The Clyde Beatty Show," Commodore Productions; Commercial, Jack Denove Co.

Eagle-Lion: "Fireside Theatre" (2 stages); "Kit Carson," Revenue Productions; Gruen Theatre (2 stages). In addition, Screen Televideo has booked stage space for a solid schedule starting Jan. 3.

Hal Roach Studio: "Beulah," Roland Reed Prod.; "Don Diabolo," Landmark Prod.; "Children's Show," with a three week schedule. In preparation—"Racket Squad," "Trouble With Father," Cesar Romero series and ZaSu Pitts-Virginia Grey series.

RKO-Pathé: "Rebound" series by Bing Crosby Enterprises.

Motion Picture Center: "Wilbur Petty, Skip Tracy" Edward Lewis Productions, with two other series to follow.

Goldwyn Studio: Roy Rogers telepix in work for NBC-TV.

California Studios: "Boston Blackie" series, by Ziv TV, with another Ziv series, "The Unexpected," ready to start.

Meanwhile, Jerry Fairbanks resumed production on his own lot this week; Mated Productions is moving into General Service with the Laraine Day-Leo Durocher series; Flying A is making the "Range Rider" series at the new Autry studio and William F. Brody has lined up a busy program for his Sunset Studios.

## Mopnet Vidnix Series To Be Tested at Xmas Party for Patients

In an attempt to judge audience reaction to a new series of vidpix grooved for moppets, CBS-TV has arranged to screen four stanzas of the series in the way of a Christmas party for juve patients at Bellevue Hospital, N. Y.

Series is titled "Betsy and the Magic Key" and was produced by Dynamic Films, Inc., N. Y. CBS' Syndicated Sales department will have 260 of the quarter-hour stanzas available, which it plans to start pitching to agencies and clients for spot booking deals after the first of the year. Pix feature the Sue Hastings puppets.

While the kid patients at Bellevue will have their Christmas party, CBS will also have reps present at the screenings to ascertain audience reaction for use in its sales presentation. Screenings are scheduled from tomorrow (Thurs.) through Christmas Day.

## Signal Corps Korea Vidpix Set for WCBS-TV Preem

Documentary film series of the war in Korea, produced by the U. S. Army Signal Corps and titled "The Big Picture," preem Sunday (30) on WCBS-TV, key outlet of the CBS video web in N. Y. Series will hold down the Sunday 2 to 2:30 p.m. period for 13 weeks, with Federation Bank & Trust Co. sponsoring.

Each of the 13 episodes in the series will spotlight a month of the war. Deal set by WCBS-TV gives it a first-run exclusive in the N. Y. market. Series, incidentally, is another in a long string of films being added by WCBS-TV to its program schedule, to the almost total exclusion of live programs.

## WJZ-TV's Triple Features

WJZ-TV, N. Y., is skeddadd a "triple feature" of old pix on Sundays, starting Dec. 30. The three features will be booked back-to-back from 1 to 4 p.m.

ABC-TV outlet will also beam celluloid from 10-11 p.m. two nights a week. On Fridays the late evening pix will be integrated into a show tagged, "Black Spider," patterned after a stanza on the web's Detroit station, WXYZ-TV. This dresses up mysterious pix with a live emcee. Similar technique is planned for the Monday evening show, "Mystery Playhouse."

## No Coin Dangers On 'Assignment' In NBC % Deals

In a switch from the usual policy of trimming the asking price for the second run of a vidfilm series, NBC-TV is already certain that it will get even more for the second screening of its "Dangerous Assignment" than it will for the series on the first time around. Half-hour adventure pix, with Brian Donlevy starred, are slated to kick off in a number of markets throughout the country after the first of the year.

NBC is following the usual pattern of basing its asking price in each market on a percentage of the individual station's card rate, which, in turn, reflects the set circulation in that particular market. Prices range from \$2,000 for the top markets to \$90 for the smallest. Figures are net and entitle the station or client to a one-shot screening only on each episode. Web is selling the pix at the single price only and, while it's considered possible that some stations may buy them on a sustaining basis at first, they must still pay the full fee.

While virtually all other vidfilm distributors have trimmed their prices for second and third-run showings in each market, NBC figures it will be able to get more money for its series on subsequent (Continued on page 61)

## Screen Gems' Chi Deal

Chicago, Dec. 18.

Hal Tate, indie packager and TV emcee, inked a pact last week with Screen Gems, Inc., Columbia Pictures vidpix subd., which gives him exclusive Chicago rights for the firm's musical shorts.

Fifteen of the three-minute briefs are already in the can, with 25 more ready by Feb. 1.

## WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood  
"Trail Blazer" half-hour outdoor adventure series currently shooting at Big Bear. Cast: Alan Hale, Jr., toplines, Dick Tyler, Lyle Talbot, Duke York, Bobby Hyatt, Barry McCormick, Jim Flowers featured. Producer: William F. Broidy. Director: Wesley Barry. Writer: Sam Roeca, John Marks

## COMMODORE PRODUCTIONS

General Service Studios, Hollywood  
"Fit of Umangi" first of 26 half-hour adventure telepic featuring Clyde Beatty rolled Dec. 10. Producer: Jess Oppenheimer. Director: George Blair

## BING CROSBY ENTERPRISES

RKO-Pathé, Hollywood  
"Rebound" series of half-hour adult drama series resumes shooting December 17. Executive producer: Basil Grillo. Producer: Bernard Girard. Director: B. Girard

## DESILU PRODS., INC.

General Service Studios, Hollywood  
"I Love Lucy" half-hour comedy series for CBS-TV sponsored by Philip Morris began shooting Sept. 7 for 26 weeks. Cast: Lucille Ball, Desi Arnaz, set leads with William Frawley, Vivian Vance in support. No parts to fill. Producer: Jess Oppenheimer. Director: Marc Daniels. Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll. Production manager: Al Simon. Film editor: Danny Cahn. Makeup: Hal King. Sound: Glen Glenn

John L. Sinn  
reappraises the  
\$60,000,000 TV Pix  
Tab in 1951

an interesting editorial feature  
in the forthcoming

46th Anniversary Number

VARIETY  
OUT SOON

## LUGOSI MYSTERIOSO VIDPIC SERIES MULLED

Bela Lugosi, who returned to the U. S. recently after eight months in Britain, may star in a half-hour weekly TV series to be filmed in Hollywood. Package, of course, would have a mystery format. While the deal is in its advanced stages it's understood that the project won't be finalized for contractual reasons until after Dec. 26.

During his stay abroad Lugosi made a 26-week tour of England, Scotland and Ireland in his new stage version of "Dracula." Tour was arranged by Richard Gordon, prez of Renown Pictures of America. He also completed "Vampire Over London" at Renown Pictures' British studio.

## WENR-TV's 52G For 26 Rank, Korda Pix

Chicago, Dec. 18.

Bundle of 26 J. Arthur Rank and Alexander Korda feature films distributed by Louis Snader has been picked up for the Chi video market by WENR-TV. The ABC station laid out a reported \$52,000, or \$2,000 per pic, for the package.

Windy City lease gives WENR-TV a year's rights to the features with three runnings during the period. Station is offering the pix at \$1,200 for the first time around, and \$750 for second runs.

The package includes 17 films that are first runs on the Chicago video circuit and eight pix that haven't had theatre release here.

## Lou Wilson to Europe To Prep Vidfilm Series

Tele packager Lou Wilson will fly to Europe Jan. 15 to start work on a series of film shows intended for the U. S. video market. Production will be in conjunction with British producer David Coplan, of International Films.

Wilson was formerly production manager for Prince Littler, British legit producer, and prior to that was with the William Morris Agency.

# Derby Foods to Splurge \$1,000,000 For Apex 'Sky King' Vidpix on NBC

## Berlin's 1st TV Theatre

Berlin, Dec. 11.

The Berlin version of a video theatre opened its doors here Dec. 7. The theatre consists of three table model receivers which telecast programs from NWDR-TV from seven to nine each evening. The admission charge is around 15c.

Program consisted of a talk on jewelry, a plug for Metro's "Midnight Kiss," comedian Klaus Gunther Neumann and a jazz concert by a five-man combo.

## Crosby Shooting Another 13-Wk. Vidfilm Cycle

Hollywood, Dec. 18.

For the second time in a row, Bing Crosby Enterprises has decided to shoot an entire 13-week cycle in a new television film series, rather than attempting to sell the series via a single pilot reel, which is the pattern followed by most other indie vidfilm producers.

New series, titled "Coronet Theatre," will concentrate on human interest stories, unlike Crosby's previously-lensed "Rebound." On "Rebound," the outfit had 26 half-hour stanzas completed at a cost of \$500,000 and ready to submit to sponsors before the initial sales pitch was made. That one was bought recently by Packard Motors and preems about Feb. 1 in a number of markets specifically selected by the sponsor. "Rebound" concentrates on suspense and shock-type scripts.

Pointing out that only a production firm with sufficient capital, such as Crosby's, could afford to turn out a complete cycle of vidpix on the gamble that they'll meet with a sponsor's approval, BCE exec veepee Basil Grillo pointed out that such a practice is fairer to potential clients. Sponsors can see what they're buying and do not have to take a chance on a "blind article," he said.

Grillo will be exec producer on "Coronet," with Harve Foster and Bernard Girard alternating as producer-director.

## Sterling's TV Distrib Deal

Sterling Television Co. last week picked up TV distribution rights to some 42 pictures owned by the Ruby Film Co.

Subjects range from 10-minute shorts to half-hour documentaries and featurettes. Package has clips dealing with such varied categories as sea shells and travelogs.

In one of the most ambitious telepix deals to date, Apex co-producer Jack Chertok has inked pact with Derby Foods for series of "Sky King" telepix, with over \$1,000,000 involved in spread which will begin on NBC-TV March 15.

In excess of \$500,000 has been budgeted for the vidpix, the balance will be for time. Chertok is now shopping around for space to shoot the series, with his starting sked set for Feb. 4. Initial deal is for 20 telepix, with options more.

Derby Foods, a subsidiary of Swift & Co., sells Peter Pan Peanut Butter, and this will be plugged on its "Sky King," a modern stratophoric western. Needham, Lewis & Brorby, the agency, says the company plans to continue its AM program.

The Chertok telepix will be telecast at 2:30 p. m. Coast time. Chertok will produce, and Frank Pittman of the agency will supervise.

## Emcee, Synopsis For Continuity Key to DOS TV Idea for His Films

One of the plans being offered by David O. Selznick for use on TV of 12 feature films he owns entails breaking them down into 52 half-hour packages. He'd put a framework around them, which would include the services of top film name as m.c. to carry the continuity from week to week.

Producer also contemplates carrying the story along by brief film synopses each week of what occurred in the previous stanza. Selznick figures cost of the framework would be \$3,000 a week and the total charge of \$156,000 would be added to the fee he is seeking for use of the pix.

DOS has experimented with the re-editing and framework on "The Paradine Case." He is understood to have made up several stanzas. The films are now said to total 26 hours of running time, so would have to be trimmed to allow for the synopses and commercials.

Selznick some weeks ago gave a brief option on the pix to Bruce Eells & Associates, which made an effort to set up a co-op of TV station owners to provide \$2,000,000 for four runs in two years, which is the figure Selznick set. It is understood that Eells' option has lapsed, but that a variation of the deal with other sources is still on the fire.

## Snader Sets Mexican, Canadian Releases

Hollywood, Dec. 18.

Snader Sales topper Reub Kaufman has set deals for Mexican and Canadian distribution of Snader Telecriptions and other company product.

Romulo O'Farrill, Sr., and Jr., owners of XHTV, Mexico City, and XELD-TV, Matamoros, have purchased Mexico video rights to the telecriptions. The O'Farrills are licensed to build and own 18 stations in Mexico, and are now constructing channels in Cortez Pass and Tijuana.

S. W. Caldwell of Toronto has been inked to distrib all Snader product in Canada. Kaufman has also set pre-release pacts for series, "This Is the Story," "Washington Spotlight," contracted in 19 cities, and Dick Tracy telepix, set for 32 stations beginning Jan. 1.

## Set Pay Minimums For Vidfilm Producers

Hollywood, Dec. 18.

Screen Directors Guild has notified vidfilm producers that, effective Jan. 1, directors are to receive a minimum of \$420 per film, with a maximum of one week for preparation and shooting time. Assistant directors are to receive completion-of-assignment pay and vacation provisions.

SDG requested producers to start negotiations within 30 days on contract specifically for vidpix.

# TV Films in Production

AS OF DEC. 14, 1951

## WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood  
"Trail Blazer" half-hour outdoor adventure series currently shooting at Big Bear. Cast: Alan Hale, Jr., toplines, Dick Tyler, Lyle Talbot, Duke York, Bobby Hyatt, Barry McCormick, Jim Flowers featured. Producer: William F. Broidy. Director: Wesley Barry. Writer: Sam Roeca, John Marks

## COMMODORE PRODUCTIONS

General Service Studios, Hollywood  
"Fit of Umangi" first of 26 half-hour adventure telepic featuring Clyde Beatty rolled Dec. 10. Producer: Jess Oppenheimer. Director: George Blair

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"Rebound" series of half-hour adult drama series resumes shooting December 17. Executive producer: Basil Grillo. Producer: Bernard Girard. Director: B. Girard

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"I Love Lucy" half-hour comedy series for CBS-TV sponsored by Philip Morris began shooting Sept. 7 for 26 weeks. Cast: Lucille Ball, Desi Arnaz, set leads with William Frawley, Vivian Vance in support. No parts to fill. Producer: Jess Oppenheimer. Director: Marc Daniels. Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll. Production manager: Al Simon. Film editor: Danny Cahn. Makeup: Hal King. Sound: Glen Glenn

## JERRY FAIRBANKS

6052 Sunset Blvd., Hollywood  
"Front Page Detective" series of half-hour adventure telepix resumes shooting Dec. 24. Associate producer: Riley Jackson. Director: Derwin Abbe

## FILMCRAFT PRODS.

8451 Melrose, Hollywood  
Groucho Marx starred in 38 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring. Producer: John Guedel. Film producer: L. Lindenberg. Director: Bob Dwan, Bernie Smith

## FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood  
(Shooting Interiors at Eagle Lion Studios)  
"Range Rider" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads. Producer: Lou Gray. Director: Wallace Fox

## JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood  
Art Linkletter stars in series of 16 "Life With Linkletter" vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks. Green Giant sponsor. Producer: John Guedel. Director: Irvin Atkins

## EDWARD LEWIS PRODUCTIONS

Motion Picture Center, Hollywood  
"Wilbur Peddie, Skip Tracer" series of half-hour adventure telepix shooting "Affairs of China Smith" Dec. 17. Cast: Richard Mayne, Claire Dubrey.

## Richard Rober, Olan Soule, Elizabeth Fraser

Producer: Edward Lewis. Director: Richard Haydn

## MARTED PRODUCTIONS

General Service Studios, Hollywood  
"The Hot Stove League," Leo Durocher and Laraine Day star in a series of 10 quarter-hour interviews of baseball greats. Next in series to shoot Dec. 19. Producer: Marty Martyn, Ted Kneeland. Writer: Robert Todd

## ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood  
Four outer telepic roll Jan. 7: Vidpix are half-hour each. Roy Rogers, Dale Evans toplined, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV. Producer: Roy Rogers. Associate producer: Jack Lacey. Director: Bob Walker

## SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood  
"Electric Theatre" series of 32 telepix to be shot in groups of 16, each with 2-day shooting schedule, begins Jan. 2. Producer: Gil Ralston

## ZIV TV

5255 Clinton, St. Louis  
Three in "Boston Blackie" series of telepix scheduled for December. Cast: Kent Taylor toplines, Lois Collier, Frank Orth, Robert Spencer, Paul Keast in support. General parts to fill. Director: Paul Landres, Eddie Davis. Soby May producer. Two in "Unexpected" series of half-hour telepix shoot in December.



# SPONSORS CRY 'HIT THE ROAD'

## Byplay by the Bayou

New Orleans, Dec. 18.

When the CBS Radio "touring brain trust," comprised of prexy Howard Meighan, John Karol, Lester Gottlieb, Lou Housman and Herbert Ackerberg, moved in on New Orleans last week for one of their major affiliates meets, it was generally anticipated that it would come off as another run-of-the-mill lovefest. For that's been part for the course in the cross-country junketing of the web's top radio command.

But New Orleans won't be forgotten for a long time. Nor will the one-man verbal slugfest put on by Frank Crowther, better known as Red Cross to the trade, who earned his letter this time up as the "stormy petrel of the south." As the affiliate rep from WMAZ, Macon, it was generally conceded that Crowther launched a tirade against CBS and its policies that outstripped anything that Walter Damm or his NBC contemporaries have ever succeeded in doing.

Red faces among the CBS radio brass turned to anger as Crowther let them have it, according to some of the affiliate boys who sat in on the closed meeting. He challenged the web on its policy of inviting per inquiry deals, romancing Serutan biz in the face of "holier-than-thou" avowals, for inflicting rate penalties on stations in AM-only areas to pay the cost for television, and for failure to confide in its affiliates while flaunting the banner of "teamwork." He laid it right on the line and right down the line.

Meighan, from all accounts, rose to the occasion eloquently in a 15-minute rebuttal—but apparently leaving a lot of the questions unanswered. Following the meeting, the affiliate boys went into a closed session on their own, to take up the question of censuring Crowther for his comments. However, it was decided to let his blast stand for the record.

Best guess around here is that WMAZ, despite its cream Macon facilities, may wind up with a CBS divorcee, come contract renewal time. Some say there was such an implied threat for the station to go elsewhere in Meighan's counter-thrust, and that, if threat it was, an eventual secession from the network could conceivably invite FCC repercussions.

## LUSH HYPO VIA IN-PERSON TREKS

By GEORGE ROSEN

"Have dress suit—will travel" is taking on a new meaning to sponsors in radio and television.

Perhaps at no previous time has there been such an awareness on the part of AM-TV clients of the added promotional-institutional-exploitation values attending the practice of shows "hitting the road." Not only from the standpoint of the hefty grosses that accrue, particularly when it involves a personality that's hit the bigtime in AM and/or TV, but more important to the sponsor are the supplementary merchandising plusses that benefit his product.

Reflecting the upbeat in the on-the-air plus off-the-air circuiting of shows, is the clause being written as an addenda into the contract involving the new sponsorship for the Ted Mack "Family Hour" show, which is scheduled for a return following its recent bowout on ABC radio and television. It specifies that Mack supplement his AM and TV appearances on the show with in-person performances in various cities as an added promotional hypo for the client's wares.

Oddly enough, it was the Mack-emceed "Original Amateur Hour" which set the new pace and has sparked the "in-person" revival as a promotional dividend for the sponsor. The approximate five years since "Amateur Hour's" conversion into a television attraction has given Mack a "visual identity" lacking in radio, and this of course has been a factor in luring TV fans away from their sets for the "in-person" shows.

"Hit the Road" Technique  
Old Gold, sponsor of the radio-TV "Amateur Hour" editions, has been booking the show into 16 cities a season, picking up the expense tab involved so that all of the boxoffice take can go to local charities. Thanksgiving weekend date at the Kansas City Municipal Auditorium, which fetched in excess of \$30,000 for the Baptist Memorial Hospital Assn. and brought out 13,000 people, has been pretty much par for the course. The Madison Square Garden, N. Y., SRO of last season, with upwards of 20,000 attendees, is still the topper for a non-sports event jampacking the arena.

The "hit the road" technique has (Continued on page 34)

## General Foods-Y & R Switchover Of Bert Parks TV Show From NBC to CBS Seen Sparking Program Control Feud

### Millennium

For the \$250,000 it will spend for the Walt Disney Christmas show on teevee, Johnson & Johnson will use up less than a minute of the hour on institutional copy, believed to be some kind of a record for sponsorship.

Firm name will be mentioned only three times and on the lead sheet, J & J will dedicate the program to doctors, nurses, internes and druggists. Disney was paid \$150,000 for the show, which comprises 18 minutes of newly-produced film and the rest clips from Disney cartoons. Time and facilities run to around \$25,000, and added to this will be agency commission and extensive publicity-promotion.

In a decision over the weekend which stripped NBC of one of its major afternoon TV entries, General Foods and Young & Rubicam agency served notice that it was cancelling out of the 3:30 to 4 p.m. Monday-Wednesday-Friday time, and was switching the Bert Parks show over to the same afternoon period on CBS. With the exception of the Kate Smith program, the Parks show has been the most solid rating-puller on NBC-TV's afternoon schedule.

The move is regarded as having significant overtones, over and beyond the fact that (1) NBC loses one of its heftiest chunks of afternoon billings, and (2) it automatically gives CBS a firm footing in the afternoon TV picture.

More intriguing to the trade is the fact that the GF-Y&R bowout from NBC is viewed as a retaliatory move in the wake of recurring friction between network and agency-client over program control.

It's no secret that there have been rumblings of discontent over the recent attempts of NBC to oust the Sunday evening General Foods "Mr. Bobbin" show from the 7:30 to 8 period. (Latter is a Y&R house show.) It has been given an extension until the end of the year, with its ultimate fate reported in doubt.

It's known, too, that General Foods asked NBC for some concessions on the Parks afternoon show, and when they were not forthcoming, a concession-type deal was negotiated with CBS which reportedly will save the client about \$1,000,000 a year. Understood that this includes a provision that the network will sustain the program one of the three afternoons a week, with the client having first option rights on a pickup, which would block out its sale to other sponsors. NBC refused to go along on that basis.

Alternating with the Parks show on a two-days-a-week basis in the 3:30-4 p.m. period is the General Electric-sponsored Bill Goodwin show, which is also a Y&R account. Show has just been renewed for another 13 weeks, but it's considered possible that the agency may follow the same pattern at the 13-week lapse and negotiate for still another CBS switchover.

## 'Goldbergs,' 'Kukla' As Back-to-Back

Problem of what to do with the "Goldbergs," now that NBC has a contractual commitment for the Gertrude Berg TV package, looks headed for a solution. There's a strong possibility that "Goldbergs" will go into the 7:15 to 7:30 cross-the-board period on the video network, as the back-to-back attraction with the pint-sized "Kukla, Fran and Ollie."

When NBC shaved "Kukla" to 15 minutes (7 to 7:15) after some sponsorship bowouts, the web installed the "Bob and Ray Show" in the vacated 15-minute segment. However, there have been no client nibbles and NBC has been scouting around for a stronger entry.

Last week a major agency, on behalf of a top client, approached the web with the idea of putting the "Goldbergs" in the slot on a five-times-a-week basis. Apparently everybody likes the idea, with only the client's final okay now being awaited.

### KOSTE EXITS LIBERTY

Jack Koste, national sales director of Liberty Broadcasting System, has resigned effective Dec. 31.

After a short vacation he'll return to Indie Sales, Inc., radio station rep outfit which he initially established, as prexy.

## Sponsors Seek Answer on Playing Correct Parlay With Radio-TV Coin

Reacting to television's soaring time and talent costs, bankrollers are giving more attention to comparative audience data for AM and TV and are finding that the addition of a radio stanza may get their sales messages into more new homes than another tele show can. As a result, the combination of nighttime video and daytime radio is becoming more popular among research-wise sponsors.

For some of its clients, A. C. Nielsen is rounding up cumulative audience figures on various combinations of shows. In one example, a sponsor with a daytime radio show, the addition of nighttime tele show would boost his unduplicated coverage in the whole country to 20.3% of all homes. Adding a daytime tele strip would give him broader coverage, 23.3% of all homes. But adding a nighttime radio strip would up his coverage most, to 30.1% of all homes.

In another case, starting with a nighttime radio strip, the client getting into 22.0 of all homes in a four-week period, would go up to 27.9% by adding a nighttime tele show. However, adding a daytime tele strip would get him a bigger audience, 30.0%, and adding a daytime AM strip would do a shade better, with 30.1%.

Nielsen statisticians, working with sponsor and agency clients, find that uncritical buying in TV can work to the backer's disadvantage. Thus one client using spot radio cut his appropriation for AM spots in metropolitan centres in favor of an evening TV show. Re-

(Continued on page 40)

## WNBT Signoff Gal Lures a Sponsor

They're even selling signoffs on video stations these days. Indicative of the SRO status among TV operations in major markets is the unique deal negotiated by WNBT, New York, which has wrapped up a sponsor for the Mary Kay post-midnight signoff. RDX reducing tablets, upon learning that Miss Kay's casual banter about the following day's attractions on the station lures some 2,000 letters a week, agreed to bankroll the quickie segment. Miss Kay's signoff, incidentally, has been snaring a local rating of 5 and better, giving it a higher commercial payoff than some of the regularly sponsored programs.

## DETROITERS LIKE THEIR EDUCATION VIA VIDEO

Detroit, Dec. 18.

Education by television is popular in Detroit according to a report from the University of Michigan which cooperates with WWJ-TV in an hour-long telecast each Sunday.

The university cited the latest Pulse Survey which shows the television hour has an average rating of 8.7. The second most popular competing program is three points behind and the third Detroit station's offering is four points behind. Competing programs include one on sports and an adventure series.

The university also reported that it has received 1,660 registrations for the telecourses, compared to 761 registrations last year. It estimates the viewing audience at between 80,000 and 100,000.

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# NBC HIKES ITS TV RATE BUT WONDERS HOW MUCH MORE THE CLIENT CAN TAKE

NBC last weekend notified agencies clients and stations of its new TV rate hike, which goes into effect Jan. 1. It was a move that was generally anticipated, with only the exact amount of the increase creating some conjecture.

Fact that NBC refused to go higher than a 10% boost (the smallest hike since TV hit the big time in the advertising sweepstakes), is attributed to the fact that the network is already apprehensive over the mounting costs of sponsored programming. It's understood that NBC prexy Joseph H. McConnell, who made the final decision upon his return from a Florida vacation, was even dubious about inflicting any additional rate hike on the advertiser at this time, despite the additional 2,000,000 sets in circulation since the rate boost of last July 1.

As of now, there's been an increase automatically every six months. The network makes no bones over its concern about rising time costs, and is wondering how much further it can go. It's recalled that at the recent Boca Raton, Fla., convention of the network, board chairman Niles Trammell seriously questioned the economics of network television, questioning whether it can ever pay off. Similarly, NBC-TV sales administrator Ed Madden, speaking an advocate of the advertiser, cautioned the network against pricing the medium out of business.

New rate will hike by 10% the present \$24,465 for a half-hour of Class A time on an interconnected network of 52 stations. This, of course, is subject to the usual 12½% frequency discount for 52-week sponsors. Similarly, an hour of Class A time on the same 52-station interconnected network will increase by 10% the prevailing \$40,000 tab, with the same 12½% frequency discount pertaining for year-round clients.

## 'Kukla' Rating Up Since Trimming

NBC-TV this week came up with a strong answer to why it had cut "Kukla, Fran & Ollie" from a half-hour to 15 minutes—the show's rating has increased from an 8.9 to an 11.0 since the switch. In fact, according to the latest Trendex 10-city report, each of the four quarter-hour program in NBC's 7 to 8 p.m. period cross-the-board has had an audience hypo since the programming makeover, which saw "Kukla" trimmed and the addition of the Dinah Shore and Vivian Blaine-Pinky Lee shows.

Under the original setup, which concluded early this month, "Kukla" had an 8.9 from 7 to 7:30; "Mohawk Showroom" had a 7.8 and John Conte's "Little Show" had an 8.2, alternating from 7:30 to 7:45, and the Camel Newsreel Theatre drew an average 11.1 in the 7:45 to 8 period. In the first week of the new lineup, "Kukla" drew a 10.1 from 7 to 7:15; "Bob and Ray" in the following quarter-hour had an 8.9; Dinah Shore had a 16.0 and Miss Blaine-Lee had a 12.7, alternating from 7:30 to 7:45, while the Camel news show climbed to a 12.6.

It's pointed out, of course, that the mere trimming of "Kukla" by NBC was not alone responsible for its better showing. Fact that the act drew so much adverse criticism in all parts of the country, including newspaper editorials in some of the Chicago dailies, undoubtedly worked as an audience hypo via the attendant publicity. But it's believed that the entire hour, judging from the ratings, has been strengthened, with a payoff to each quarter-hour segment via audience flow and inheritance.

Trendex ratings taken during the second week of the revamped lineup showed all but "Those Two," the Miss Blaine-Lee, continuing to climb. "Kukla" was up to an 11.0; Bob and Ray jumped to a 9.9; Dinah Shore went up to a 17.9 and the Camel theatre was up to 13.9, while "Those Two" dipped slightly, to an 11.3, while "Those Two" dipped slightly, to an 11.3.

### Joe's Jolts Jockeyed

Hollywood, Dec. 18.

Sen. Joseph McCarthy (R-Wis.) appeared on three L.A. video channels during his stay last week, but at least two of them took precautions to whittle down possibility of any slander suit resulting from remarks made by McCarthy.

Both KTLA and KTTV tossed in the customary announcement that the station didn't endorse the Senator's views. KTTV, presenting a filmed interview, said beforehand they'd edit out any comments they figured libelous. KTLA news ed John Rice, who lined up the live interview, conceded "It's a risk, since McCarthy is a potentially greater libel risk than any other public figures." He then added he thought the solon was becoming more careful in remarks made off the Senate floor where he has Congressional immunity, commenting he's being investigated himself now.

KLAC-TV was the only channel which didn't bring out the shears.

P. S.—McCarthy made no new revelations or accusations.

## Tallu Fans Flock To Her Defense

NBC program veepee Charles (Bud) Barry memoed the production boys on the Tallulah Bankhead-emceed "Big Show," to lay off any reference to the current N. Y. General Sessions court trial involving Miss Bankhead and her maid, who is accused of misappropriating \$4,000 of the actress' funds. As result, last Sunday's (16) broadcast assiduously dodged any reference to the scandal-punctured testimony, with even an innocuous crack originally written into the script ordered deleted at the last minute.

Mail for Miss Bankhead pouring in to NBC during the past week has been unusually heavy, with virtually every missive rallying to her defense.

Typical of the Bankhead fan reaction is the following letter from a prominent New Yorker:

"I have been reading about the trial which is being held in General Sessions, and I wish to express my admiration for your courage in not submitting to attempted blackmail.

"I know nothing of the merits of this case, except that I feel that the defense, in bringing out or attempting to bring out anything about your personal life, in a trial the issues of which are if

(Continued on page 38)

## Shelley Dobbins Resigns French B'casting System

Shelley Dobbins is resigning as public relations director of the North American division of the French Broadcasting System, which is headquartered in N. Y.

Dobbins will return to writing and directing for radio and television. His successor at the French Broadcasting System hasn't been designated yet.

### Max Liebman

dissects

## The Meaning of a TV Format

a bright byline piece in the  
forthcoming

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of  
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DUE SOON

### Ezra Stone

tells who happened when

## Jello Dropped Me and I Saw Stars

an amusing byline piece in the  
forthcoming

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## Counterpoint Key To New Slotting Of WJZ-TV Shows

WJZ-TV, Gotham key of ABC-TV, is undergoing a program revamp based on the "counterpoint concept" of scheduling airers which have opposite appeals to shows on the competing outlets, according to station manager Trevor Adams and program director Hal Hough. As an example, when other channels are beaming kid shows in the 5:30-6:30 p.m. slot, WJZ-TV will carry adventure films, mostly westerns, to catch broader audience. New lineup starts Monday (24).

The new Adams-Hough pattern also calls for more entertainment and less talk, with the Sidney Smith-Ed Harlihy "Market Melodies" stanza being cancelled. Station will start telecasting earlier, with programs to begin at 9 a.m. with "Breakfast Theatre, an hour-long series of old films.

Ed and Pegeen Fitzgerald, now gabbing in the afternoon, will switch to 10-10:30 a.m. Another innovation is a mid-morning news stanza at 10:30 a.m., using United Press and 20th-Fox newsreel clips. "Kitchen Kapers" takes the 10:45-11:30 a.m. period, followed by the Dennis James stanza, recently brought over from DuMont, at 11:30. At noon the station picks up the Don Ameche-Frances Langford hour from the web.

In the 1-1:30 p.m. period, the Claire Mann show will be expanded to a half-hour on Mondays. Jes-

(Continued on page 38)

## JO STAFFORD'S TV SHOW SNARLED BY PIC

Because of a Warner Bros. film commitment that begins March 1, singer Jo Stafford has been forced to turn down a daily 15-minute General Mills TV show that was to have started Jan. 7. GM had bought the 10:30-10:45 a.m. time on CBS, but is now shopping for someone else.

GM and Mike Nidorf, Miss Stafford's manager, have been trying to resolve the setup for several weeks, but there was no way Miss Stafford could defer the picture, "My Fine-Feathered Friend," in which she will star with Dennis Morgan. And there was no way that GM could get out of the situation since it is already committed for the Jan. 7 start.

## Bob Burns' 5-Minute Monolog Series for NBC

Hollywood, Dec. 18. Bob Burns is waxing series of 39 five-minute "Arkansas Traveler" monologs for NBC, drawing on his library covering everything he used in 12 years on the air. It's figured he's got enough for five years on a five-minute basis.

Six transcriptions were cut, and are being edited by Buster Collier, Burns' agent who is producing the show. Howard Wiley is NBC staff producer. Only dubbing by Burns is the bazooka track. First six are to be sent to NBC Sales, N. Y., Thursday (20) for offering to sponsors.

## TV Drama Calendar

(Dec. 19-29)

Following is the lineup of hour-long dramatic shows on the four major networks during the next 10 days:

Dec. 19

Kraft TV Theatre (NBC—9 to 10 p.m.). "Incident on Fifth Avenue," by Gerry Morrison. With Joseph Sweeney, Gene Lee, Hildy Parks.

\*Pulitzer Prize Playhouse (ABC—10 to 11 p.m.). "Skin of Our Teeth," by Thornton Wilder, adapted by Joseph Schrank. With Thomas Mitchell, Peggy Wood, Mildred Natwick, Nina Foch.

Dec. 21

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Dark Fleece," by Joseph Hergesheimer, adapted by David Davidson and Jerome Rose. With Helen Hayes, Anthony Quinn.

Dec. 23

Goodyear TV Playhouse (NBC—9 to 10 p.m.). "I Was Stalin's Prisoner," by David Swift. With Edmon Ryan, Constance Ford, Robert Vogeler.

Dec. 24

Hallmark Playhouse (NBC "TV Opera Theatre"—9:30 to 10:30 p.m.). "Amahl and the Night Visitors," by Gian-Carlo Menotti. (One-shot only.)

Studio One (CBS—10 to 11 p.m.). "Sara Crewe," by Francis Hodgson Burnett, adapted by Elizabeth Hart. With Iris Mann, Henry Stephenson.

Dec. 25

Cosmopolitan Theatre (DuMont—9 to 10 p.m.). "One Red Rose for Christmas," by Paul Horgan, adapted by Robert Anderson. With Jo Van Fleet, John Williams, Ethel Remey.

Dec. 26

Kraft TV Theatre (NBC—9 to 10 p.m.). "Nantucket Legend," by George Lefferts. With Vaughn Taylor, Brook Byron.

Celanese Theatre (ABC—10 to 11 p.m.). "The Joyous Season," by Philip Barry, adapted by Philip Barry, Jr. With Lillian Gish, Matt Crowley, Anne Burr, Wesley Addy.

Dec. 28

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Girl in a Million," by Sydney Box, adapted by David Shaw. With Joan Caulfield, John Forsythe.

\* Premiere.

## Chi Radio Reaps Yule Mail Order Bonanza, But With Mixed Feelings

Chicago, Dec. 18.

Although there's been some listener criticism over the spate of mail order pitches being aired on Chicago radio stations this current Christmas season, local AM time hucksters are happy over the unexpected by-product emerging from the situation. The plethora of "Send In One Dollar to Schlock, that's S-C-H-L-O-C-K" spot plugs abounding hereabouts is providing some specific success yarns underscoring radio's viable selling power.

Some of the radioites aren't too boastful about their mail order accounts, but they're rightly proud of the sales results. And they hope to use the data to their advantage in enticing into AM the more stable hometown bankrollers who down through the years have downgraded the medium as a specialized selling vehicle. But, as it's being proven that radio can move such seasonal items as toys and Xmas decorations in bangup style, it's now argued that there's much evidence that AM can also do a job for the local merchant wanting to use spot plugs for special sales and specific item merchandising.

The radio salesmen are using as  
(Continued on page 34)

### MBS' Nicotine Niche

The 8:55 a.m. slot on Mutual is being groomed as the web's nicotine niche. Lucky Strike has cancelled the Les Highy news strip in the period, but before the smoke cleared away Camels picked up the five-minute spot for a show with Ken Carson, starting Jan. 7. Agency is William Esty.

## Colgate's TV Mink, Ocean Hop Payoff

"Big Payoff," a new audience participation show in which the grand prize will be a mink coat and an all-expenses paid trip to Paris for two, has been bought by Colgate-Palmolive-Peet for a half-hour, cross-the-board ride on the NBC-TV web. Packaged by Walt Framer, the series prems Dec. 31, when it will hold down the 3 to 3:30 p.m. period.

In signing for "Payoff," Colgate is dropping its "Miss Susan" soap opera which it has bankrolled in the 3 to 3:15 p.m. cross-the-board period. According to Bob Healy, Colgate advertising veepee, "Susan," starring Susan Peters, has been paying off well, but there is a growing demand in daytime TV for audience participationers with elaborate giveaways.

Format of "Payoff," which will originate in N. Y. for the network, will have allmale contestants competing for the prizes for the "woman in my life." Three preliminary questions will be asked as a lead-in to the "big payoff" question, with each correct answer winning increasingly more expensive parts of a woman's wardrobe.

### Milt Josefsberg

is not as lachrymose as he  
sounds in his piece

## Requiem for a Writer

an editorial feature in the  
forthcoming

46th Anniversary Number

of  
**VARIETY**

## ABC's \$1,200,000 For AM Studios

Although new construction in the broadcast field has been almost entirely for television, ABC is spending \$1,200,000 to build its new AM studios on West 66th Street, New York. Web is making 11 new radio studios in the former Wilson storage warehouse, adjoining its two-year-old Television Centre.

Construction was made necessary by expiration next March of ABC's lease on its RCA Building studios and offices. NBC is already making assignments of the present ABC studios and office space to its crowded personnel. Some ABC staffers, particularly those concerned with sales and agency contact work, feel that moving uptown will present several obstacles. It will be more difficult to get to the agency belt on Madison Avenue, and making visits from the admen to the new web headquarters less easy.

Another problem which may be encountered, some ABC staffers feel, is attracting audiences uptown. Out-of-towners rubbernecking in N. Y. make Radio City a port of call, but it may be tougher to lure them to the Central Park West locale.



# MUZAK ON BLOCK AT \$3,000,000?

## TV's Morning Gamble

NBC's \$75,000 a week gamble on morning TV programming, effective with its ambitious splurge starting Jan. 7, is exciting considerable interest in and out of the trade. Thus far nobody's been able to hit the early daytime rating jackpot. The lone possible exception has been the Colgate-sponsored "Strike It Rich" on CBS-TV which, berthed in the 11:30 to noon segment, has managed to snare a 10.6 audience.

ABC, despite the lofty intent, has been finding the going rough on the noontime on Aneche-Frances Langford hour show in its bid for the desired participating sponsors, and is currently settling for a 3.1 ARB rating. NBC had hoped for a more lucrative rating and sponsorship payoff on the noontime Ruth Lyons show, but in view of its low-cost is content to coast along.

CBS hopes to break the morning jinx with its upcoming 15-minute simulcast of Arthur Godfrey, starting early in January.

NBC, of course, is training its big guns on the 7 to 9 a.m. "Today" newspaper-magazine of the air which starts Jan. 14, gambling on its instinct that the "Think Big" programming concept inaugurated by TV boss Pat Weaver can parlay the two-hour show into the same kind of success story that marked the Saturday night formula.

## Radio-TV Webs in Festive Com Mood for Holiday Programming

Radio and television will probably spend more money on Christmas holiday shows during the next week than ever before. But, unlike previous years when a number of sponsors bought time for special one-shot extravaganzas, most of the coin this season is being poured into giving the regularly-scheduled programs a special holiday flavor.

Highlighting the week's schedule, of course, will be the usual TV pickups of church services around the country Christmas Eve, as well as such now-standard programs as Mutual's presentation of Dickens' "Christmas Carol" Sunday afternoon (23), with Lionel Barrymore starred, and coverage of the annual lighting of the Christmas tree on the White House lawn Tuesday (24). At that time, both the radio and TV nets will pick up President Truman's annual Christmas message.

What few one-shots there are this year will be concentrated on Christmas Day and Christmas Night, with CBS-TV gaining the lion's share of the shows. That web will present the hour-long "Walt Disney's Christmas Show," bankrolled by Johnson & Johnson, Christmas Day, plus a half-hour Christmas show sponsored by Longines-Wittnauer.

On the Christmas night agenda will be the special U. S. Steel presentation of "Christmas Carol" on NBC-TV, for which Sir Ralph Richardson flew in from England to play the Scrooge role. ABC radio that night will have the Chicago symphony orch in a special half-hour show, while most of the regularly-scheduled programs will have a Christmas flavor, such as CBS-TV's "Suspense," which will have Boris Karloff, Judith Evelyn, and the Westminster Choir, with Karloff reading selections from Dickens' "Pickwick Papers."

Christmas-flavored programming starts today (Wed.) and rolls into high gear Saturday (22), when

(Continued on page 34)

## Laughton Reading As Pontiac TVer?

Charles Laughton may get the nod as Pontiac's entry for the Tuesday night, 15-minute TV segment on NBC purchased by the auto company, following the trimming of "Original Amateur Hour" from 60 to 45 minutes.

Plan calls for Laughton to give quarter-hour readings in the 10:45 to 11 period, cued to the same formula as the current "Don Juan in Hell" legit attraction, in which he co-stars with Cedric Hardwicke, Agnes Moorehead and Charles Boyer.

Since there would be practically no production costs involved, most of the program coin would go to Laughton. NBC, incidentally, is also mulling a radio series for the actor for next fall, either to star solo or with the combined First Drama Quartet group.

**Adrian Samish**  
revives recurring TV controversy on  
**Filmed Vs. Live**  
**Programming**

another of the many byline features  
in the  
**46th Anniversary Number**  
of  
**VARIETY**  
OUT SOON

## Airing Legislative Hearings Blasted By N.Y. Bar Assn.

Charging that television coverage of legislative hearings, such as the recent Kefauver crime committee probe, jeopardizes individual rights and impairs the efficiency of the hearings, the N. Y. State Bar Assn. this week called for a total blackout of both radio and TV on such sessions. In a report prepared by the association's committee on civil rights, the lawyer's group also condemned still photos and newsreel coverage of "executive as well as legislative hearings."

Report claimed that all the mass communications media were "selective" in their coverage. As a result, it charged, "only those moods of the witness or the committee which appeal to the current popular fancy are caught and reproduced, particularly in the case of newsreel or camera." Both radio and TV, according to the report, pressurize the committees to "telescope, and compress the hearings, selecting for their public sessions the most sensational wit-

(Continued on page 40)

## MUTUAL'S HELPER GETS ROSE BOWL (NBC) NOD

There were some red faces around NBC this week when the Rose Bowl Committee announced its selection for the gridcaster to handle the event. Committee picked Al Helfer, who spouts exclusively for Mutual.

NBC, which is beaming the New Year's Day classic, asked MBS for permission to use Helfer, which Mutual okayed.

## REPORT BENTON SEEKS TO UNLOAD

There are unconfirmed reports that Sen. William Benton has placed Muzak on the market for between \$2,000,000 and \$3,000,000. It's speculated that Benton, who owns Muzak outright, is more interested in concentrating on the Encyclopedia Britannica and Encyclopedia Britannica Films than on Muzak.

Benton, who recently introduced a bill into the Senate calling for the establishment of an advisory committee on radio and television programming, has been under fire from segments of the broadcasting industry. At regional meetings of the National Assn. of Radio & TV Broadcasters, hot opposition has been expressed to Benton's bill. At the same time, one of Muzak's subsidiaries, Associated Program Service, is dependent on the AM industry. Ironically, although the commercial broadcasters have lashed out at Benton, APS is headed by Maurice Mitchell, former chief of Broadcast Advertising Bureau, and regarded in the trade as one of the top salesmen in the field.

It's understood that although there were big plans made for an expansion of APS when Mitchell was brought in, there have been personnel cutbacks since then. Mitchell recently launched a new sales concept—selling the library service in parts instead of requiring a subscriber to take the full catalog. He also is relying primarily on conducting the selling by mail rather than through a field force.

Muzak recently closed down its Elizabethtown, Ky., plant and sold equipment in its studios on West 46th St., N. Y. to RCA. RCA is handling the recording and pressing of Muzak and APS disks. Reportedly the deal involved no exchange of cash, with Muzak taking out the coin in RCA's disking services. A Muzak topper said that the Elizabethtown plant had been closed down due to hiring away of its employees for war work at nearby Fort Knox and that it was using RCA's recording and pressing service as a more economical mode of operation.

Benton acquired Muzak from the North American Co., Cleveland holding company, and Warner Bros., about eight years ago for a relatively small sum, and the firm has been a lucrative enterprise since. At one time, it's reported, Benton turned down a \$3,000,000 bid for Muzak and said he wanted \$5,500,000 for the outfit. About two years ago Benton sold the Muzak subsid, Associated Music Publish-

(Continued on page 40)

## Pabst Keeps All CBS Fight Markets Rather Than Share Network

CBS Radio received its first indication this week of sponsor acceptance of its new "selective facilities plan," when Pabst Beer abandoned its plans to drop 40 stations from the total carrying its Wednesday night fights. Brewer instead will retain the full radio web but may ditch some of the TV outlets which had been carrying kinescope recordings of the weekly matches.

New CBS sales policy retains for CBS the right to sell a show to a non-competing sponsor in all markets which are not bought by the original sponsor of that show. It's believed that Pabst, rather than take a chance that the fight broadcasts with which it has been associated would go to another bankroller in the 40 markets it planned to drop, decided to retain the full network spread.

In ditching some of the TV kine markets, Pabst reportedly felt that such "second-hand" coverage of the fights in those markets would be old-hat to viewers, since the outcome of the bouts would be already known to them.

## Sparks Fly as Pulse Head Hits Back At Chappell Rating Service Survey

**Carroll Carroll**

says

**Time for TV to  
'Under-Produce'**

one of the many editorial features  
in the forthcoming

**46th Anniversary Number**

of

**VARIETY**  
OUT SOON

Study comparing the C. E. Hooper and Pulse, Inc., rating services, made by Dr. Matthew Chappell, psychology prof of Hofstra College, has touched off an intra-industry controversy. Dr. Sidney Roslow, Pulse topper, has replied to the Chappell study in a strong letter to his subscribers.

The hassle is indicative of the industry's problems in deciding which of the several conflicting umpires to use. A year ago the dispute flared up when KJBS, San Francisco, berated the fact that there were "two ump's." Later a Special Test Survey Committee was inceptioned, which made a preliminary report on the various nose-counters available and suggesting further study. Because that would have cost money, and no coin was put up, Hooper independently financed Chappell, a member of the now-demised STSC, to make his own analysis.

Chappell made his report on data in three cities, N. Y., Chi and Frisco, chosen to represent low, medium and high percentages of telephone installation. Hofstra prof found a high correlation between Nielsen and Hooper ratings, and a low correlation between the roster technique used by Pulse and the coincidental technique used by Hooper.

Saying that the coincidental  
(Continued on page 40)

## Late Nite Bonanza For TV Stations In NBC's Step-Aside

Any hopes of NBC-TV recapturing the 11 to midnight hour for network programming apparently is gone, with the web's affiliates (most of them booking feature pix) reporting practically SRO biz on a local level. The network is hopeful, however, once it resolves its morning program status, that the midnight to 1 a. m. slot will become a fruitful sales target.

NBC gave the 11 to midnight period back to the stations following the demise of "Broadway Open House." Indicative of the manner in which local sponsors have responded to the open time is the bonanza on tap for WNBT, the TV flagship in New York. On the basis of a revamped program schedule that goes into effect Jan. 1, station can shoot for a billing potential of \$1,250,000 a year for the 11 to midnight period, including station break sales.

This includes the sale of a 10-minute (11 to 11:10) news program to Alka Seltzer and Koehler Furniture; a five-minute Cliff Norton film series, sold to Best Foods (which is also buying it in other markets as well), plus participations in the "11th Hour Theatre" film presentations, of which there are nine thus far.

## NAME FINESHRIBER MUTUAL EXEC VEEPEE

Mutual network has upped William Fineshriber, its program veepee since July, 1949, to post of executive veepee. He's filling the spot left vacant since Robert D. Swezey, now general manager of WDSU, New Orleans, exited the web in 1947.

Fineshriber, who'll continue to mastermind MBS' programming setup, came to Mutual from CBS, where he served with Frank White, MBS prexy.

Mutual has been operating with only a small fraction of the veepees at other webs. Chain has only four execs with v.p. chevrons, sales topper Ade Hult, research-promotion-ad-et-c, v.p. Bob Schmid and station relations chief Pete Johnson and Fineshriber. With his exec v.p. status Fineshriber will be able to take over some of White's administrative duties.

## It's L.A. in '53

Hollywood, Dec. 18. There'll be no voting for a convention site in 1953 at National Association of Radio and Television Broadcasters meet in Chicago next April. Los Angeles made the early pitch and landed it.

Date depends on hotel accommodations, now being surveyed by Cal Smith, director of NARTB and Southern California Broadcasters, who issued the invitation.

## Texaco Yields On Pitt's Berle Trim

Pittsburgh, Dec. 18. Texaco people have backed down on their ultimatum to WDTV that Pittsburgh's only teevee station take Milton Berle program regularly and agreed to let Channel 3 carry the show every other Tuesday. It'll alternate here with the first half of Frank Sinatra and "Keep Posted."

When DuMont operation originally announced the rotating plan couple of weeks ago, Texaco said nothing doing and that if WDTV wouldn't take Berle on a permanent basis, they couldn't have him at all. Station's reply was at first on the "we'll see" order and then it laid down an ultimatum of its own. Texaco would have to take every other Tuesday or they could stay out of Pittsburgh altogether.

It was almost a foregone conclusion under the circumstances that Texaco would eventually relent since this one-station market is considered among the most important in the country and backlog of sponsors waiting to get in is staggering.

Hours before the changeover took place last Tuesday (11), when 50% of Sinatra and "Keep Posted" were seen here for the first time, Texaco had contacted DuMont to say they'd go along with the rotating plan.

## Model B'casters

Boston, Dec. 18. A new twist in radio station exploitation hit the Hub recently when WEEI execs commissioned sculptor Prescott Boston to cast statues of several of the station's better known personalities and placed them on sale in gift department of Jordan Marsh downtown store.

Figurines, about four inches high and cast in dental gypsum, were modelled of Carl Moore, seated at a grand piano; Priscilla Fortesque and her horse, Velvet; farm program director, Jesse Buffum, clad in overalls and straw hat; meteorologist E. B. Rideout pointing to his favorite thermometer; Mother Parker, tossing a mixed salad and newscaster Charles Ashley, foot on chair, scanning news copy.

Statuettes, scaled at \$2.50, have been selling at a neat clip, with those of singer-pianist Moore leading the field.

**HOWDY DOODY**

With Bob Smith, Judy Tyler, Dayton Allen, Bill Le Cornac, Clara Bell, Milton Berle, Gabby Hayes, guests

Producer-director: Simon Rudy  
Writers: Eddie Kean, Bob Coss  
60 Mins.; Sat., 8:30 a.m.  
CO-OP

NBC, from New York

"Howdy Doody," the video puppet-variety stanza, has made a good transition to radio and should take the kids off papa's and mama's hands for an hour on Saturday mornings. It's well geared to the moppet audiences, yet won't prod adult listeners to flip the dial.

In Howdy and his alter ego, Bob Smith, and the other characters, the Princess (Judy Tyler), Mr. Bluster and Flubadub (Dayton Allen) and Dilly Dally (Bill Le Cornac) there are personalities readily understandable to the juvenes. Their little sketches are fairly amusing (on the preem there was a nice piece of whimsy involving a little man from Mars). Miss Tyler vocalized nicely, doing "White Christmas" and "Santa Claus is Coming to Town." Some of the business has point (e.g., Smith's tune advising children to cross streets with their eyes as well as their feet). Mostly it's innocuous stuff and a better orientation to the real needs of young listeners would be a help.

"Howdy" is part of NBC's new "Minute Man" operation, with the program available for sale locally in segments or for one-minute announcements. The spots when affiliates can cut in were handled in more showmanly manner than is usual on such co-op airers. Instead of dry, hastily written courtesy announcements, this show had Smith do a bit of pianologging on nursery rhymes and a couple of times do a spiel in his Uncle Bob character. In some pitches, however, Smith overdid the entreating uncle role.

On the initialer, Milton Berle and daughter Vicki guested briefly, chiefly to plug Berle's kidding with Mickey Mouse and other Disney personalities. Gabby Hayes also registered well with a western-flavored yarn blending the sagebrush and Christmas themes.

Bril.

**NEW WORLD A-COMING**

(Odyssey of Family Ramirez)

With Jackson Beck, Gregory Morton, Miriam Goldina, Earle Hammond, Nat Polen

Director: Howard Phillips  
Writer: Walter Anderson  
30 Mins.; Tues., 9:30 p.m.  
Sustaining

WMCA, New York

"New World A-Coming," this indie's stanza on racial and minority problems, returned last Tuesday (11) after a two-year absence. In the five years it had been on the air in its initial run, the series won critical plaudits and several important awards for its contributions to the fight against bigotry and prejudice, and its return is a welcome event. For one thing, it points up radio's potential vitality through its ability to handle such touchy themes. And it also shows the role which can be played by local stations, pin-pointing problems that beset the broadcaster's community (in this case the Spanish-speaking citizens of N. Y.). At the same time, the questions this series deals with are of national significance, and it's a credit to the indie that it is beaming a show of network calibre and broad interest.

Kickoff script, by Walter Anderson, was the "Odyssey of the Family Ramirez," the story of a Puerto Rican family which moved to New York, looking for greater opportunity and a better life, only to find doors slammed in its faces through discrimination, employment, housing, and so on. It pointed up the toll which discrimination and wretched social conditions take on New York's growing Puerto Rican population.

The story was unfolded via a newspaper correspondent who knew the Ramirez family in San Juan, who listened to their hopes for emigrating to New York and then saw their plight after a few years here. Jackson Beck ably played the journalist with Gregory Morton Miriam Goldina, Earle Hammond and Nat Polen giving good support.

There's a wealth of material that calls for airing in this field, and it's to be hoped that WMCA extends the series beyond the 13-week cycle now planned. Bril.

Boston—According to the latest joint survey, conducted by WNAC-TV, and WBZ-TV, Hub's TV set sales are nearing the 1,000,000 mark. Figures released last week show 832,670 sets are installed in homes and public places in the Boston coverage area. Compared with figures released Dec. 1, 1950, increase in set installations this year has been 223,282.

**U.S.S.R.**

With Mrs. Ada Siegel, Dr. Philip E. Mosely, Boris Davidov, Mrs. E. L. Jackson Beck, Don Gardner, announcer

Writer: Mrs. Siegel  
30 Mins.; Thurs., 10:30 p.m.  
Sustaining

ABC, from N. Y.

Under the overall title of "U.S.S.R." ABC's Public Affairs Dept. has prepared a series of four documentary-type shows to try to answer the question on what really lies behind the Iron Curtain, and what makes the Soviets the way they are and the Soviet Union what it is. Using documentation material from high Soviet sources, interviews with recent escapees, etc., ABC has come up with a serious discussion of weighty and vital matters, of which last Thursday's (13) airer, titled, "U.S.S.R.: The Treatment of Russian Nationalities and Minorities" was the first. Others are to follow weekly.

Mrs. Ada Siegel, journalist-daughter of a onetime Lenin Cabinet member, is writer-narrator, and will appear on all four programs. Announcer introduced the first airer by saying "this may be hard listening for you," and he was right. Not so much for the subject matter, because weightier subjects have been presented interestingly before, but because of this particular presentation. It had a dullish quality, and lacked inspiration.

The material was there—quotes from Marx, Lenin and Stalin, all to buttress the announced aim of the series, which is to show that every act of Soviet policy in the past 35 years was part of a carefully planned, long-range design, which is still being carried out today by Stalin, despite some feelings to the contrary. A Ukrainian theatre man was interviewed on cultural conditions there. Anti-Semitism in Russia, and its zigzag racial minorities policy were discussed, and documented. Experiences of the liquidated Kalmucks were described. Even music by Shostakovich was heard. Dr. Philip E. Mosely, professor of international relations, of Columbia, discussed various subjects.

But one knew many of the answers before the questions were given, and Mrs. Siegel's delivery was somewhat monotonous and ineffective. This was a serious and rather dry program, and more skill—perhaps a different narrator—was needed to give it punch.

**THE CHALLENGE**

(You and Your School)

30 Mins.; Thurs., 9:30 p.m.

WMCA, New York

N. Y. indie WMCA found a vacancy at 9:30 p.m. Thursdays and tossed in this extra-long filler. Overall theme is lofty, to be sure, but initialer in series of addresses of public interest recorded in Gotham was a singularly dull half-hour. Since most of the significant speeches in history take a lot less wordage, the station's new "public service" pitch will have to go some to find listeners for this uninteresting, unrelieved talkathon.

Of course, the preem address, on education, may not typify the skein; if that's true, the program department should be spanked for leading with its worst foot forward. There's no opportunity for a second-act cutie climax in a weekly format.

For the records, the platformist was Dr. Herold C. Hunt, general superintendent of Chicago's school system, in a gab resuscitated from his appearance at the 56th Congress of American Industry of the National Assn. of Manufacturers, held recently at the Waldorf-Astoria, N. Y. Dr. Hunt couldn't make up his mind on a basic theme, gravitating between thinly-disguised polemics and July 4th oratory. He eliminated himself as an objective observer by saying he was against federal aid for education, thus aligning himself on the side of the NAM—the "hidden sponsor."

His passages on the need for education sounded as if he were trying to set up an argument on a subject that never had any important detractors, like arguing that water is good for people.

Technically, apart from its context, the speech was inferior in its fronting. Dr. Hunt gave those R's an excessively sharp roll, essayed extempore style that didn't come off, and was overfastidious in pronunciation and pauses. It constituted a half-hour that totalled up to a pompous cliché.

Text-wise, Dr. Hunt went into a declamation on what makes a good community and offered a three-ply thesis on public, student and adult responsibilities in the educational process. At one point he got twisted in the machinery, pontificating on "where there's fire there's smoke." All in all, a zero bow. Frau.

## CBS Preems Brace Of 'All H'wood' Shows As Aid to Pix Relief Fund

CBS Radio, in conjunction with the Motion Picture Relief Fund, preemed two new dramatic half-hour stanzas last Thursday night (13) which can hardly miss snaring a sizeable and steady audience. With some of the top Hollywood personalities guesting on the two shows, to turn over their stand-

**HOLLYWOOD SOUND STAGE**

(The Dark Mirror)

With Bette Davis, Gary Merrill, Ken Christie, Peter Leeds, Norman Fields; Alexander Courage, music; Hugh Douglas, announcer  
Adapter-director: Harry Kronman  
Asst. director: Bill Nelson  
30 Mins.; Thurs., 10 p.m.  
Sustaining  
CBS, from Hollywood

ard pay to the Fund, the programs are assured of top marquee value. By the same token, they're drawing on some of the best screen properties for their stories, which offers another method of guaranteeing a presold audience.

Two shows, both transcribed from Hollywood, are "Stars in the Air," aired from 9:30 to 10 p.m. in the east, and "Hollywood Sound Stage," broadcast the following half-hour. Former series is to be devoted to light comedies and romances and, for the preem presented James Stewart and Donna Reed co-starring in "It's a Wonderful Life." Second half-hour is to

**STARS IN THE AIR**

(It's a Wonderful Life)

With James Stewart, Donna Reed, Junius Matthews, Joe Granby, Griff Barnett, others; Alexander Courage, music; John Jacobs, announcer

Adapter-director: Harry Kronman  
Asst. director: Bill Nelson  
30 Mins.; Thurs., 9:30 p.m.  
Sustaining  
CBS, from Hollywood

concentrate on the heavier dramas and, for its preem, presented Bette Davis and her husband, Gary Merrill, co-starred in "Dark Mirror." Both shows, given top production and direction values, were attention-holding from start to finish.

Idea of co-opping with the MPRE, incidentally, is not a new one. "Screen Guild Players" was on the air for some years under the Fund's auspices. Two new stanzas, while earning much-needed money for the worthy charity, should serve a two-fold purpose in also helping to promote Hollywood and the film industry, as a partial followup to the "Movietime U.S.A." campaign. Hitch-hike plugs for the current features of either the stars or their studios were, as was to be expected, numerous on both shows and that certainly won't hurt the film b.o., either.

Stewart and Miss Reed gave fine readings to "Life," the story which served as the first production five years ago of the now-defunct Liberty Films. Fantasy of a small-town idealist, to whom help was sent from the angels when he needed it most to save his family and business, the show captured much of the warm-hearted humor which marked its film version. Two stars, backed by a strong supporting cast, were handed standout dialog and milked their lines under the hep direction of Harry Kronman.

"Mirror," psychological whodunit about a pair of identical twins, both suspected of the same murder, was a good pace-changer. Miss Davis played both twins and, although she obviously attempted to change her voice pitch from one character to another, she was not always successful, making the story confusing from time to time. Merrill, as the psychologist who solved the mystery, was fine and the two stars were given a top assist by Ken Christie as the police lieutenant.

**THE LUCKY CHILD**

With Steve Allen, Art Linkletter, Patsy Campbell, others

Director: Fred Gariggs  
Producer: Bruno Zirato  
Writer: Al Morgan  
30 Mins., Fri. (14), 10:30 p.m.  
CBS, from New York

CBS pitch for the Foster Parents Plan for War Orphans Friday (14) was a top example of the web's special programming activities. The 30 minutes delivered its message with clarity and effect and managed to hold the dialer's interest all the way.

Session dramatized the story of 11-year-old war orphan Hanka Traub in a warm documentary style. Through the eyes of a femme war correspondent Hanka's tale was told. The correspondence fol-

(Continued on page 41)

## From the Production Centres

**IN NEW YORK CITY**

Cunningham & Walsh announced promotion of Norman G. Gort to AM-TV director for Chesterfields, with D. E. Provost to handle Gort's old post of public relations for Liggett & Myers. Merton Sawin, copy manager, and R. P. Dwanell, radio and tele production manager, will back up Gort....Mike Jablons back from a week's vacation in Florida

....WOV's collection for Italian flood relief passed the \$31,500 mark....WOR staffers clipped in \$267 to the station's children's Christmas fund....Paul Godofsky, exec veepee of WHLL, elected proxy-general manager of the Hempstead indie, succeeding his brother, Elias, who died suddenly Nov. 27. Station, incidentally, is running Christmas party for Korea vets at Mitchel Field Sunday (23)....WNEW's Art Ford to do a history of South American pop music on his "Milkman's Matinee"....Gene Kirby, Mutual sportscaster, named assistant to Paul Jonas, web's sports director....Jack Lloyd flew in from the Coast last week for combined biz-vacation trip. He'll do some acting and huddle with his package agency clients, returning to L. A. Jan. 9....Danny Kaye stars in "Musical Christmas Card," show produced from N. Y. Herald Tribune Fresh Air Fund, via WNBC Sunday (23) at 6-6:30 p.m. Show will feature Charles Coburn reading "Night Before Christmas." Clay Daniel is producing with Ken MacGregor scripting.

Lucille Webster upped to business manager of Biow's AM-TV programming department....Karl Schullinger, an AM-TV supervisor at Young & Rubicam, promoted to production manager under veepee Nat Wolf. Elizabeth Hart, a tele production assistant, named a casting director at the agency....Frederic W. Ziv has appointed four new sales reps: Frank Sheehan for Oregon-Washington, William R. Dothard for Baltimore and D. C., Morton G. Brandes for eastern Pennsy, and Harold Winther for southeastern Minnesota....Dorothy M. Haller added to Compton radio-tele copy department....Parker Fennelly has been signed by Bill Gargan for the role of "Jake" on "Barrie Craig."

"Whitehall 1212," new mysterioso on NBC based on Scotland Yard files, gets a new time, 5 p.m. Sundays. Show had been aired at 5:30 p.m., but was heard in N. Y. on a delayed basis. New time permits a live airing in Gotham....Cal Cass, formerly with Ra-Tel Representatives, has joined WINS sales force, vice Robert Adams, who moves over to Raven Advertising....ABC is auditioning a new Lester Lewis package, "Knights of the Road," panel show with taxi drivers. Arthur Treacher will emcee.

**IN HOLLYWOOD**

Harry Bubeck was moved up into the program director spot at NBC radio when Homer Canfield took leave of absence to produce the TV series of "Dragnet." Bubeck's berth as production manager goes to Karel Pierson, who also continues his duties as studio assigner....Marvin Briggs became commercial manager of KGFJ as Jim Strain moved over to Capitol Records....Arthur Hogan assumed the presidency of Universal Recorders in addition to his board chairmanship....Bob Knouse took off for roving news assignment in Europe for American Forces Network....Ralph Edwards called back Ed Bailey to produce his NBC radio stripper starting Dec. 24....Bill Craig looked in on the Procter & Gamble shows and hailed back to his Cincinnati base....Fred Allen house-guesting with the James Masons....Artie Phillips no like writing for teevee so he's back dreaming up gags for Charlie McCarthy....Thompson agency moves out of Hollywood first of the year for a consolidation with its downtown office....It's an annual hassle but this time it looks like it might happen, that of trimming "Lux Radio Theatre" to a 39-week season after 17 years of 44. Show would end two weeks earlier and start three weeks later....Gale Gordon will finish out the season with "Fibber and Molly," "Halls of Ivy" and "Great Gildersleeve" before he moves over to CBS under his exclusive radio-TV pact with CBS.

**IN CHICAGO**

Earl Nightingale's afternoon hausfrau gabfest on WGN expanded another quarter-hour making it a 45-minute cross-the-border....NBC farm commentator Everett Mitchell guestspeaking before farm groups in three Iowa communities this week....Ekco Products has named Dancer-Fitzgerald-Sample to handle its Minute Mop billings....Don Coleman, ex-City News Bureau, is new member of Jim Hanlon's WGN flackery....Rauthrauff & Ryan now booking Encyclopedia Britannica billings formerly handled by Wade agency....Clifford Utley's Sunday night news commentary goes into its fifth year under Charles A. Stevens & Co. sponsorship next month....WIND sportscaster Bert Wilson and deejay Linn Burton have bought themselves a piece of the Steak House, Rush street eatery....WGN general manager Frank P. Schreiber in New York on biz last week....WTAQ, La Grange, has added a Melrose Park studio....Alton David Farber, J. Walter Thompson publicity staffer, back from a Florida sunning.

**JUDY CANOVA SHOW**

With Mel Blanc, Hans Conried, Sheldon Leonard, Vera Felton, Ruby Dandridge, Joe Kearns, Robert Armbruster Orch, Eddy King

Producer: Ben Pearson  
Director: Arthur Jacobson  
Writer: Ben Perry  
30 Mins.; Sat., 9 p.m.  
Sustaining  
NBC, from Hollywood

Saturday nights on network radio has long been a period for concentration on rural revelry. The major hillbilly shows have been getting big audiences on that night and there's little reason why Judy Canova, in reprising her Saturday turn, shouldn't capture a share of that mob. Miss Canova was sponsored by Colgate last season. This year she's on a sustaining basis, and her program is transcribed from the Coast.

Miss Canova presents a harmless little show. There's little folk quality in her tunes, it's straight hillbilly fodder which has a mass following.

Her chatter seems a bit inane at times. The writing is several notches short of adequacy, and the cast of characters impress as being caricatures of rural types.

The item with major appeal is Miss Canova's singing. She can yodel picturesquely and can even handle a tune in a straightforward manner. Otherwise program is strictly for yodel moods. Jose.

**DOCTOR JAZZ**

With Aime Gavuin, emcee  
30 Mins.; Mon. thru Fri., 10:30 p.m.  
Sustaining  
WMGM, N. Y.

Latching on to the renewed upbeat in Dixieland music, WMGM has come up with the idea of touring the hot jazz spots around New York for a series of nightly remotes. This show will rotate among such two-beat emporiums as Eddie Condon's, Jimmy Ryan's, Lou Terrasi's and the Stuyvesant Casino and, as such, will showcase the roster of topflight jazz men currently working in New York.

This series kicked off Monday (10) with a pickup from Eddie Condon's Greenwich Village boite for a half-hour of knock-down stomps and blues. Featured were such sidemen as Wild Bill Davidson on cornet, Cutty Cutshall on trombone, Ralph Sutton on piano, Edmond Hall on clarinet and Condon on guitar.

As emcee, Aime Gavuin handles the gab briefly and pleasantly, letting the music talk eloquently for itself. On the preem, he provided a neat touch at the outset by introducing each of the Condon sidemen via a brief instrumental riff.

Herm.

Boston—John B. Crider, who quit his post as editor-in-chief of Boston Herald recently, has signed as news commentator and analyst for WEEL, Hub's CBS outlet.



## Tele Follow-Up Comment

For 15 minutes Sunday night (16), Sophie Tucker could easily have reasoned she was back on the vaude loops. She was spotted fourth on Ed Sullivan's "Toast of the Town" over CBS-TV and just about knocked 'em dead. She was bit overworked herself at the finish of her "cavalcade" proper, but managed a neat recitative encore on what she called Bing Crosby's favorite song, "White Christmas."

Reduced to straitlaced essentials, the Tuckertale meant adapting her latter-day nitery stint for the video groove. It was—to coin a phrase—"Tucker all the way." A bow, of course, to vet accompanist Ted Shapiro, cavalcade scripter Mac Maura, and Ray Bloch and the "TOT" crew; but still a Tucker-touched treatment that must always tug a little bit at the heartstrings.

As the last of the red hot mamas, maybe the voice has lost some of its bellingring; maybe the red hot stuff has dwindled to just a glorious glow. But she's still the only red hot mama around. She's one filly that can bring out a lot of mixed metaphors. When she takes her bows or goes back to the wings, the new pros should pay attention. Even her walkoff is brisk and meaningful.

The Tucker telelesson in history spanning 45 years worked itself up from a Sullivan-cued "If I Had My Life to Live Over" to the patented "Some of These Days." It was song, declamation, oration, talk, counsel and bio, even extending unto self-criticism and analysis. The segue stuff... "You Made Me What I Am Today"... "Why Do You Wanna Make Those Eyes at Me For?"... "I'm Alabama Bound," etc... that was transitional armor that just breathed sterling performance.

The "Live Over" teecoff, while backed by hearts and flowers music, was given straight by the star in a display of subtle contrast. By the time she was ready to tell about vaude's bridge-over-to presentation techniques—via her billing of Sophie Tucker and Her Five Kings of Syncopation—the studio crowd seemed riveted. At the finish she got a tremendous salvo.

Show aced with comics Noonan & Marshall, a very winning duo. With Marshall handling "Embraceable You," partner offstaged the soliloquy. Noonan's chief slapstick stint was fun producing, but obviously better seen live. The deucers were Harold Lang & Helen Gallagher, of the late "Make a Wish," in a fast terp preceded by a so-so production workover of "Suits Me Fine." They're soon due in "Pal Joey."

The big score came in the tray, when the Bernard Bros. shot over their platter panto, first a boogie-woogie in femme rigouts, then a surefire "Hungarian Rhapsody" with accoutrement in gypsy character. The timing was smash.

After Miss Tucker's act there came what in vaude would have been the cue to powder up—a posthumous award to "Shoeless" Joe Jackson who was voted into the Cleveland Indians' hall of fame. Ed Bangs, ex-Cleveland News, was present as citation representative.

Aside from that, the Tucker stint officially followed by a conventional tumbling and teeterboard turn, the 5 Armandis. Ordinarily, they should have teed off the show. After the acros, it seemed inappropriate to follow and finale with "Ave Maria." But Metop singer Ferruccio Tagliavini, backed by a chorus, made everyone forget about sequencing. With the tenoring it got—plus the production surroundings—it was a splendid way to bring the hour to the 9 p.m. mark.

Jack Benny's format is probably the most simple in all video. His show is at its strongest when the comic assumes that look that denotes exasperation and a myriad of other emotions. The longer he holds onto that pose, the funnier the show becomes.

Benny did his second show of this season Sunday (16) on CBS-TV. While it didn't have the freshness of the initial try, he provided proof that he can hold his audience as long as he leers. Of course he is helped considerably by such odd items as one of the most acute senses of timing in show business, some solid situations and a generally good surrounding cast.

The initial sequence, with his Maxwell touring car serving as centerpiece, and Rochester aiding the proceedings, provided an extremely strong opener. Singer Helene Francois, sister of Denise Darcel, provided another focal peg for some clowning, which went over fairly well. Miss Francois' sequence provided the sole bit of production

in the show. It served as a good change of pace.

A bit of banter with moppet Linette Bryant, and a clowning sequence built around a wrestler, rounded out a completely satisfactory comedy period.

While it would appear that a leer is slim premise upon which to build a television show, under Benny's handling it looks like a formidable item, and can serve as the focal point for any number of programs.

Beatrice Lillie, recently returned to the U. S. from her native England, guested on NBC-TV's Ezio Pinza show last Friday night (14) and helped the basso project one of the brighter stanzas in his new series for RCA Victor. Some of their material, unfortunately, was a trifle too blue for comfort, especially considering the fact that the program airs at 8 p.m. on a Friday, which is usually considered a family night at home. Much of their skit together consisted of Miss Lillie being on the make for Pinza and, while it was all good fun and neatly enacted, it could hardly be classed as good clean fun. What happened to NBC prexy Joseph H. McConnell's ultimatum on good taste issued last week to his producers?

Pinza, displaying that easy, affable personality that's become his video trademark, hosted the show excellently. He did a fine job on Jerome Kern's "Just the Way You Look Tonight," and for a finale, dissipated much of the poor taste atmosphere with a socko longhair rendition of the "Si La Rigueur" aria from Halevy's opera, "La Juive." Scene was staged with full production values and Pinza, in fine voice, demonstrated his complete mastery of the operatic form.

Main skit had Pinza, wryly explaining how cocktail parties came into being, tossing his own party for the returning Miss Lillie. She entered to assume command of the situation, insulting his guests, swinging that long string of pearls around her neck and then selling in her zany and pixieish style the pop tune, "I Apologize."

NBC-TV's "Camel Newsreel Theatre" went nationwide on a live basis for the first time last Friday night (14), when commentator John Cameron Swayze had his cameras switch from N. Y. to Hollywood. In L.A., the lenses brought a capsule news report of the Walter Wanger-Jennings Lang shooting, including some film clips of Wanger and his wife, Joan Bennett, and a live interview with the Beverly Hills police officer who had gotten the story of the affair from Wanger.

It was unfortunate that NBC and Camels chose to inaugurate the new service on such a story, but the tremendous importance of video in making possible an on-the-spot pickup from both coasts on the same show was vividly pointed up: (CBS-TV's Edward R. Murrow, of course, preceded the NBC show with such transcontinental coverage on his "See It Now" show several weeks earlier.) It was truly an example of how TV can live up to its promise of being a "window on the world."

NBC-TV's "Colgate Comedy Hour" on Sunday (16) brought together a number of contrasting elements in a show that pleased at times but was weak in spots: Jack Paar, who is one of the younger comics to come out of World War II and who did a radio stint for Lucky Strike; emceed pleasantly. Much of his performance relied on gimmick props—a rebuilt vacuum cleaner that was a tricked up broom, a "box of wet thumbs" for people who read in bed, a Rube Goldbergesque sling shot, etc. These made for good visual impact, but some of the material was repetitious in approach or familiar-sounding (such as the Florida grapefruit gag) and didn't provide a varied enough showcasing.

High spot was Alan Young's sketch as a blundering barber in a beauty parlor. Young's handling of inept characters is effective, and the basic situation was funny, incorporating deft sight humor (as in Young's giving a matron an egg shampoo and making a nest out of her coif). Carmen Miranda also put over her tongue-tripping vocals, "Quanto Le Gusto" and "I-I-I Like You Very Much," backed by her quartet. Latin lass also did "Mama Yo Quiero," with Paar doing the gag translation.

Final portion of the airer was a

(Continued on page 31)

### GRAND OPERA AUDITIONS

With Frank Hall  
Director: Roddy Rogers  
30 Mins., Sat., 9:30 p.m.  
WFIL-TV, Philadelphia

Local series gives winning opera hopefuls and vocal students a chance to sing with the Philadelphia Civic Opera Co. Calibre of voices is good, showing signs of careful selection before preliminaries, most of the vocal defects being creditable to momentary attacks of "nerves." The three aspirants on each session are briefly interviewed as to aims and training by Frank Hall, who also does spiel setting stage for the aria they are about to sing.

On show caught a mezzo sang aria from Boito's "Mefistofele," followed by more popular "Summertime" from "Porgy and Bess." A bass-baritone sang "Nemico de la Patrie" from Giordano's "Andrea Chenier," and followed this with "The Blind Ploughman." The third contestant did the "Jewel Song" from Gounod's "Faust," with a number from "Showboat" for her repeat offering.

There is a large enough long-hair audience in Philly to warrant a stanza of this type, with added interest of trying to pick winner of session. The board of three judges reserves decision, however, until later date when all winners compete. The contestants would get better break if the lighter selections were not sung immediately after the operatic offering. A rest in between, while other contestants appeared, would aid not only musically but increase interest and showmanship.

Not much is expended on production, but lighting is used effectively to supply backgrounds which create atmospheric setting for each number. Charles Linton, w.k. local musician, furnishes the piano accompaniments.

### RUSSELL SAGE COLLEGE.

SHOW  
With Dr. Arthur McKay, others  
30 Mins., Mon., 11 a.m.  
WRGB-TV, Schenectady

This Troy, N. Y., college, one of the first in the Capital district to present a weekly radio program (via WTRY, through the institution's radio and speech department) recently entered the television field when WRGB allotted a half-hour weekly time. State Teachers College in Albany was given a similar block. Russell Sage's premiere videocast spotlighted a discussion of inflation by the head of the economics department, two male colleagues and a female and a male student. Second, conducted by the chief of the Spanish division, dealt with "rhythm in the Spanish language," women enrollees being used. Third, also produced by the Spanish section, featured that country's Christmas carols. Viewers to the last named were asked to suggest areas of college activity which they would like to see. Dr. Arthur McKay, professor of religion, introduced and concludes the telecasts.

Teachers and students are obviously new to the medium; its effective use has not yet been mastered. Approach is rather often too literal, stiff, and unimaginative. But with trial and analysis, these facets should be corrected. Inflation panel held interest for serious-minded scanners, although it became involved in spots. Carol session had moments of moderately good singing in seldom-heard numbers by girl choristers. Professor's preliminary comment (read) was far too long and literary.

Some technique to relax the posture of participants is imperative. Dr. McKay features an intimate, down-to-earth style.

### THE SHOPPING BAG

With Tommy Reynolds, Fred McCall  
Producer-director: Harriette C. Robb  
30 Mins., Tues. and Thurs., 4 p.m.  
CST

Participating  
KEYL-TV, San Antonio  
Twice each week, Tommy Reynolds, man-about-TV, visits with the local housewives and presents surprises from his shopping bag that he has found around town. It's a neat attempt at a low-budget show, and at the same time gives participating sponsors something for their money. The local housewife will like Reynolds' easygoing style and will look forward to the sessions. Show is being expanded, and will be a full hour three times a week.

On the half-hour show, he gives the male point of view on household problems as well as shopping hints. This makes way for the various commercials. To break the monotony, there is a musical short and a pantomime episode, titled "The Great American Scene." In this pantomime bit, Reynolds has something that is unique.

Sets utilize some of the sponsors' products. Show moves along at a fairly fast pace.

### BACK PORCH EXPERTS

With Jerry O'Leary, Eddie Germano, Verne Williams, others  
Producer-director: Wendell Davis  
30 Mins., Sun., 12:30 p.m.  
WEATHER MASTER ALSO  
WBZ-TV, Boston

(Jerome O'Leary)  
Jerry O'Leary, whose pre-game baseball quiz has been a fixture on AM for several years, has now embarked on a TV quizzer featuring a panel of three teenage boys and a strictly uninhibited 12-year-old, which has the earmarks of a nifty package. Set in the atmosphere of a back porch, the youthful panelists loll about on a rustic settee completely unawed by the TV camera. In fact, they appear somewhat bored by the whole proceedings, but they're quick on the draw and come up with some illuminating and humorous remarks.

Quizzing is handled by O'Leary who tees off by phoning a home viewer, giving him or her the first try at answering the poser. If correctly answered, phone contestant is awarded a \$25 bond, and if missed, the query is tossed to the panelists. The alert kids, two of whom are high school honor students, usually manage to come up with the correct answers, meanwhile throwing in personal opinions and views that occasionally stray far afield of the actual question. However, O'Leary, backed by his years of extemporizing with kids on his AM stint, keeps the session under control.

An added gimmick is the use of cartoons, drawn by Eddie Germano, one of which caricatured a baseball player reading a comic magazine, correctly identified by the panel as Yogi Berra. This was followed by a discussion on baseball and the merits of comics, which the panel felt were negligible. When queried regarding the truth of the bromide, "a woman's work is never done," the 12-year-old decided women had a cinch what with "Bendix washers, automatic dishwashers and all that electrical stuff."

Plugs were handled adeptly by Verne Williams, who pointed out the advantages of the bankrollers' combination storm and screen windows over the old type by portraying an inept householder attempting his annual storm window installation.

### LET'S GO TO MARKET

With Norman Kraft, Butch Davis  
Director: Chris Erskine  
15 Mins., Mon.-thru-Fri., 12:45 p.m.  
Sustaining  
WGN-TV, Chicago

On the basis of a U. of Illinois survey showing the extent of rural video viewing, WGN-TV has launched this grain and livestock market rundown beamed at the farmers. Despite the use of film clips and blackboard listing of the commodity prices and livestock reports, it's the sort of show that gains little through the added sight element.

The strip is a co-op effort with the Board of Trade and the Chicago Mercantile Exchange. WGN farm director Norman Kraft handles the commodity reports, and Butch Davis takes over for the beef and pork rundown, which includes the day's prices and receipts and the next day's estimates. It's all important information for the farmers and grain exchange players, but it's practically meaningless to the average urban dialer.

If part of the session were used to explain to the city dwellers the operation of the grain pits and the stockyards, and how they fit into the over-the-counter food prices, the format could prove interesting to both city and farm folk. Kraft and Davis obviously know their material and work well before the cameras, but unless they make more of a pitch for the in-townners, they'll be talking to a limited clientele.

### TELETIME TIME

With Kay Crews, Russell Rogers, Victor Anthony, Joe Salek, Bud Vinson  
Producer-director: Dave Hubbard  
30 Mins., Mon., 7:30 p.m. CST  
WOAI-TV, San Antonio

For a change, televiewers here participate in a show as quizmasters instead of contestants. Viewers are telephoned at home during the show and invited to pick a "clue" or topic to be acted out in pantomime by a panel of four experts in the studio. The other three members of the panel must guess the answer within two minutes with a prize of \$10 at stake. If the panelists are stumped, the money goes to the viewer-quizmaster. Thus the old parlor game of charades has grown up for TV here. It should make for good viewing during the winter months.

(Continued on page 41)

### DRAGNET

(The Human Bomb)  
With Jack Webb, Barton Yarborough, Raymond Burr, Herb Butterfield, Bernard Phillips, Sam Erickson, Stacy Harris, Sam Edwards, Jack Kruschen  
Producer: Homer Canfield  
Director: Jack Webb  
Writer: James E. Moser  
30 Mins., Sun., 7 p.m.  
LIGGETT & MYERS  
NBC-TV, from Hollywood  
(Cunningham & Walsh)

"Dragnet," a radio series of long-standing, appears to have an exceedingly bright future as a telenovela, according to its preem showing Sunday (16) as part of the Chesterfield "Sound Off Time" series. Filmed version of this suspense airer was by far the most successful show of this string.

"Dragnet" brings to video the same taut, suspenseful set of proceedings that has made it a radio fave. With this prevue, indications are that it will have a ready-built audience when it hits the network as a regular Thursday night feature, Jan. 3. It's expected that those who have become addicted to the radio version will carry over to tele.

The initial yarn was a hard-hitting, masterfully constructed story, telling of a criminal armed with a bomb who threatened to blow up the Los Angeles City Hall unless his brother was released from jail. The action was tight enough to keep the viewers on edge until the finale.

Enactments were universally good. Filmster Jack Webb, who does the radio version, repeated his fine interpretation of Detective Friday in the sight facsimile. Barton Yarborough as his sidekick, and Raymond Burr as a deputy police chief, gave excellent accounts of themselves on the side of law and order, while Stacy Harris and Sam Edwards hit a good stride as the criminals. Webb, who also serves as director, filled that role admirably as well.

### POLKA REVIEW

With Jack Clifton, emcee; Johnny Pecon Band; Bob Arndt; Deep River Boys; Peter Lawrence; Dolly Donovan; Glad Stevens; Lou Serigas, Shirley Fenn  
Director: Jim Breslin  
Producer: Mel Tennenbaum  
60 Mins., Mon., 11 p.m.  
OLD DUTCH BEER  
WEWS, Cleveland  
(Ohio Adv. Co.)

In its first anniversary show (10) the "Polka Review" blossomed into one of the true bright lights of local entertainment. For polka lovers, the 60-minute stanza offers an easy-to-take format. Furthermore, program's reach into other avenues of entertainment—popular vocalists, dance routines, etc.—makes for widest appeal.

Program is developed around make-believe cafe, with audience participating as patrons. Each week, a different polka band is used to offer new name and face. Change, too, is realized by utilizing visiting artists. Regulars on the show include Shirley Fenn, organist; Dolly Donovan and Glad Stevens, waitresses; Peter Lawrence, vocalist, and Jack Clifton. Regulars have already established themselves with weekly top-notch pitches. Clifton also handles commercials that are sensible, easy to see and listen to.

In anniversary stanza, Deep River Boys and Bob Arndt furnished additional flavor that made for a mellow late hour of pleasant entertainment.

Mel Tennenbaum produces a neat stanza, ably assisted by Jim Breslin and with some fine sets and props by Al Sylvanus.

Program, one of the top local budget layouts, is also fed to WSPD and WTVN.

### SANTA CLAUS

With John Saunders  
Director: Betty Cope  
15 Mins., Mon.-thru-Fri., 5:45 p.m.  
Coca-Cola  
WEWS, Cleveland

John Saunders continues to entertain the kiddies in the Greater Cleveland television audience by his fine performance as Santa Claus. Besides the usual letter-reading gimmick, Saunders incorporates several distinctive flavors, including the use of new toys and a cheerful conversation with a child from the audience. The entire 15-minute pitch is geared to friendly, well-planned, and carefully-thought-out routine that should be welcomed into anybody's living room.

A veteran at the Santa Claus programming technique, Saunders this year has added a make-believe voice of Tinkletoes, one of his North Pole playmates.

There is no direct commercial spiel at any point in the show, and only Coca-Cola notices come with clever Jack-in-the-box windup.

Camera work, lighting, and attractive set all add up to top-notch, sparkling kiddie stint.

Mark.

# Success Story board

A lesson in economics with Jimmy



Anybody here afraid of size?



You get more, dollar for dollar invested, than from any other medium —



Like the 36,000 extra customers (in just one market—New York) for each brand advertised on the average TV program . . .



The results? That means people.  
We got millions of 'em.  
For 50,000,000 viewers—NBC alone, offers



the biggest stars . . . programs . . .  
network — the biggest opportunity for the  
biggest sales results.





Not if you're thinking of profits.



for television — now — is the most profitable advertising medium ever evolved.



Like the 15.6 extra customers per month for each TV dollar invested in the average program (And it's 19.5 for high-budgeted shows like Jimmy's.)



Like what really counts in successful advertising: results.



Want to get into the act? There are still opportunities for selling on NBC by big advertisers — and by small advertisers who think and plan big, too.

These facts are based on the remarkable study, "Television Today." If you haven't seen the booklet about Television's impact on people and products, or if yours is worn out with use, write or call NBC-TV Sales — where you can also learn about NBC availabilities for selling.

**NBC**

*television*

The network where success is a habit.

## Dramas Strong, Com'ls Big on L.A. TV, Ford-Financed NAEB Study Reveals

One-sixth of all time on Los Angeles television stations was devoted to commercials, and 26% of all the airers were dramas (mostly old pix) aimed at adults, according to a study of L. A. video during the week of May 23-29 made by the National Assn. of Educational Broadcasters. This report, financed by the Ford Foundation, was couched in terms less critical of commercial TV than the first NAEB study, of New York tele, conducted last January. N. Y. study was made prior to NAEB's campaign on allocation of channels for educational TV.

The report on L. A. found that the eight stations in the area (including KFMB, San Diego) devoted 73% of their total time to drama, variety, popular music, quiz, stunt, contest and personality programs, and sports. Informational shows took under 3%, programs covering public institutions took 2% and religious less than 1%. Report found no programs dealing with the fine arts or dance. No program during the week was produced in conjunction with an educational institution.

In the drama category, westerns had 10% of the total air time. Crime drama had 9% of the total air time. Great bulk of all drama was film kinescope, only 6% of the drama being live.

Of daytime programs, variety shows accounted for 26% of the before-dark time; cooking shows, 11%; shopping and merchandising, 3%. Special events programming, unusually high during the week checked due to coverage of the Buena Vista kidnapping, took about one-fifth of the "domestic" time. All domestic programs accounted for 16% of total air time.

News reports contributed 12% of total time, a proportion "considerably inflated" due to the kidnapping coverage. Children's programs accounted for 10% of total time. Music, largely pop, took 6%.

**Less Informationals**  
L. A. beamed more entertainment shows and less informational shows than N. Y. outlets, comparison of the two NAEB studies reveals. The Coast also had a higher percentage of time (18%) devoted to commercials than N. Y. (10%). However, the average length of individual plugs was longer in N. Y. (73 seconds) than in L. A. (64 seconds).

There was considerable variation in proportion of advertising time on the various stations, ranging from 26% on one outlet (KLAC-TV) to 14% on KFI-TV. Ad time was broken into two classes, "primary" or direct selling, which occupied nearly 13% of the total air time, and "secondary," straight ad programs longer than three minutes or airers on which the back-

ground ad plugs constituted a major part of the program. Secondary ads accounted for 6% of the total air time.

Survey results were announced by Seymour N. Siegel, N. Y. City radio chief and NAEB prez. Study was made by Dr. Dallas M. Smythe, of the U. of Illinois, and Dr. Angus Campbell, of U. of Michigan. George Probst, of the NAEB monitoring committee, said that the study's purpose is to help the industry determine whether its programming pattern has already been set and whether its programming reflects the community's needs.

## Pitt's AM-Happy Duquesne Beer Axing More Shows, Smitten by Video Bug

Pittsburgh, Dec. 18.

TV is making additional inroads into radio locally after first of the year with the announcement last week by Duquesne Brewing Co., one of the biggest time buyers in town, that they're dropping two more AM stanzas in order to channel the money into their weekly half-hour musical teeveer on WDTV.

Being axed are the quarter-hour show-talk session on KDKA Friday evenings of Harold V. Cohen, drama editor of the Post-Gazette and VARIETY mugg here, and his wife, Stephanie Diamond, and the Silver Top male chorus Tuesdays on the same station. Both programs represent an outlay in time and talent of around \$40,000. Cohen continues with Duquesne, however, on TV, m.c'ing the variety program, "Starlight Revue," every fourth week.

Understood some of the savings on the pair of shows may be channeled into spots, since KDKA as well as other local stations are making spots available to brewers for the first time. Previously the sudsers weren't able to buy them for love or money.

Also cutting down on AM, although so far with no intention of going into TV yet, is big Kaufmann's Department Store. They're dropping the 6:15 news every evening on KQV after Jan. 1. Kaufmann's, however, retains the 11 p. m. news on that station and the quarter-hour on WJAS at 12:30 p. m. Beckley Smith, Kaufmann's newscaster for 19 years, handles all of their programs.

**Milwaukee**—WTMJ-TV's longest continuously sponsored show goes into its fifth year with the A. Gettelman Brewing Co. renewing the Thursday night wrestling telecast. Bob Heiss gabs the grunt and groan feature.

## Vaude Was Easier

Chicago, Dec. 18.

A recent ABC "Super Circus" telecast provided producer Phil Patton with five reasons why a video producer, no matter how fat his pay check, is really always underpaid.

1. During rehearsals, the Coleman-Valerie acro troupe had to be rescued from their high bar by stagehands when the rigging started to come apart.

2. Also during rehearsals, Doreen Hustrel, a member of the Hollywood Skyrocks, was injured slightly when poked in the eye by a prop.

3. Just before the actual Sunday show, the backstage was threatened with a flood when the automatic sprinkler system was set off by a dressing room fire.

4. During the show itself, part of one of the acts turned up missing when a cub bear escaped its chain. It was found hiding backstage just before its cue.

5. Also during the actual performance, the aforementioned Miss Hustrel cut her leg severely while sliding down a rigging pole. After taking her bow, she was dispatched to the Norwegian-American Hospital for repair.

## Godfrey TV Adjacency Bought by Gen. Mills

CBS-TV lost little time this week in selling the quarter-hour strip immediately following the upcoming simulcast of Arthur Godfrey's morning radio show. General Mills pacted with the web for the 10:30 to 10:45 a.m. cross-the-board period. Sponsor hasn't decided yet on a show and it also has not been determined which GM product, and hence which ad agency, will be represented.

Godfrey simulcast is to include the 10:15 to 10:30 segment of his 90-minute radio strip, but on Mondays through Thursdays only, since he airs his AM program from his farm on Friday mornings. Lever Bros., which sponsors that part of the radio show, will also pick up the tab for the video side. CBS-TV is planning to build another 15-minute program to fill in the Friday void, to make it a complete cross-the-board block.

## Karloff, Savo Set To Preem CBS 'Workshop' In TV 'Don Quixote'

CBS-TV will preem its "TV Workshop" (video version of the famed "Columbia Workshop" radio series) Jan. 13 with a half-hour adaptation of Cervantes' "Don Quixote," co-starring Boris Karloff in the title role and Jimmy Savo as the lackey, Sancho. Series, designed to test innovations in production and camera technique, will hold down the Sunday afternoon 5:30 to 6 slot weekly.

Series, according to Norris Houghton, who will produce, and Donald Davis, CBS-TV exec producer for dramatic shows, will range from fairy tales to documentaries to straight dramas. Second stanza, for example, is to be the story of one of the original Dixieland bands in New Orleans, with a full band to be spotlighted. It's an original by John Gerstad and Norman Brooks, tentatively titled "Careless Love." For the third stanza, they hope to do John Hershey's "Into the Valley," the story of a Marine Corps action in the Guadalcanal fighting in World War II. For that one, Houghton and Davis plan to utilize a subjective camera technique to represent the author, and around which they'll build the mood of the story.

Contrary to previous reports, the duo said the "Workshop" is not meant to be a showcase vehicle for possible future commercial shows. Instead, they are planning the series as an end in itself, shooting for material which lends itself to unique camera treatment and not on the basis of a plot alone. Web has devoted a top budget to the show, which is to be available for sponsorship.

## Hildegard, CBS Mulling TV Deal

CBS-TV is talking a term pact this week with Hildegard, for the nitery singer to do a cross-the-board daytime series grooved for the housewives. Web would have her show aired sometime between 10:30 a.m. and 12 noon, to bulwark the new morning lineup being sparked by a simulcast of the 10:15 to 10:30 segment of Arthur Godfrey's radio show.

Hildegard, under the deal, would draw \$30,000 per week, (amount representing package cost) under a 44-week contract. CBS plans to give her show full production values, and is also huddling with Rouben Mamoulian to handle the lighting and, perhaps, supervise the production if the deal for her to sign goes through.

General Mills has bought the 10:30 to 10:45 a.m. strip on the web and there's a possibility that Hildegard may take over that time. If not, CBS hopes to build the 10:45 to 11:30 period around her and sell the show on a participating basis. With Colgate renewing "Strike It Rich" this week for the 11:30 to noon slot, CBS virtually has its new morning lineup complete.

## SCHILDKRAUT SERIES MULLED BY ABC-TV

ABC-TV national program topser Charles Underhill is mulling two new mysterious series, "The Professor," starring Joseph Schildkraut, and "The Top Guy," starring Jack Smart.

"Professor" is being given a one-time showcasing on the Coast-originated "Personal Appearance Theatre." Psychological meller is being packaged jointly by Schildkraut and ABC-TV.

"Top Guy" will be a television of the AM series which the web currently has on. An audition will be made early next year. Show is a Manny Rosenberg and Larry White property.

## Axe Tiny Fairbanks

Tiny Fairbanks show has been cancelled off DuMont's WABD, N. Y., after a run of more than a month failed to turn up a sponsor. Show had been aired cross-the-board from noon to 12:15 p.m.

Station is planning to fill the time with a new series devoted to women's clubs in the metropolitan N. Y. area, figuring such a show would draw a large women's audience and so become a good buy for the usual daytime advertisers.

# FRAN LEE

The Most Entertaining Household Spot on TV

## "MRS. FIXIT"

Currently LANGFORD-AMECHE SHOW  
ABC - TV

Tuesdays and Thursdays, 12 N. - 1 P.M.  
(Over 38 Stations)

Thanks to—WARD BYRON, ED NUGENT, ED BENEDICT



## See NCAA Tele Plan Back in '52

Chicago, Dec. 18.

Westinghouse shelled out \$670,000 for rights to 20 college football games it bankrolled on NBC-TV as part of the National Collegiate Athletic Assn.'s "controlled TV" experiment the past season, it was disclosed by Walter Byers, NCAA exec secretary, yesterday (Mon.). Disclosure came at the end of a two-day NCAA TV committee conclave and was combined with other indications that the tele group will recommend continuation of the restricted program at the upcoming NCAA convention.

Ralph Furey, co-chairman of the TV body and Columbia U. athletic director, told the press the experiment, "except for minor rhu-barbs, was a tremendous success." NCAA attorney Joseph Rauh attended the meeting and Furey stressed the committee's conviction that the project is completely legal.

Committee will not formulate its final recommendation until the preliminary report on the test from the National Opinion Research Centre, due Jan. 1. But with Furey emphasizing the positive aspects, including the legality angle, it's thought likely the committee will urge a repeat of the controlled package before the full NCAA membership at the Cincinnati meet next month.

Also believed a factor for continuation is the hefty tele coin garnered by the 40 colleges whose games made up the Westinghouse-NBC schedule.

## TV-STAGED WRESTLING SET FOR DETROIT FANS

Detroit, Dec. 18.

Boxing bouts especially staged for television will be presented by WXYZ-TV, beginning Jan. 5. The professional fights will be sanctioned by the Michigan State Athletic Board of Control.

The fights will be televised direct from the Motor City Gym. Each Saturday card will feature two six-round bouts. In case one or both bouts fail to go six rounds, standby bouts will be available to round out the hour-long show.

This marks the first time that a major sport has been staged in Detroit expressly for television. While there will be an audience at ringside, it will only be a small, token audience, most of it to be admitted by invitation only.

Sponsor is the Pfeiffer Brewing Co. Sportscaster Fred Wolf will do the blow-by-blow. Maxon is the agency.

## Masland as Alternate For ABC-TV Tomorrow

Masland carpets will pick up the tab for "Tales of Tomorrow," Foley & Gordon science fiction series on ABC-TV, sometime next month. Masland will alternate with Jacques Kreisler watchbands, which is now backing the series 9:30 p.m. Friday on a skip-a-week basis. Agency for Masland is Anderson & Cairns.

Masland currently has the Earl Wrightson "At Home Show" on ABC-TV Thursday at 10:30 p.m., a weekly 15-minute ailer. Sponsor is expected to drop Wrightson.

Bona fide Mills' "Versatile Varieties," which had been alternating with "Tomorrow," bows out this week.

## Gabby Hayes Bicycling From NBC to Mutual

Gabby Hayes, currently beaming for Quaker Oats on NBC-TV Sundays at 5 p.m., will take over a radio show for the same bankroller on Mutual, Sundays at 6 p.m. Hayes ailer replaces "Sgt. Preston of the Yukon," starting Jan. 6. Agency is Sherman & Marquette.

"Preston" continues in its Tuesday and Thursday 5-5:30 p.m. spot on MBS. Mutual has also inked renewal from Old Golds for its 15-minute strip on "Queen for a Day" and from Kraft for its Tuesday and Thursday quarter-hours on "Queen." Pal blades have renewed on "Rod and Gun Club."

## Al Jarvis Hits 100G Corn-and-Personality Coast AM-TV Payoff

Hollywood, Dec. 18.

Feeding his viewers and listeners a heavy diet of corn 50 hours a week on AM and TV, Al Jarvis has parlayed his format to a neat bundle in excess of \$100,000 a year to rate as the highest-paid indie entertainer in L. A.

Jarvis, on 25 hours a week for KLAC, and 25 hours for its video affiliate, KLAC-TV, tapes his AM stanzas. His video show has no production, and Jarvis himself would be the first to admit he's no comic or emcee, but a homey personality has boomed him to the top in virtually every survey of daytime TV in L. A.

He interviews guests, has some guesters entertain, and yaks about anything he happens to be thinking about, but always pitches directly to the housewife, figuring they make up 80% of his audience. It's a simple format, so simple that industryites are at a loss to explain his terrific pull. But there's no question that Jarvis is the No. 1 man as far as Angelenos are concerned.

He's got 38 sponsors a day on a participation basis on TV, and two on his Saturday night show. Spots were \$18 each when he began his program three years ago; now they're around \$95 each, with 90% of his sponsors national. Result is a shower of lettuce for the station and Jarvis. In an attempt to break the Jarvis hold on viewers, other indies have exported deejays from all parts of the country, but there hasn't been any perceptible dent on the Jarvis draw.

## Gen. Mills' ABC Buy

Chicago, Dec. 18.

ABC's daytime radio upswing continues with General Mills buying a 25-station hookup in the south to plug its Red Brand flour. Miller will fill the daily quarter-hour slot with a transcribed hymn show, starting Monday (24).

General Mills is dropping "Mr. Mercury" from its Tuesday night 6:30 to 7 period and replacing it with the Chi-originated "Silver Eagle" as of Jan. 1. Sponsor will continue its Thursday night "Eagle" backing.

Minneapolis — Minneapolis now has its Barry Gray type of radio show, originating from a loop spot where people in and out of the news are put on the spot before the "mike" and given a chance to get pet gripes off their chests.

It's on WDGW Monday through Friday, from 10:30 p.m. to midnight, at the 620 Club, eatery and beverage establishment.

## 'Memorial'

Nathan Straus, owner of WMCA, New York, who as a onetime state legislator won distinction as a crusader for safe driving laws, has figured out actuarially that on Dec. 21 the 1,000,000th auto fatality in New York state will occur.

For the past few days Straus has been engaged in preparing a 75-second taped "memorial" to the 1,000,000th victim. It will be played repeatedly on the station on that day.

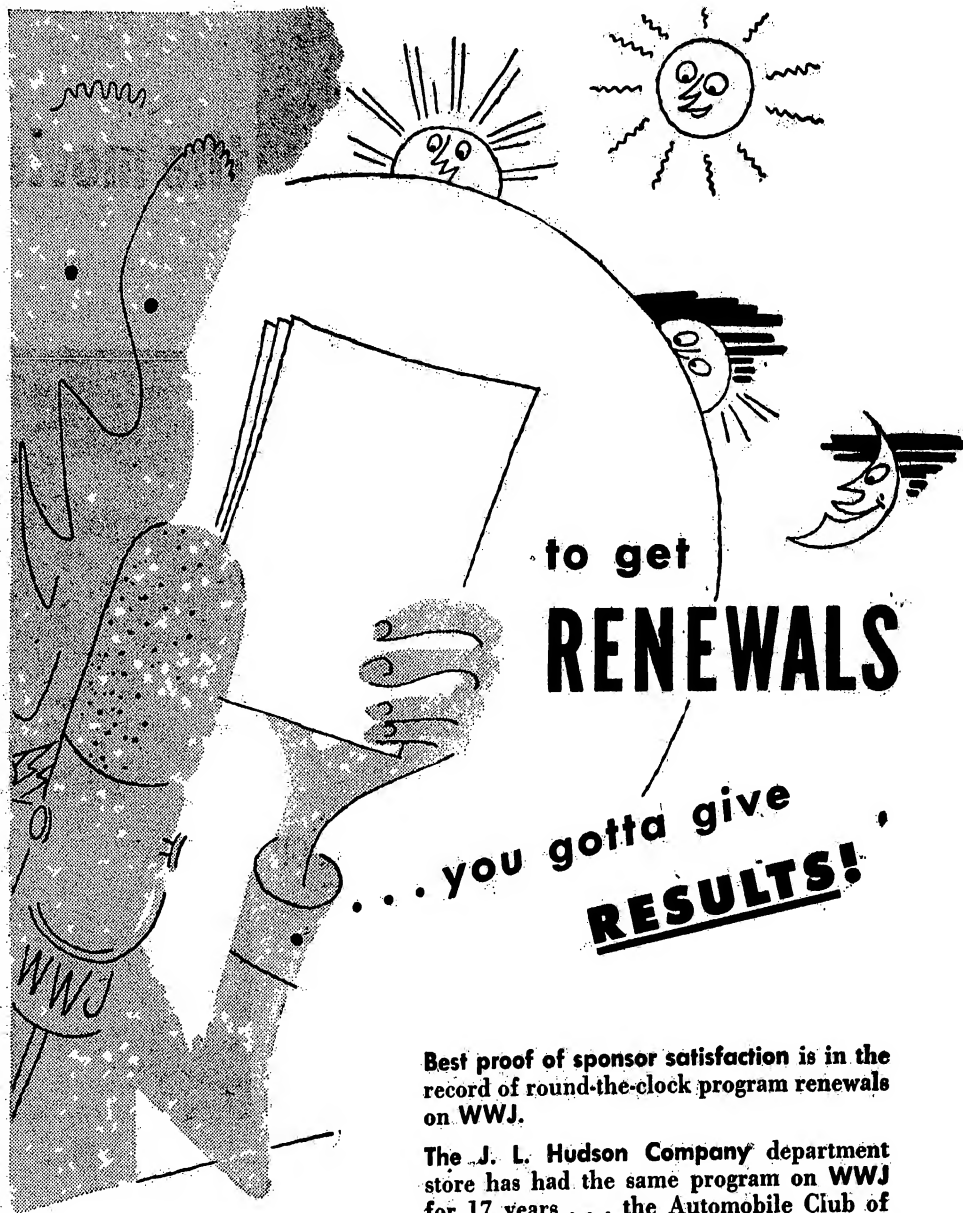
## Tele Followups

Continued from page 27

sagebrush segment, with Roy Rogers and Dale Evans. Backed by the Whippoorwills, they did nicely by "On the Way to San Antonio" and "Christmas on the Plains." Miss Evans put over a cute number, "Don't Ever Fall in Love With a Cowboy." Rogers, whose own show starts shortly on the network, reg-

istered as an appealing video character: Trigger, while not the most scholarly nag that has been on TV, probably amused the kids with his counting trick and three dance steps (including a sock hula).

Another item for the juves was the Three Stooges' mayhem in a department store setting, in their usual slapstick vein.



to get  
**RENEWALS**

... you gotta give  
**RESULTS!**

Best proof of sponsor satisfaction is in the record of round-the-clock program renewals on WWJ.

The J. L. Hudson Company department store has had the same program on WWJ for 17 years . . . the Automobile Club of Michigan 13 years . . . Studebaker 10 years . . . Kinsel Drug Co. 9 years . . . Cluett Peabody 8 years . . . Standard Oil 6 years . . . Bell Telephone Co. 6 years . . . Hartz' Bird Food 5 years.

Such long-time associations stem from listener-loyalty reflected in sizable sales of services and products by these, and a multitude of other WWJ advertisers in America's 5th market.

FIRST IN DETROIT

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE F. HOLLINGBERRY COMPANY

Associate Television Station WWJ-TV

WWJ

Basic NBC Aff.

AM-950 KILOCYCLES-5000 WATTS  
FM-CHANNEL 246-97.1 MEGACYCLES

## IN THE HEART OF THE THEATRICAL DISTRICT

MODERN ELEVATOR APARTMENTS  
NEARING COMPLETION

Now Renting for December Occupancy

1½-2-2½-3-3½ Rooms

901 EIGHTH AVENUE

Apply Agent on Premises or  
MAX LIPMAN & SONS

1271 St. Nicholas Avenue

WA 7-9210



MON. 8-8:30 P.M. EST  
BETTE DAVIS ★ GEORGE BRENT ★ "WOMAN OF THE YEAR"



ROBERT TAYLOR ★ GUEST

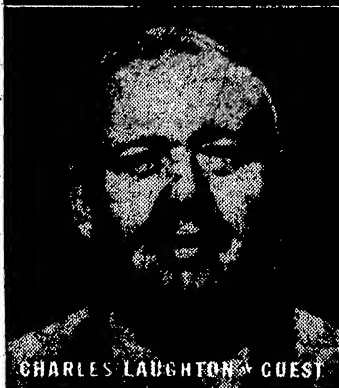
the biggest  
PLUS in  
network radio  
history: 10  
all-star shows



BURGESS MEREDITH ★ GUEST

## the movie stars are moving to MUTUAL

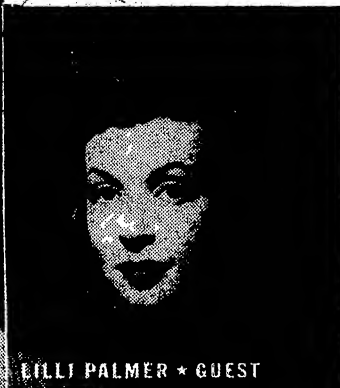
in 6 prime  
evening hours  
every week  
starting  
New Year's Eve



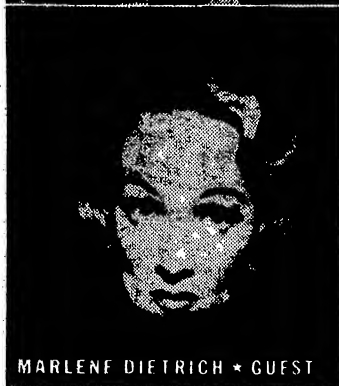
CHARLES LAUGHTON ★ GUEST



REX HARRISON ★ GUEST

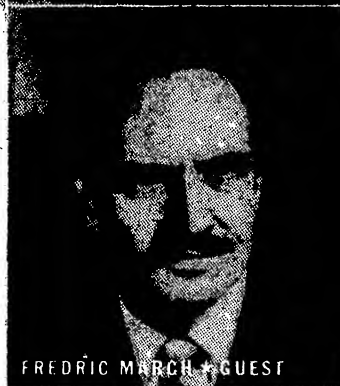


BILLI PALMER ★ GUEST



MARLENE DIETRICH ★ GUEST

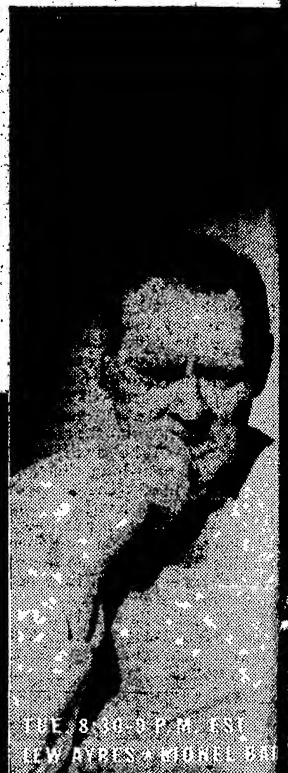
Leo (MGM) Lion  
provides  
Hollywood  
star-talent...



FREDRIC MARCH ★ GUEST



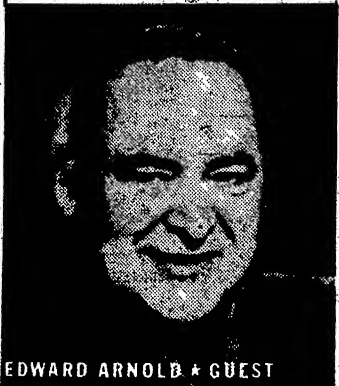
FLORENCE ELDRIDGE ★ GUEST



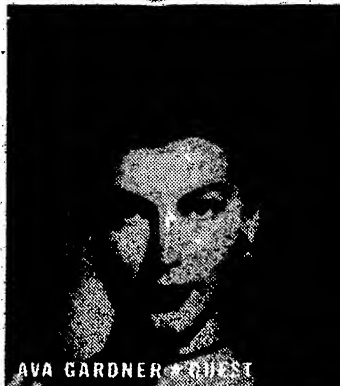
TUE. 8-8:30 P.M. EST  
LEW AYRES ★ LIONEL BARRYMORE



and  
Mr. (MBS) PLUS  
provides  
new Multi-  
Message  
Plan for  
unprecedented  
advertiser  
benefits



EDWARD ARNOLD ★ GUEST



AVA GARDNER ★ GUEST



FRI. 8:30-9 P.M. EST  
GRACIE FIELDS ★ "THE GRACIE FIELDS SHOW"





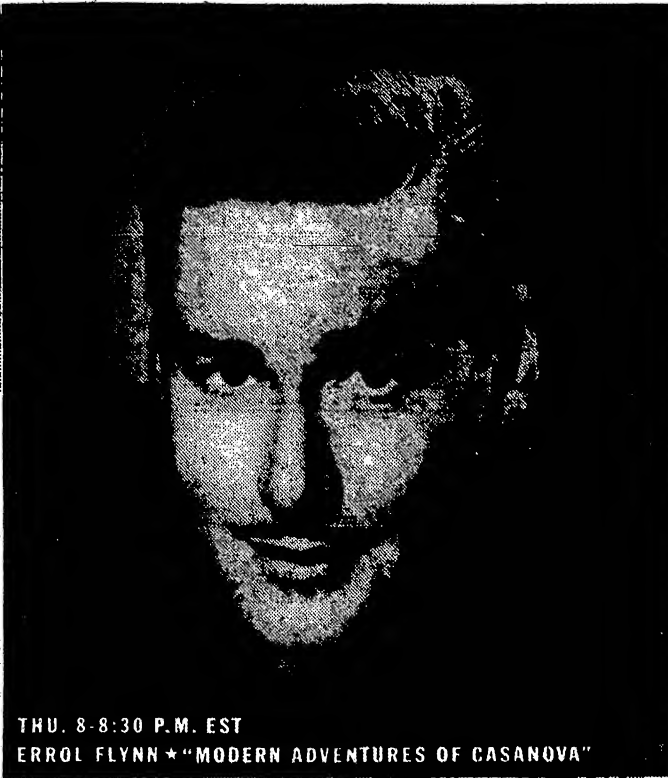
FRI. 8-8:30 P.M. EST  
ANN SOTHERN ★ "ADVENTURES OF MAISIE"



BARBARA STANWYCK ★ GUEST

**FOR NATIONAL  
ADVERTISERS...**

- ★ Bette Davis & George Brent
- ★ Orson Welles
- ★ MGM Musical Comedy of the Air
- ★ Errol Flynn
- ★ Ann Sothern



THU. 8-8:30 P.M. EST  
ERROL FLYNN ★ "MODERN ADVENTURES OF CASANOVA"

**...the MUTUAL broadcasting system**

**FOR LOCAL  
ADVERTISERS...**

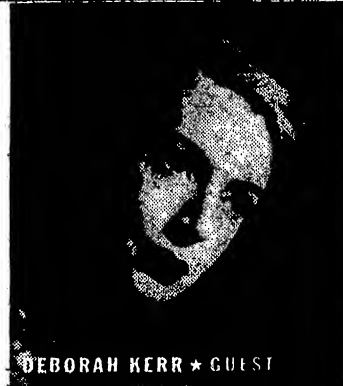
- ★ Crime Does Not Pay
- ★ Lew Ayres & Lionel Barrymore
- ★ Mickey Rooney & Lewis Stone
- ★ Gracie Fields
- ★ MGM Theatre



LEW AYRES ★ "STORY OF DR. KILBARE"



JANE WYATT ★ GUEST



DEBORAH KERR ★ GUEST



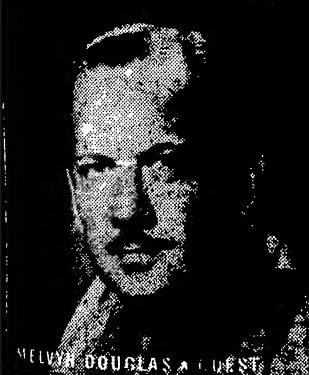
MARGARET SULLAVAN ★ GUEST



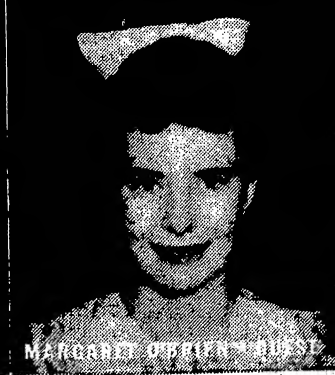
TUE. 8-8:30 P.M. EST  
ORSON WELLES ★ "THE BLACK MUSEUM"



THU. 8:30-9 P.M. EST  
MICKEY ROONEY ★ LEWIS STONE ★ "THE HARDY FAMILY"



MELVYN DOUGLAS ★ GUEST



MARGARET O'BRIEN ★ GUEST

for facts on  
how to reach  
the most-per-dollar  
in all radio, call:  
**MBS-PE 6-9600**

## Sponsors Cry 'Hit The Road'

Continued from page 23

resulted in the decision to send Guy Lombardo and his "Lucky Strike Hit Parade" show on its first extended tour starting in Philly on Feb. 14, with Music Corp. of America handling the 12 to 13-week trek covering the east and south.

U. S. Steel, sponsor of "Theatre Guild on the Air," has been deriving supplementary institutional values from program originations in steel-berthed cities, a move which has served to heighten employee-employer relations.

Similarly, Ed Sullivan's identi-

fication with Lincoln-Mercury, through his emceeing of "Toast of the Town," also carries over into a goodwill ambassadorial role for the auto company involving promotional-exploitation activity, plus fostering better labor relations, over and above his participation in the entertainment facets.

Don McNeill and his "Breakfast Club" troupe also embark on an eight-city tour through the southeastern states next month, for a series of in-person originations designed to capitalize on the promotional-plus values.

## \$2,480,000 Relay Project Aid to N.Y.-D.C. Web Tele

Washington, Dec. 18.

Additional TV network transmission facilities between New York and Washington will be provided by a \$2,480,000 microwave relay project to be started soon by the American Telephone & Telegraph Co. Applications for construction permits were filed by the company last week with the Federal Communications Commission.

Plans call for the construction of nine intermediate stations along the route, with transmitters to be installed at locations in New Jersey, Pennsylvania and Maryland.

## Chi Mail Order

Continued from page 24

an example the mail order toy vouches. Most of the m-o biz is out-of-town accounts competing directly with the local merchants. Without spelling it out in so many words, the time sellers are prepared to remind the local retailers that they're missing a good advertising bet which the out-of-towners are using with tremendous payoffs.

Because most of the mail order merchandisers use no other form of advertising, their radio case histories provide direct correlations between returns and money spent. As such, it's more clearest evidence of AM's pull than the usual ad campaign which is most always combined with other media.

All the major radio stations, with the exception of indie WIND, and including the network plants have skedded mail order accounts this season. In all cases the stations are watching the copy closely and screening the products because experience has taught them that it's usually the station that bears the brunt of the buyer's wrath when the merchandise fails to come up to expectation.

As far as could be learned, the seasonal mail order accounts currently running are straight time purchases and not on a per inquiry basis. However, as one station exec put it, "The way some of these mail order deals are paying off for the client, we almost wish it were a PI setup."

Incidentally, although some of the claims are pretty broad, no Chi station is carrying the pitch aired by a Mexican outlet which was heard shilling a Bible with Jesus' name underlined in red. Listeners were asked to send their money to "God, that's spelled G-O-D, in care of this station."

## Holiday Programs

Continued from page 25

NBC radio presents its annual dramatization of Dickens' "Christmas on the Hearth." Indicative of how the regular radio and TV shows will handle the seasonal fare, Lucky Strike's "Hit Parade" Saturday night on NBC-TV will move its cameras out to the ice-skating rink in Rockefeller Plaza, N.Y., for production numbers built around the skaters and the mammoth Plaza Christmas tree.

"Greatest Story Ever Told" will bow into video for the first time Sunday evening, with a presentation on ABC-TV of "No Room at the Inn," while CBS Radio will have its annual rendition of Handel's "Messiah" that evening. On the same night, Mutual will stage its annual "Joyful Hour," spotlighting a number of top Hollywood stars. NBC-TV will highlight its Christmas Eve programming with the preem presentation of Gian-Carlo Menotti's opera, "Amahl and the Night Visitors." Regular shows will also turn over their menus Christmas Eve to seasonal programming, with CBS-TV's "Lux Video Theatre," for example, repeating last season's special show starring Fay Bainter and Thomas Mitchell.

Both ABC-TV and NBC-TV will take their cameras into St. Patrick's Cathedral, N. Y., at midnight Christmas Eve, while CBS-TV will pick up services of the Boys Town Choir from Boys Town, Neb. DuMont is staging a special version Christmas Eve of Anatole France's "Our Lady's Juggler," with William Gargan playing the role of the juggler, assisted by Jan Peerce, Frank McHugh and the Vikings chorus. DuMont will also visit three different churches Christmas Eve, to present the Catholic, Episcopal and Methodist services.

## 'Marriage' Co-op Style

The networks are stepping up activity on the co-op program front. ABC has just inked a deal with John E. Gibbs to co-op his "Marriage for Two" soaper, the first time a daytime serial has been made available for local sale. Mutual is co-opping "I Love a Mystery."

"Marriage for Two," an Elaine Carrington serial, is being moved up from 4:15 p. m. to 3:30 p. m., to kick off the web's recently inceptioned afternoon block of washboard weepers.

## CBS' Derr, Barber Sports Reshuffle

Upping of John Derr to the post of director of sports for CBS Radio, succeeding Red Barber, who in turn assumes the new title of counselor on sports, is expected to result in a hefty boost in sports programming for the web. Derr, with more time to devote to lining up sports packages, will reportedly start an intensive search immediately after the first of the year for new shows which can be added to the CBS lineup.

Move was reportedly made to free Barber from his administrative duties to permit him to concentrate as a CBS personality, via his sportscasting and participation on panel shows, etc. It's recalled that Edward R. Murrow several years ago was named a CBS veepee and given an administrative job, which he later resigned in order to return to his newscasting. Barber, it's believed, is in the same position.

Derr's takeover, for CBS Radio only, leaves the job of sports director for the CBS-TV web open. Whether it will be filled in the immediate future is believed doubtful. It's expected that Barber eventually will take over as sports counselor for TV also, with the department functioning under the administrative supervision of Sig Mickelson, CBS-TV chief of news and special events.

Derr has been with CBS for the last five years and for the last two was associate sports director. He produces the "Football Round-up," which Barber created and narrates, and is currently heard each Saturday at 6:30 p. m. in the 15-minute "Saturday Sports Round-up." He left Sunday (16), incidentally, for Miami to prepare for CBS coverage New Year's Day of the Orange Bowl game, which will be called by Barber and Connie Desmond. He then heads from Miami to Mobile to set plans for the Senior Bowl football game, to be aired Jan. 5.

## No 'Channels' Check For Scribes, Amer. Tel. & Tel. Assures Writers Guild

American Telephone & Telegraph Co. has officially told the Radio Writers Guild that "we do not and will not use Red Channels or Counterattack as a means of checking a writer's qualifications. We are interested in a man's talent and ability."

Statement was made by J. M. Shaw, assistant v.p. of AT&T, in reply to questions from the Guild. He added that approval by the two anti-Communist publications is "absolutely and completely not a condition of employment" by his company. He also mentioned a writer listed in Red Channels but recently hired to work on a film for AT&T, as evidence of the company's refusal to use blacklist. Shaw spoke in connection with a case of an RWG member allegedly blacklisted by the "Telephone Hour" after having written for it for six years. N. W. Ayer, agency for the show, a few weeks ago announced its opposition to a blacklist, and said the writer was dropped to get a new format for the show.

## New, Enlarged and Completely Rewritten ESAR'S COMIC DICTIONARY

**BRAND NEW**, unabridged edition of the **ONLY** gag file in dictionary form. An editor's harvest of humorous material to make audiences roll in the aisles. . . . Witty, comic "daffynitions," epigrams, gags, boners, wisecracks, clever proverbs, quips, and smart puns. 10,000 entries, over 100,000 words covering thousands of subjects. . . . arranged alphabetically for easy reference.

Joe Laurie, Jr., in Variety:—"For the comedy writer, comedian, and after-dinner speaker. . . . Takes up less room than a gag file. . . . IT'S A MUST."

At All Bookellers, or Send Only \$2.95 NOW for Your Copy. We mail postpaid, same day. (Sorry, no C.O.D.)

HORIZON PRESS, Desk 102 63 West 44th St., New York 36, N. Y.

# A Merry Christmas!

to: The American Broadcasting Co.

John E. Gibbs & Co.

Mona Kent

and the listeners who have given us  
our top rating!

from

# "the STORY OF MARY MARLIN"

directed by DON PAINTER



**ELOISE KUMMER**  
AS MARY MARLIN

Maurice D. Copeland  
Patrick Murphy  
Stanley Gordon  
Claire Baum  
Don Gallagher



**EVERETT CLARKE**  
AS JOE MARLIN

Laurette Fillbrandt  
Vera Ward  
Alma Platts  
Jerry Garvey  
John Barclay

(It's from Chicago, of course)



# IF SANTA'S LATE

...you can probably blame us. We just wanted to make stay-up-late set-owners happy. So we put "The Late Show" on the air every night with TV's best movies.

The result? Telepulse says "The Late Show" has the highest rating of *any* multi-weekly local program seen on *any* New York TV station!

And Santa's *already* been seeing "The Late Show's" advertisers. (Ask the frozen juice canner who doubled his sales in just two months!)

Let us show you how *every* night can be Christmas Eve. Ask us or your CBS Television Spot Sales representative about participation in "The Late Show" today.



**WCBS-TV**

CBS Owned • Represented by CBS Television Spot Sales

# FCC's 'Don't Hold Up the Freeze'

## Ukase; Firm on Paper Hearings

Washington, Dec. 13. Federal Communications Commission is holding firm on its "paper hearings" procedure for lifting the TV freeze. The agency is refusing all appeals for oral testimony on its proposed allocation plan for assigning VHF and UHF stations and for setting aside channels for educational outlets. The agency is telling all and sundry that time is of the essence and that it is determined that nothing must delay the unfreezing—now expected in February.

Last week, the Commission gave out with an opinion which, in effect, told three applicants interested in having more VHF channels assigned to their areas that if they have anything more to say they'll have to put it in writing, "due process" notwithstanding. What the agency actually said was:

"An oral presentation may be had where the Commission finds a written submission inadequate for the full presentation of fact or law. The relevant statutes require no more, and we believe they are entirely consistent with due process requirements. At the same time, the procedure of written presentations which has been adopted is a recognition that the great public interest in an early nationwide television service, which is by no means at odds with the numerous private interests represented before us, will not be served by needlessly paralyzing procedural hurdles."

The ruling was made on petitions filed by TV applicants who have been squeezed out of VHF in Philadelphia and San Francisco because of the freeze and by an applicant in Milwaukee who had a petition pending for a grant without hearing when the freeze was imposed. The Commission said it was not "unaware of the equities" of these applicants who had already gone through hearings and are now adversely affected by the proposed allocations. "But we cannot find," the agency asserted, "that their interest is one which the Constitution or any applicable statute requires be afforded separate procedural treatment in a proceeding of this nature."

Furthermore, the Commission said, none of the applicants offered "substantial reason" why a written presentation should not be adequate to make their views known on the allocation plan.

The Commission still has before it other requests for oral argument on the allocation plan. Some of these are from operating TV stations which have been requested to "show cause" why they should not shift to different channels as required under the new proposed assignments. Several stations are strongly opposed to moving from the lower to the higher channels in the VHF band. The lower channels (one to six) are generally considered better than those from seven to 13. The few stations required to make this shift point to the expense involved in retuning their

transmitters and the interruption to service which would result from set owners having to adjust their antennas.

Several applicants would also like to argue the educational set-aside. A few educational institutions would like to get into TV but want the right to sell enough time to pay expenses.

Finally, there is the DuMont request for oral testimony on its own elaborate allocation plan which it claims is better than the Commission's in that it provides more VHF channels and requires less intermixture of VHF and UHF stations.

To all these requests, the Commission is almost certain to answer "no." It's enough of a job to evaluate the 1,500 comments which have been filed on the allocation plan, the agency feels, without adding oral hearings to its burden.

## CBS TALENT SHOWCASE SET IN 'TV WORKSHOP'

"TV Workshop," CBS-TV's video version of the old "Columbia Workshop" radio series, has been assigned the Sunday 5:30 to 6 p.m. slot on the web and will preem either Jan. 6 or 13. Program is designed specifically to showcase new ideas and innovations in formats and production techniques, as well as a possible showcase for new talent.

Show will fill the time previously held by a 15-minute sustaining news program and the Sarah Churchill show, which is being moved by its sponsor, Hallmark greeting cards, to the NBC video web. Norris Houghton, legit producer-director, who staged "Billy Budd" on Broadway last season, will supervise the "Workshop," with CBS having already lined up vehicles for the first six or seven programs.

## Sportscaster Debut For Henrich on Hodges Show

Tommy Henrich, "Old Reliable" of the N. Y. Yankees, and until recently coach for the Bronx nine, has become a sportscaster for WJZ-TV, N. Y. He made his debut on the Russ Hodges show on the ABC-TV outlet last night (Tues.), and will be partnered with Hodges on the four-times-weekly 11:10 p.m. sports show.

When Hodges goes out of town, the former Yankee first sacker will take over the entire show for him. Trevor Adams, WJZ-TV general manager, who incidentally was radio-tele director of the team at one time, expects to give Henrich his own show after he breaks in. Henrich, who joined the Yanks in 1937, earned a rep among his teammates for being an articulate spokesman. On Dec. 31 the Hodges-Henrich show will go cross-the-board.

Oscar Hammerstein, 2d  
doesn't see a dearth of talent and  
envisions the new  
**Talent Incubator**  
one of the many byline pieces in  
the upcoming  
**46th Anniversary Number**  
of  
**VARIETY**  
DUE SOON

## '51 TV Set Output Tops 5,000,000

Washington, Dec. 13.

Television set output has already passed the 5,000,000 mark for 1951, with still a couple of weeks to go, it appears from preliminary figures given out here by the Radio-Television Manufacturers Assn. Factory production for the first 11 months of the year (up to Nov. 30) totaled approximately 4,944,000 sets. With the industry currently operating at a rate of 100,000 sets a week, this indicates that the 5,000,000 figure was achieved during the first week in December. It's likely the final figure for 1951 will be around 5,300,000 sets.

An RTMA report last week on receiver shipments to dealers, as contrasted with factory output, indicates the manufacturers are keeping their inventories down. During the first 10 months of the year, shipments to dealers totaled 4,005,000 sets out of a production of 4,382,000 sets. A portion of this 377,000 set surplus is believed to have been shipped out in November, leaving an inventory at the beginning of December of about 255,000 sets. This compares with the peak factory inventory of about 700,000 sets last summer, according to RTMA.

How many sets are in the hands of dealers and distributors is difficult to determine. Estimates range from 1,000,000 to 2,000,000 sets. The National Television Dealers Assn. reports that while dealers have been reducing their stocks their inventory is still "big." The Association is advising its members against heavy buying, despite recent statements on shortages of material. Until there is a substantial reduction in factory output, the NTDA sees no reason to expect a shortage in sets.

Dallas—Jerry Doggett has resigned his post as sports director for the Liberty Broadcasting System here. He takes over position as public relations director of the Dallas Eagles of the Texas League. He will continue to broadcast play by play accounts of all Eagle baseball games over KLIF, key outlet here of LBS.

## Inside Stuff—Television

WJZ-TV, N. Y., has changed its antenna atop the Empire State Building, in order to get its signal into areas where previously it was weak, following tests with a helicopter. Other stations beaming from the site, which have been awaiting results of WJZ-TV's move, are expected to conduct their own tests and then make similar adjustments.

Reason for the engineering revamp is that the signal sent out by the antenna was supposed to radiate in a circular pattern. However, ground tests indicated that the pattern was actually more like a cloverleaf. Since the ground tests could be influenced by topography and tall buildings, ABC engineering v.p. Frank Marx decided to use a helicopter, making a circular orbit around the tower, to check on signal strength. The helicopter checks revealed that the signal pattern was not the circle desired.

As a result, the phasing on the antenna has been changed to get the WJZ-TV signal directed at previously weak areas. Marx said he is making the results of the tests available to other stations in N. Y.

Federal Civil Defense Administration is making available to all TV stations kinescopes of its video series, "Survival," which was carried over the NBC-TV network last summer. Series, consisting of seven 30-minute shows, depicts the impact of an atomic bomb attack on a community, how Civil Defense is organized to alert citizens, and how protective measures can be taken in the home.

Millard Caldwell, FCDA Administrator, said that the telecasts last summer brought home with "forceful clarity" the urgent need for Civil Defense. He urged the widest showing of the films throughout the nation.

Distribution to TV stations is being handled through the nine FCDA regional offices. Following use of the films on TV, the series will be released cost free for showings before Civil Defense meetings and local group.

All television stations in the U. S. are to receive kinescope recordings of the official Civil Defense Administration television series, "Survival." Series went out last summer over NBC-TV. After being used by the local stations, the films will be offered for screenings of civic groups, civil defense volunteers, etc. "Survival" is a seven-part program.

## SPUR TO COMMUNITIES ON EDUCATION VIA TV

Des Moines, Dec. 13.

A plan to use television to stimulate whole communities in educational problems was presented to a meeting of the Iowa Council for Better Education in meeting here this week. Fifty representatives from 34 groups, making up the council, heard Robert Shayon explain the program. Shayon, who represents the Fund for Adult Education set up by the Ford Foundation, said the project is a joint undertaking by the Foundation and station WOI-TV, Ames.

Through a series of programs entitled "The Whole Town Is Talking," it's planned to use television as a tool to stimulate the community about educational problems. The programs will be in forum type, with the Fund forming local groups to watch the programs and then hold discussion periods afterwards. Shayon asked the Council to help develop the groups in their communities, then get local television dealers to install sets in schools, to get as wide an audience as possible.

## Kine in Chi Court Seals 'Circus' Infringe Claim

Chicago, Dec. 13.

In a court action that headlined a kind of "Super Circus" television show, ABC and M & M, Ltd., a candy firm, won a temporary injunction last week against Breaker Confections, Inc. Federal District Court Judge Walter J. LaBuy ordered the Breaker firm to stop using the name "Super Circles" on its candy, on the grounds it's unfair competition to the TV show and M & M, which sponsors a portion of the weekly telecast.

ABC and the client, to support their case, unreel a half-hour kine of "Super Circus" in the courtroom. The kine featured the show's regular cast, including its blonde bandleader, Mary Hartline.

After the impromptu showing, the judge commented, "That is the most entertaining session I've had in all years on the bench."

Trial date has not been set for the plaintiffs' request for a permanent injunction and damages.

## Western Reserve U. Expands TV Courses

Cleveland, Dec. 13.

Western Reserve University, pleased by the response from its two televised courses, is adding new courses to its TV curricula and is extending the number of telecasts.

The two new courses are physical geography and child psychology, with the geography course to run on Saturday. Telecasts from the studios of WEWS are Monday-through-Saturday at 9 a.m.

The school estimates that about 50,000 persons watch the show daily.

## WOI-TV Policy, Favoring Nat'l Advertising, Scored As Unfair to Iowa Firms

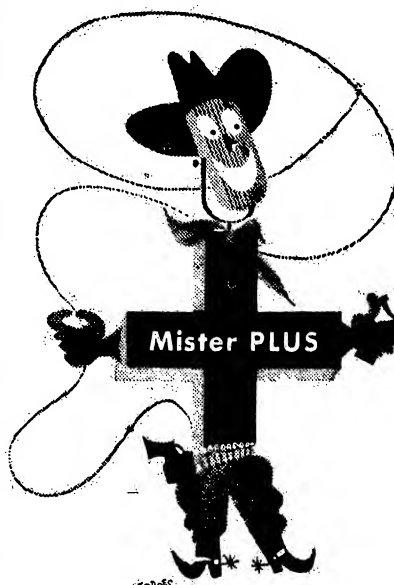
Des Moines, Dec. 13.

The advertising policy of Iowa State College's television station, WOI-TV, was sharply criticized by a meeting in Des Moines of the state budget and financial control committee. Criticism centered on the policy set by the state board of education, which has jurisdiction over Iowa State and other institutions. Under this control, all advertising on WOI-TV must go through Weed & Co., New York and Chicago advertising agency.

The result, according to State Sen. A. E. Augustine, is that no one but nationally operating firms can get advertising on the station. He insisted this represents discrimination against "Iowa businesses and Iowa people."

"I've given this matter a lot of study and I'm going to blow the top off this thing," Augustine declared. "Any local advertiser has to go through Weed & Co. and pay them a lot of money. There are many good Des Moines advertising agencies, but the result is that Weed & Co. will take nothing but national advertising. So, such firms as the A & P stores can advertise on WOI-TV, while Iowa chain groceries can't."

Board of Education Sec. David Dancer defended the policy, by saying the station would get into many advertising tangles if it opened the matter up to all agencies. There was no immediate indication the board intended to make any change in policy.



Mister PLUS wears cowboy boots,  
His hat's ten-gallon size.  
He's full of yips and raaty-toots  
And news to pop your eyes!

"If you want KIDS, by flock or herd,  
Try MBS—we've won 'em!  
And if you'll simply say the word,  
We'll put your brand upon 'em!"

— the difference is MUTUAL!

## TONIGHT



## KRAFT THEATRE

Features

## GENE LEE

NBC-TV, 9 to 10 P.M.

appeared on 200 TV shows  
and 100 movies  
14 months with Judith Anderson  
in "Medea"

RYE 7-1225

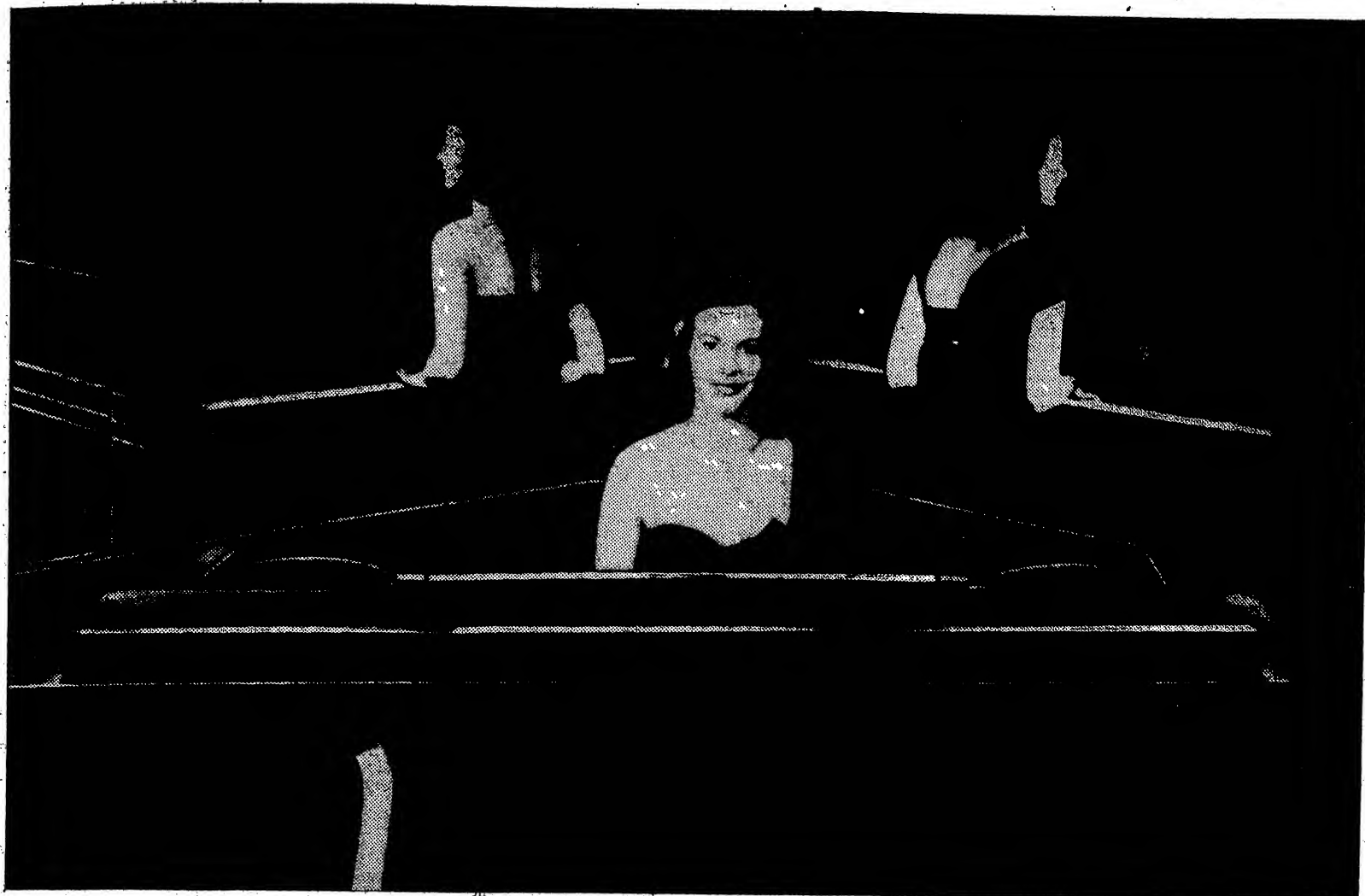
## Dorothy E. Kane School

FOR PROFESSIONAL CHILDREN

Elementary—High School  
State Licensed Teachers  
Hours Arranged to Conform

11 W. 42nd St., New York WI 7-7127





# "Mirror-Like Sound!"

**What is it?** Sound reproduction that reflects every tonal nuance of the live performance. Fidelity that "mirrors" the most minute vocal or instrumental expression of the recording artist . . . a completely modern approach to sound recording, developed and engineered by the Audio-Video Recording Company.

**How is it achieved?** No secret to it at all. "Mirror-like" sound reproduction becomes possible when you overcome the acoustic and mechanical causes of distortion. No matter how infinitesimal. It requires painstaking attention to detail in construction of facilities. Our five studios, for instance, were built with floating walls and ceilings and Johns-Manville acoustic treatment throughout. The same acoustic properties were reproduced in control, editing and recording rooms to preserve quality right down the line. Similarly, flawless fidelity requires close integration of the finest equipment. Our tape recorders are Ampexes (over 30 in all) . . . and you'll find the counterpart of Ampex quality in our choice of recording lathes, turntables, equalizers, amplifiers, speakers—indeed, every other item of equipment. Briefly, we achieve "mirror-like" sound by systematically eliminating every variable—from mike to playback!

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**AUDIO-VIDEO RECORDING COMPANY, INC.**

730 Fifth Avenue at 57th Street, New York City



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## Television Chatter

### New York

Ken Murray's recent dramatization of the origin of the Air Force on his CBS-TV show was read into the Congressional Record by Congressman W. J. Bryan Dorn of South Carolina. Alan and Marena Rhone, husband-and-wife team formerly with J. Walter Thompson, have formed an indie TV production unit. He directed NBC's "Fairmeadows, U.S.A." for the agency, while she was an assistant director on the same web's "Kraft Theatre," also a JWT package. Virginia Sale, back in N. Y. after doing her one-woman show in Texas, has TV guest shots coming up on "Fairmeadows" and CBS' "Garry Moore Show." Fran Lee repackaged for 13 weeks as "Mrs. Fixit" on ABC's Frances Langford-Don Ameche show. Gene Lee, 11-year-old who toured with Judith Anderson in "Medea," set for a role on NBC's "Kraft Theatre" tonight (Wed.).

Ray Bloch's orch replacing Harry Sosnik on NBC's Wednesday night Kate Smith show. Jack Miller and his orch, who back Miss Smith's daytime show, will continue to play for the numbers Miss Smith herself sings on Wednesday nights.

Marc Fredericks, Coast indie vidfilm producer, in N. Y. to huddle with scripter Bill Barrett for additional stanzas of "The Little Theatre," a series of short shorts. Pat Martin has joined the CBS casting department as assistant to Bob Fryer. She's been succeeded at the Marjorie Morrow casting organization by Doris Gravert, formerly with Bill Lieblich, legit agent. Ira Ashley now doing the Listerine commercials for CBS' Sammy Kaye show.

Charles Skinner, producing films for TV ("Big Story," "Greatest Story Ever Told," etc.), named "producer of the year" by motion picture chapter of national Delta Kappa Alpha fraternity. Awards are limited to chapter's memberships. David Sutton, former CBS-TV sales veepee, joined Music Corp. of America in an exec capacity.

Donald G. Buck upped to regional manager of the TV stations department at ABC-TV. Rita Lynn plays femme lead on CBS-TV's "Crime Photographer" Dec. 27. Milton Berle to guest on

first annl program of WNBC's "Star Time" . . . American Telephone & Telegraph will back a special Christmas marienette program on WJZ-TV Sunday (23) at 6-6:30 p.m.

### Hollywood

Richard Crane in title role of "Rocky Jones, Space Ranger," and Crystal Reeves set as femme lead of telepix series to be shot by Roland Reed Prod. at the Hal Roach lot in January. Guy Thayer associate producer. . . Margo and Tony Caruso have leads in Ziv TV's latest in "The Unexpected" vidpix series, rolling at California studios. . . Jerry Fairbanks paces Jean Ruth and Bill Lechner to Lansing, Mich. for p.a. stint to plug "The Lady and the Rocket," TV-commercial filmed for Oldsmobile, and will then head for personals in Atlanta. . . Illustrate, Inc., sold "Our Lady's Juggler," 10-minute film program, to Dude Ranch Products for Xmas viewing on KTLA. . . KTTV handed one-year pact to Roy Marpole, producer-m.c. of "In Our Times." Wendy Waldron and Christine McIntyre signed as femme leads in Flying A Productions' four "Range Rider" telepix. . . Guy Madison and Andy Devine, stars of "Wild Bill Hickok" series, back in town from 10-day vacash. . . Gene Autry skied in from Reno this week. . . Edward Benham named chief engineer of KTTV, replacing Joseph Conn, who ankled channel after five years, and joined NBC-TV. . . KTLA veepee Klaus Landsberg left Cedars of Lebanon hospital following treatment. . . Paul Cavanaugh, Scott Forbes, Bruce Lester, Judy Osborne, Ashley Cowan and Hugh Murray added to cast of James Mason telepic, "Duel at Dawn," shooting at Republic studios, with Mason's wife, Pamela Kellino, cast opposite him. . . Peerless Laundry picking up the tab for televising of Pasadena's Tournament of Roses New Year's Day on KNXT, with Bill Symes and Ruth Ashton mikeside. . . Deal finalized for Basil Rathbone to play lead in series of 26 half-hour telepix based on "Sherlock Holmes" tales of Sir Arthur Conan Doyle, to be produced by 212 B. Baker St. Film Prod., owned by

Irving Allen and Cappy Braccio. . . United Airlines and Servair renewed Harry Gwynn and his Royal Hawaiians on KTLA for 13 weeks. . . Ann Rutherford has resumed spot on KTLA-TV's "What's Your Trouble" following two-weeks of video guestings in N. Y. . . Bob Wilson anking job as KTTV announcer to freelance.

### Chicago

Hal Smith, who spends his working hours promoting NBC television, is now the owner of a radio set. But he denies he's backsliding. He won it at last week's Federated Ad Club luncheon. . . WGN-TV newsreel chief Spencer Allen is new prexy of the Chicago Newsbroadcasters Assn. . . Victor Borge and Gil Lamb guest on Don McNeill's final ABC-TV show tonight (Wed.). Session will be beamed from the Blackstone Hotel's Mayfair Room. WGN-TV will telecast the Christmas service from the Chicago Temple next Monday night (24). . . Don Herbert's NBC-TV's "Mr. Wizard" was cited at the annual School Broadcast Conference as an outstanding educational moppet entry. . . Jack Brickhouse, WGN-TV's chief sportscaster, will share mike duties with Mel Allen on DuMont's telecast of the annual East-West football game from San Francisco, Dec. 29. . . H. W. Rissler has taken over TV staging duties at NBC here, replacing Norm Grant who shifted to NBC New York. . . With Marshall Field & Co. making its post-Xmas withdrawal of "Uncle Mistletoe" from WGN-TV, the station is launching a new puppet show, "King Calico," in the time slot. Johnny Coons, who worked the voices on the "Mistletoe" strip, will do likewise on the new show. . . Estee Bedding will bankroll Marquis Childs' "Washington Spotlight" on WBKB starting Friday (21).

Conductor Rafael Kubelik will miss six Chicago Symphony Chamber orchestra telecasts via ABC while making guest appearances. Assistant director George Schlick will take over the podium from Jan. 8 to Feb. 19. . . WGN-TV's "Health Talk" marked its third birthday on the station last week. . . The National Livestock and Meat Board showered with 52,833 requests for a recipe booklet plugged on the NBC-TV one-shot telecast of the International Live Stock Exposition last month. . . Peter Pan Restaurants is bankrolling a Thursday night feature film on WGN-TV. . . John Sirotlak upped to sound technician berth and Joe Mieslao to continuity acceptance at Chi NBC-TV.

### London

Carol singers in Trafalgar Square will be teeveed Christmas Eve. . . Christmas Day Service will be aired from St. Paul's Cathedral. . . Terry-Thomas, Webster Booth & Anne Ziegler, Jewel & Warriss, Vic Oliver, Norman Wisdom and Petula Clark are taking part in a "Christmas Party" Dec. 25. . . J. B. Priestley's "When We Are Married" will be telecast Christmas Day, with Frank Pettin-gell in the lead. Fred O'Donovan is staging. . . "Rumpelstiltskin," by the American poet William Merwin, is being staged Saturday week (29) by Vivian Milroy. . . "The Holly and the Ivy," a recent West End production and due for Broadway shortly, will be aired Sunday (23) with Herbert Lomas (in original part), film star Phyllis Calvert and Daphne Arthur heading the cast.

Excerpt from Tom Arnold's circus at Harringay will be on view today (Wed.). . . Charlie Chester stars in the first of a new fortnightly series, "Pot Luck," next Wednesday (26) with a live audience of 500. . . Michael Westmore and Gilchrist Calder are producing "Aladdin" for the children Dec. 26. . . Another in the "Picture Page" programs will be aired next Monday (24) with Joan Gilbert and Leslie Mitchell hosting. . . "Cinderella," from the Dudley Hippodrome next Saturday (22), will be the first pantomime relayed from outside London.

### Talk

Continued from page 34

the accused stole money from you, is most reprehensible and shocking to decent people.

"If more people had the courage or common guts to stand up under threats of blackmail as you are now doing, many of the crimes now committed on the theory that blackmail would prevail would not be attempted.

"I am sure that the tactics of Mr. Morrill (defense counsel) will not sit well with any fair-minded jury, and in my humble opinion he is not serving his client well in conducting his defense in an atmosphere of smear.

"There must be thousands of people who do not take the trouble to write to you, who feel as I do, and once again my admiration goes to you for the stand that you are taking, in not permitting this charge to be dismissed under the threats to your personal life and character.

"Keep your chin up and see this thing out."

### WJZ-TV

Continued from page 24

sle de Both will take the spot on Tuesday, with Gayelord Hauser occupying the 1-1:30 p.m. slot on Jan. 3.

Dione Lucas expands to a full hour at 1:30-2:30 p.m. Monday, Wednesday and Friday, with Hough and Adams planning to make her cooking airer a cross-the-board feature early next year. Meanwhile, "Domestically Yours" will be launched in the Tuesday and Thursday periods.

"Club Matinee," featuring Jim Fair (brought in from WCPO-TV and WLW, Cincy), goes in at 2:30-3:30. Nancy Craig will hold down 3:30-4 p.m. Feature films will be beamed Monday-Thursday from 4-5 p.m., with "Stud's Place," Chi origination, and "Fun With Food" splitting the hour on Friday. "Saddle Pal Club," integration of live segments with western pix, takes over 5-5:30 p.m.

Columbus—Miss Adele Zimmer, former continuity chief for WHKC here, has been appointed to the same post at WLW-C, Crosley TV outlet in Columbus.

## Chi's WGN-TV In Program Overhaul

Chicago, Dec. 18.

WGN-TV is putting the finishing touches to a bundle of new programming formats which will be launched shortly. New shows being put together at the Chi ABC plant by program chief James Pollak represent one of the major local programming realignments of the current season.

Five new shows are slated to tee off within the next few weeks. Definitely scheduled so far is "King Calico," puppet show going into the Monday, Wednesday and Friday 5:45 to 6 p.m. slot replacing "Uncle Mistletoe" as of Dec. 24. Also a weekly evening show to be put on in cooperation with the Chicago Daily News kicks off Thursday, Jan. 10, at 9 p.m. Latter offering, tentatively tagged "Page One," will feature News staffers in a "behind the headlines" format. D-N television editor Jack Mabley has been assigned the task of coordinating the show for the daily.

Due to start soon after the first of the year will be a weekly nighttime half-hour featuring Woody and Virginia Klose. The hubby and wife duo were given a two-week trial run on WGN-TV last month.

Likewise slated for an early January debut is "Showcase." Station will set aside a weekly half hour which will be filled by indie packagers for a live showcasing of their wares. WGN-TV will furnish the air time gratis but the showcasers will pay their own production costs.

Tentatively set for a Dec. 31 launching is a daily participation session featuring femme gabber Pat Tobin and Todd Purse to go into the 10 to 10:30 morning period cross-the-board.

All the new ventures will bow as sustainers, which, until they're peddled, will leave the ABC plant with by far the heaviest schedule of unsponsored live programs in town. The trend elsewhere has been against live sustainers. But Pollak figures the new ventures are saleable commodities worthy of at least a trial run.

## Your Top TV Sales opportunity

# WDEL-TV

### Wilmington, Del.

In the market which has highest income per family in the country

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago

Profitable TV Audience exclusive with

# WGAL-TV

### LANCASTER, PENNA.

Only TV station in only TV station seen in this large Pennsylvania market area

Represented by

**ROBERT MEEKER ASSOCIATES**

New York Los Angeles San Francisco Chicago

A DINGER OF A NOVELTY SONG

GREAT FOR TV SHOWS

# CABARET DAYS

Words and Music by VIRGINIA WALSH

BEACON MUSIC CO

JOE DAVIS Owner

1514 BROADWAY NEW YORK 14, N. Y.





## Pulse vs. Chappell

Continued from page 25

method should be more accurate than the roster technique, due to its not demanding that the listener remember what he heard over a span of time, Chappell cited limitations of the Pulse's aided recall technique. He also hit the Pulse for its method of sampling, which he said is a "quota sample." When a sampling is based on quotas from social, economic or other groups, statistical measures of "probable error" and accuracy can't be used, Chappell declared.

### Roslow Defense

Answering Chappell, Roslow said that Pulse does not use quota samples but a probability-sampling cluster. He charged that Hooper's technique itself is not a true probability sample, since not every telephone family has an equal chance of being called, due to unlisted numbers, busy signals and certain practices of the phone interviewers.

Roslow told VARIETY that although Chappell found a high correlation between Nielsen and Hooper ratings and a low correlation between Pulse and Nielsen, that does not mean that either Hooper or Nielsen is accurate. Further, Roslow said, Hooper and Nielsen might give shows the same relative rank, but differ widely in the size of audience measured.

Chappell hit the Pulse because correlations of Pulse and coincidental ratings were lowest for the programs with less than 1.0 ratings, but relatively high for ratings over 2.0. Roslow retorted that this was a "cute statistical trick" of "fore-shortening the range" by dividing the data into three groups rather than putting them all together.

The Hofstra prof said that the Pulse roster technique had a weakness in not being able to control the "bias" which results from some listeners' not being at home when the Pulse interviewer rings their bell and from some people, at home when the interviewer calls, having been out for part of the period covered. Contrariwise, Chappell said, with the coincidental method "the interviewer exercises no choice" and "probability theory" applies.

Roslow said that Hooper's meth-

od is not a "true probability" technique. He stressed that Chappell was paid by Hooper and is "not serving here as the best available impartial judge."

Chappell said that Hooper and Pulse data are "fairly close" for more powerful stations, but, that less powerful stations get ratings many times as big on Pulse reports as they do in Hooper studies. He said the explanation is that people are "confused" when presented with names of many programs on a roster, from which they are to point out which shows they heard.

## Bar Assn.

Continued from page 25

nesses and the most spectacular part of their testimony, in a measure staging the hearings to accommodate the media over which they are carried.

Lawyers conceded that radio and TV coverage may be enlightening and educational for the public. But, it is said, while this "may be an incidental and often valuable byproduct of the legislative process, it is questionable whether education is a Constitutional function of the legislature sufficient to sustain procedures of doubtful value in eliciting facts, especially when weighed against the danger to individual rights." Report added that "no sound Constitutional basis" could be found for the assertion that the media are guaranteed rights by the First Amendment to record such hearings.

Danger that legislators might use the tremendous national audience for "personal advantage at the cost of a dignified and fair proceeding" was also pointed out. Citing the dangers also to a fair hearing when witnesses are forced to testify before lights and cameras, the report concluded:

"Where the accuracy of the testimony suffers, there is an increased danger that men's reputations and careers will be blasted. It is this very process, involving reputations, particularly when they are under attack, which furnishes the best popular entertainment and creates the loudest clamor for further broadcasting."

Report was prepared by a 30-man committee. Members of the association will vote on recommendations proposed by the committee to govern the procedures of all hearings, in line with the report, at their annual four-day meet in N. Y. starting Jan. 24.

Salt Lake City—Bob Ehle has taken over as head of continuity for KALL and the Intermountain Network. He came here from Indiana.

## Whorl Guides 'Irma'

Hollywood, Dec. 18.

Richard Whorl is turning to television and will direct the TV version of "My Friend Irma," which starts next month for Cavalier cigarettes. It marks the film actor-director's first entry into the medium.

Cy Howard, creator of the comedy series, will act in a supervisory capacity.

## WMGM's Katz Taping Two Radio Musicals on Coast

MGM Radio Attractions has launched production on "MGM Musical Comedy Theatre of the Air," hour-long series which is part of the Metro package to be aired on Mutual starting next month.

Taping started on the Coast, with Ray Katz, program topper of WMGM, N. Y., producing. First two shows will be "Holiday in Mexico," starring Walter Pidgeon and Jane Powell, and "No Leave, No Love," starring Barry Sullivan, Monica Lewis and Keenan Wynn.

Katz is due back in Gotham end of the month, with the first musical done in N. Y. to be "It Happened in Brooklyn," with Russell Nype and Mimi Benzell penciled in. William Kendall Clarke is adapting "Brooklyn," with Joel Herron's WMGM orch to provide the music.

## Sponsors Seek

Continued from page 23

search revealed that the move not only cut heavily into his big-city coverage, but also trimmed his rural coverage. The reason is that many of the powerful AM stations he had nixed fan out into the sticks.

With the aid of Nielsen data, another advertiser cut one radio airer's station lineup from a full to a limited network, dropped from five to two times weekly on another AM show and kept his third radio show intact. With the money saved he bought a nighttime telestanz, which got him into an additional 500,000 homes—at a savings of \$14,000 weekly in time charges. Cost-per-1000 dropped from \$8.19 to \$6.96, showing the advantages of careful choice of AM-TV combos.

One of the reasons why AM shows up well in cumulative audience data is that with a smaller number of TV stations to choose from, viewers give tele shows comparatively big audiences. But in a period of a month not many more unduplicated viewers are added. In contrast, AM ratings are lower, but there is a bigger turnover from week to week and in a month the cumulative audience is large.

## Muzak

Continued from page 25

ers, to Broadcast Music, Inc., for about \$100,000.

Muzak's business, which depends on feeding background music to restaurants, hotels, etc., via land lines, has been affected by development of transmission via FM. Outfits like Marshall Field, 3d's Air Music have been using FM stations to beam the functional music, with electronic devices (so-called "beep") deleting the plugs in the subscriber's place.

FCC has questioned the legality of the "beep" system, on the theory that it violates the principle that the air is not to be used for communication to special persons. Muzak has been opposed to the "beep" systems, but said that if the "beep" idea is made legal, it too will get into the field.

It's also understood that some companies are "pirating" programs from music stations, deleting the spoken messages, and piping them into subscribers' locations.

## Blair Rep Revamp

John Blair station rep outfit has made several changes in its Chi and Detroit office. Charles F. Dlicher, with the outfit since 1937, has been upped to manager of the Chi branch. Gale Blocki, Jr., a Blair v.p. in Chi since 1940, will undertake assignment of creative sales work in Chi.

George Rapp, formerly with Moloney, Regan & Schmitt, newspaper reps, joined the Chi staff as account exec. Harry B. Simmons, ex-Paul H. Raymer Co., has joined Blair as head of the Detroit office.

## Politico Pre-Emption Schedule

Sponsors of next summer's national political conventions on the four major television networks will be forced to pre-empt time on some of the cream air periods. Each convention is scheduled to run for a minimum of five days and will include both afternoon and evening sessions. Networks expect for the most part to be sold out next summer, which will make the cost of pre-emption a heavy one for the sponsors.

Following is the tentative schedule for both party conventions, indicating the time periods which must be cleared by whichever bankrollers buy the TV coverage (Republican meet starts Monday, July 7, and the Democrats kick off Monday, July 21):

Day	Time	Convention Session
Monday	Noon to 1 p.m.	Call to order
	2:30 p.m. to 11:30 p.m.	Keynote speeches
Tuesday	10 p.m. to 11 p.m.	Speeches by party bigwigs
Wednesday	3:30 p.m. to 6 p.m.	Nominating speeches and demonstrations
Thursday	3:30 p.m. to 6 p.m.	Balloting for Presidential candidates and acceptance speech
Friday	9:30 p.m. to midnight	Nominations and balloting for Vice-Presidential candidates and acceptance; convention adjournment

## \$2,000,000 Politico Sponsor Rap

Continued from page 1

lish a studio at the Conrad Hilton (Stevens) Hotel, where its team of correspondents will furnish color and background material. Web expects such shows to run another five hours for each convention, for a total of 20 hours for each. If special interviews and other such colors shows run the figure over that basic 15 hours, however, the extra time will represent a bonus to the sponsor.

### One-Sponsor Restriction

Under an agreement already reached by the webs with the national committees, incidentally, the complete two-convention package must have only one sponsor (on each of the four webs). Nets are not allowed to sell participating spots in their coverage. Committees have asked that the basic approach for a sponsor be on an institutional basis, so it's expected that none of the usual soap or food manufacturers will be represented.

In its gross package price, CBS-TV is passing on to the sponsor such items as the service of its personnel, construction costs (for both the amphitheatre and the hotel studio), living expenses for the personnel, the minimum of 15 hours air time for each convention, all pickup costs (including lines, links and cameras) and the card rates for 35 stations on which CBS hopes to clear time for the conventions. Web expects to use from 85 to 100 staffers for each meet.

Five CBS-TV commentators will be assigned to handle the coverage. To date, Doug Edwards and Walter Cronkite are the only two named but it's expected the announcing staff will be spearheaded by Edward R. Murrow and Robert Trout. Latter rejoined CBS last week, after having worked for NBC since the war's end. George Allen, a White House intimate who co-operates with CBS-TV in production of the "Man of the Week" show, will serve as consultant and

political expert for the Democratic National Committee.

Whichever sponsor buys the CBS package will be given first refusal by the web on its coverage of election returns next November. Republican Convention is scheduled for July 7 through July 10 or 11, while the Democratic Convention will run from July 21 through the 24th or 25th.

## Skippy Skips L.A.

Hollywood, Dec. 18.

Although "You Asked for It!" is microwaved from Hollywood via ABC-TV, local televisioners have to see kines of the show.

Skippy Peanut Butter, sponsoring, nixed the 6 p.m. (Pacific Coast Time) spot for local viewing, although it hits the relay beam. Skippy insisted on an 8 p.m. time on the Coast, so Angelenos have to watch kines on the microwaved show.



**Eileen BARTON**  
BILL GOODWIN SHOW  
— NBC-TV —

Corel Recording Artist  
Direction: M. C. A.

## They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the selling power that counts.

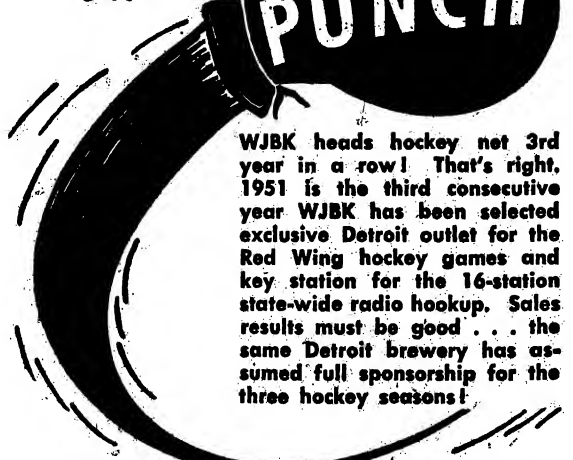
That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up \$4 billion worth of retail goods. Their effective buying income is valued at \$8,638,759,000.

A plum ripe for the picking, plus a big bonus area... and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency... 1120 kilocycles. Schedule WFIL.

**WFIL**  
560  
The Philadelphia Inquirer Station

## WJBK delivers the Goods YOUR GOODS... WITH SALES PUNCH



WJBK heads hockey net 3rd year in a row! That's right, 1951 is the third consecutive year WJBK has been selected exclusive Detroit outlet for the Red Wing hockey games and key station for the 16-station state-wide radio hookup. Sales results must be good... the same Detroit brewery has assumed full sponsorship for the three hockey seasons!

**WJBK - AM - DETROIT** WJBK-TV - CBS and DUMONT Affiliates

THE STATION WITH A MILLION FRIENDS  
National Sales Headquarters: 488 Madison Avenue, New York 22  
Elderado 5-2435  
Represented Nationally by THE KATZ AGENCY, INC.



## Inside Stuff—Radio

Over 50,000 letters were pulled in six weeks by NBC's "Welcome Travelers" in the program's search for the "family that best typifies the spirit of Christmas all year long." Emcee Tommy Bartlett, producer Stefan Hatos, director Bob Cunningham and manager Les Lear headed the WT crew of 12 which left yesterday (Tues.) for the winner's home with \$10,000 in tax-paid prizes. Show will be broadcast from the winning family's home on Christmas Day.

Hector M. Laborde, general manager of Sodre, the Uruguayan Government radio network, is in this country for a four-month stay to study radio, TV and cultural life in the U. S., the State Department reports. Laborde's itinerary includes Washington, New York, Philadelphia, Boston, Chicago, Frisco and New Orleans.

He is particularly interested in radio, television and specialized films which can bring "the dramatic and lyric arts into the daily life of the public."

## Television Reviews

Continued from page 27

as well as prove profitable for some of the viewers.

Panel is composed of Kay Crews, actress and scriptwriter; Joe Salek, director of the San Antonio Little Theatre; Russell Rogers, board director of the play group, and Victor Anthony, stage and costume designer. Bud Vinson serves as m.c. and keeps the show moving along nicely. He also serves as liaison between the viewer on the telephone and the studio group.

Comedy is injected by the portion known as "draw-mime" dropped in at intervals. The panelist is required to interpret the "clue" by sketches on a drawing board instead of acting it out. Show is well produced and has some novel props which add greatly to its presentation. *Andy.*

**SPORTS HIGHLIGHTS**  
With John P. Carmichael  
Director: John Berg  
10 Mins.; Mon.-thru-Fri., 9:20 p.m.  
Sustaining  
WENR-TV, Chicago

John P. Carmichael, sports editor of the Chicago Daily News, is being given a video trial run on WENR-TV. If the station finds a regular slot for the newspaperman it would be a good deal for everyone concerned except perhaps the other Chi video sports gabbers. Adequately glib without being unduly mellifluous, Carmichael has

the necessary equipment for a top-seeded TV commentator. He not only talks well but he knows what he's talking about—a parlay that's all too rare hereabouts.

Just back from covering the major and minor league baseball meetings, Carmichael gave an interesting firsthand account of the sessions on show seen (13). With his wide contacts he's something of a master of the sports writer's favorite dodge—the "exclusive" prediction based on the inevitable "reliable sources." This time he crystal-balled a major player swap between the local Cubs and the St. Louis Cardinals. He also drew from his pack of sports anecdotes a background yarn on the ousting of former baseball commissioner A. B. (Happy) Chandler.

It was all meaty stuff dealt from knowledge rather than a soap box. *Davis.*

### M&M Candy TV 'Carnival'

M&M Candy this week pacted with CBS-TV for a new weekly kid show, titled "M&M Candy Carnival," which moves into the Sunday 12:30 to 1 p. m. period starting Jan. 6. In buying the CBS show, M&M will give up its half-hour segment of ABC-TV's "Super Circus," which it bankrolls alternate weeks.

## Radio Reviews

Continued from page 26

lowed Hanka through her liberation from a German war camp to her rehabilitation in England at a war orphan colony sponsored by the Foster Parents group. Each vignette hit home and pointed up the need for such an organization.

Session was especially effective in the final portion when Art Linkletter interviewed Hanka, who had come to the U.S. to meet her foster parent. Her sparkling laughter and apparent gaiety clearly demonstrated how much the foster parents had done to help her on the way to a normal way of life after the horror of her early years.

Steve Allen emceed the show nicely and Patsy Campbell was good in the role of the femme correspondent. Other cast members supplied adequate support. Bruno Zirato's direction paced the half-hour nicely. *Gros.*

### THE YEARS AHEAD

Producer-director: William Rock  
Writer: Katherine Tyson  
30 Mins.; Mon., 10:30 p.m.  
Sustaining  
WBAL, Baltimore

Here is a public service show that has a real reason for being and puts its important story over with plenty of know-how and sustained interest. Laying open the growing problem of work and profitable activity for the army of folks who have passed the old-time "retirement" age of 65, this series uncovers considerable facts and figures that could be as dry as a public servant's spiel, but evolves instead into a fast-moving, well-paced story line of continuing interest and spots of transient drama.

Utilizing a studio cast for realistic spots of dialog, half hour takes up the problem of continuing employment, added retirement income and general adjustment for the aged and aging and makes it easy to listen to. This in spite of statistics and facts from the Federal Security Agency. Could easily stand as a network feed. *Burm.*

## NBC Sets Early '52 Start For

# \$25,000,000 TV Centre Near H'wood

Hollywood, Dec. 18.

First unit of NBC's \$25,000,000 television centre in Burbank, four miles from Hollywood, will be started after first of the year with the construction of two TV studios each with seating for 500. Appropriation, said to be around \$2,000,000, was voted at recent meeting of net's board of directors.

NBC recently purchased 50-acre site in Burbank, flanking Warner Bros. studio, and erection of the two studios and auxiliary buildings will cover five acres. Contract with Austin Co., acting as architect and contractor, calls for occupancy by Oct. 1.

Due to the pinch of studio space, John K. West, v. p. of the western division, has been scouting sites for the past few months but he has long held to the theory of building from bare ground up. In this concept he has been soundly supported by the network's top execs. It was pointed up by West that studio D at Sunset and Vine, and the El Capitan Theatre, two blocks up the street, recently modernized for TV at a cost exceeding \$1,000,000 are beginning to show signs of obsolescence "around the edges."

NBC is looking to the future, 10 years or more, in its construction at Burbank to meet the engineering requirements of that distant time. Studios to be erected will be the country's largest, capable of accommodating any size production, and with every advance engineering design. Network has already made application to National Production agency in Washington for a building permit. This is the first step to acquire building materials for immediate construction. Government is said to favor the project because of its strategic importance in communications.

Two studios will be flanked by buildings and plants necessary to service the TV productions. Ground will be broken by first of the year.

## Web Affiliates, Indies

### Organize D. C. Lobby Vs. Inroads of Networks

New organization to lobby in Washington on behalf of the network affiliates and indie stations and to combat the D. C. offices of the chains has been incorporated in New York State. Proxy of the new outfit, American Assn. of Affiliated and Independent Radio & TV Broadcasters, is Gordon P. Brown, topper of WSAY, Rochester.

"We're not out to fight the National Assn. of Radio & TV Broadcasters," Brown told VARIETY. "We're going to fight for what they don't fight for. In the eyes of most of us, NARTB represents the webs."

Purposes of the new organization are: assisting the FCC to become familiar with problems of broadcasters; assisting stations on programming, employment, network affiliation, licensing and legal problems; fostering legislation to protect the affiliates and indies.

Brown said he has a list of 150 potential members who support the new group's purposes. Regarding the Affiliates Committee, chaired by Paul Morency of WTIC, Hartford, Brown said that AAAIRTB is willing to work hand in hand with the Morency group "where it tries to help the affiliates fight off encroachments of the networks." However, he added, his organization feels that "more is needed than talking to the networks. Too few of the legislators in Washington know the real problems of the local stations and we intend to knit the stations and their congressmen closer together."

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NBC AM. TV

# 'Il Jazz Italiano' Goes Wholly Native After 6-Year Dig of U.S. Dixie Beat

By R. F. HAWKINS

Milan, Dec. 11.

The post-war Italian jazz renaissance reached one of its high points when Milan recently played host to the first Italian jazz band festival, sponsored by the Italian Federation of Jazz. The Scala city, traditional home of the longhair set, rocked to the various jazz beats as hepsters from all parts of Italy flocked to the Teatro Nuovo, where the two-day national jam session was held.

Over 10 combos from all over the peninsula and thousands of fans attended the local conclave which, in the intentions of its sponsors, was to provide an informative "panorama of jazz," as well as to demonstrate the progress of "Il Jazz Italiano" since its birth nearly six years ago. That both progress and enthusiasm were warranted was amply demonstrated by the performance quality, uneven but surprising, and by the fact that both sessions at the Nuovo were sold out far in advance.

Bands invited to the festival, laden down with such lofty, un-Latin handles as "The Original Lambro Jazz Band," "Gate Avenue Straw Hatters of Genoa," "Rocky Mountain Ol' Time Stompers," "Roman New Orleans Jazz Band," ran through demonstrative sessions covering various styles, from Dixieland through ragtime down to progressive and "cool" jazz. One significant omission was be-bop, considered merely a transitory variety and therefore undeserving of a slot in the program. The two-day session "sent" the sellout audience at the Nuovo, which rocked the theatre with cheers as well as un-Italian whistles of approval. (The whistle, local raspberry equivalent, has been returned by those localities "in the know" to its American function.)

## Postwar Revival

In its post-war revival, the Italian jazz movement, essentially imitative as are most European groups, has progressed slowly but surely to its present show of strength. Reborn during the last days of the Italian campaign of World War II, local jazz was weaned with the help of U. S. Army groups, and, after the GI's had departed, with the aid of more or less black-marketed V-disks. Thousands of these battered morale-builders have found their way, by devious channels, into the many impressively large Italian disk collections. Normal conditions brought more "textbooks" in the form of classic jazz platters, as well as publications, contacts with other European groups.

But progress was slow until the famed "descent" of Louis Armstrong into Italy. Satchmo's arrival in 1949, at the conclusion of his whirlwind European jaunt, marked the turning point in local jazz's uphill struggle. His sell-out concerts throughout Italy, plus his praise of some Italian combos—notably the "Roman New Orleans Jazz Band"—encouraged the formation of other groups and increased public interest in jazz, until then limited to a restricted circle of connoisseurs.

Other U. S. bands followed Armstrong and since the movement has spread until most large cities boast a jazz formation, now united in a national federation, and a publication, "Musica Jazz" has national distribution. Celson, local disk outfit, presses almost exclusively jazz records. And currently, both legally and illegally imported long-playing jazz platters, whose multi-colored and imaginatively designed covers particularly appeal to the Latin eye, are already among the best-sellers in a still-hesitant disk market only recently hit by the change-over problem brought on by the microgroove systems.

## Kardale Named Pro Mgr. O'Block's Music Company

Chick Kardale has taken over the post of professional manager of Martin Block Music, replacing Mac Clark, who exited a few months ago.

Kardale previously headed Leeds Music Chicago branch before the pubbery shut down its Chi operations.

Andre Kostelanetz has been signed to direct the Houston Symphony Orchestra in Houston Dec. 31. Dorothy Kirsten will be soloist.

## Bernstein Re-elected

Louis Bernstein, Shapiro-Bernstein topper, was reelected president of the Music Publishers Protective Assn. at a board meeting last week.

Jack Bregman, of Bregman, Vocco & Conn, was renamed MPPA secretary.

## Pres. Truman Decrees Foster Memorial Day

Washington, Dec. 18.

President Harry S. Truman last week designated January 13 of each year as Stephen Foster Memorial Day. It is the anniversary of the great composer's death in 1864. The President's proclamation called "upon the people of the United States to observe such day with appropriate ceremonies, pilgrimages to the shrine of this beloved composer, and musical programs featuring his compositions."

Just before Congress adjourned last October, it passed a joint resolution authorizing the President to proclaim the memorial day. Memorials to Foster have been erected in Florida, Indiana, Kentucky, Michigan and Pennsylvania.

Geraldo, British radio maestro, arrives in the U. S. this week on a vacation.

## Best British Sheet Sellers

(Weeks ending Dec. 8)

Longing for You....Sterling  
Because of You.....Dash  
I Love Sunshine. New World  
Loveliest Night Year.F.D.&H.  
Rosaline .....Reine  
Too Young .....Sun  
Allentown Jall.....Bourne  
Tulips and Heather....Fields  
My Liberty Belle.....Dash  
If You Go.....Maurice  
Beggar In Love. Cinephonic  
Love's Roundabout. Cinephonic

## Second 12

I Wish I Wuz.....Maurice  
Be My Love.....F.D.&H.  
Sweet Violets .....Morris  
My Truly Truly Fair...Dash  
Enchanted Eve...Williamson  
Kentucky Waltz.....Southern  
Black and White Rag.F.D.&H.  
At End of Day.....Chappell  
Rudolph Reindeer...Sterling  
Shrimp Boats.....Disney  
Shanghai.....Harms-Connelly  
White Wedding.....Polyphone

## Eddie Heywood Set For

### M-G-M Piano Set Series

Pianist Eddie Heywood has been inked by M-G-M Records for a special album in its Keyboard King series. Heywood, who previously recorded for Decca and London, will wax eight sides for the album.

Diskey's keyboard series already includes albums by George Shearing, Teddy Wilson and Walter Gross.

# Jocks, Jukes and Disks

By MIKE GROSS

Riding with the general disk sales upbeat for standards during the Christmas shopping month, record companies are holding back on new releases until after the first of the year. Diskeries, which during the course of the year have been hitting the market with as many as 10 platters a week, have cut down their issues during this period to as little as one or two releases.

Move has been dictated by fact that it's virtually impossible to launch a new disk during the last two weeks of December. The new etchings get lost in the Christmas buying shuffle. Even the disk jockeys, upon whom the diskeries rely to plug their platters, are devoting their spins to Yule waxes.

Publishers are also responsible for the cutdown. Realizing the futility of bucking the seasonal buying trend, most of them have slapped Jan. 1 release dates on the tunes which they've submitted to the wax works during the past month. On the retail level, record shop owners regard the cutdown as a long due opportunity to unload their overstocked shelves.

Eddie Fisher: "Tell Me Why"—"Trust in Me" (Victor). "Tell Me Why" is a big ballad entry which Eddie Fisher delivers in top style. Although the Four Aces workover of the tune for Decca is already breaking through, the Victor platter should catch up and nab a hefty share of the jock and juke spins.

Fisher's zestful baritone is given a first-rate showcasing. Bottom slice is an oldie which gets a strong push on the comeback trail via Fisher's warm treatment.

Vaughn Monroe Orch: "I Like It, I Like It"—"Tenderly" (Victor). "Like It" is a gay number with an infectious Latino bounce. It should get okay reaction on the juke level. Monroe works the vocal with Shayne Cogan and the Moon Maids with light lilt. "Tenderly," a standard, gets a new lease on life via Monroe's vocal workover. Melody and lyric are excellently blended and its sentimental flavor is aptly suited to his styling.

Doris Day: "I'll See You in My Dreams"—"I Wish I Had a Girl" (Columbia). Coupling of oldies from the Warner Bros. film "I'll See You in My Dreams" is good nostalgic fare. Tunes retain all of their original charm. Miss Day, pic's star, gets plenty of warmth into her etching of the title song. Thrush is in top voice. On the flip, lyric is not suited for Miss Day.

Bell Sisters: "Bermuda"—"June Night" (Victor). There's enough interest in the Bell Sisters initial RCA Victor platter to make it a strong entry in the current market. The two Bells, one is 16 years old and the other 10, display a youthful enthusiasm and a mature melodic feeling in their handling of "Bermuda" and "June Night." "Bermuda" will rate plenty of jock and juke plays because of its exciting beat and dramatic delivery. The flipover is in a milder vein but okay. Henri Rene orch backs in superlative style.

Russ Carlyle Orch: "Only You"—"Santa Claus Looks Just Like My Daddy" (Mercury). Russ Carlyle's orch offers a pleasant danceable beat but this coupling lacks the imagination and drive necessary for an orch platter to score in today's competition. "Only You" is a mediocre ballad which gets a simple workover from Carlyle's piping. Bottom deck is a Yuletide novelty which suffers here from acute coyness. Phyllis and Jeffrey Carlyle duet the lyric in juve fashion.

Wesley Tuttle: "Heartbreak Ridge"—"Tennessee Rose" (Capitol). "Heartbreak Ridge," a mawkish folk item, uses the current Korean strife as the basis for its lyric. Although Wesley Tuttle gets across an honest sympathetic mood, it's much too somber a topic to catch on, even in the folk market. Capitol's bottom slice is strictly in the alfalfa groove and the hinterlanders should go for it.

Tommy Sosebee: "Homesick, Lonesome and Sorry"—"Wedding Blossoms" (Coral). Tommy Sosebee, country singer out of the Coral stable, has a first-rate folk field side in "Homesick, Lonesome and Sorry." It's a connected melody and lyric but it has enough appeal to catch on in some urban areas as well. Sosebee delivers with proper cornbelt intonations. Coral reverse is an okay rendition of another tune in the same genre.

## NLRB Sidesteps Philly Symp Labor Rhubarb

Washington, Dec. 18.

National Labor Relations Board has sidestepped a labor rhubarb within the Philadelphia Symphony Orchestra on the ground that "the effect of interstate commerce of the activities of a non-profit organization like the respondent association devoted to the presentation of musical performances, of artistic merit, is too remote to warrant taking jurisdiction in the field where we have not previously asserted it."

Case involved a tuba player from Chicago, Clarence O. Karella, who was imported to play with the orch during the 1949 season. Philly Local 77 refused to put him in good standing and Eugene Ormandy finally decided that Karella's playing did not fit in with the rest of the brass section. NLRB trial examiner thought the union should be cited for unfair conduct in the case brought by Karella. However, in ducking it, the labor board refused to rebuke the union in any way.

Waldo Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value. Directors are: Al Porgie, Joseph Porgie and Johnny Farrow, all of N. Y.

# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines      Retail Disks      Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING DEC. 15

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

## TALENT

POSITIONS This week.	POSITIONS Last week.	ARTIST AND LABEL	TUNE
1	1	Tony Bennett (Columbia)	Cold, Cold Heart Because of You Blue Velvet
2	2	Johnnie Ray (Okeh)	Cry Little White Cloud
3	4	Eddy Howard (Mercury)	Sin
4	5	Ames Bros.-Les Brown (Coral)	Undecided
5	3	Frankie Laine (Columbia)	Jealousy
6	6	Tony Martin (Victor)	I Get Ideas Domino
7	7	Pee Wee King (Victor)	Slowpoke
8	9	Del Wood (Tennessee)	Down Yonder
9	8	Mantovani (London)	Charmaine
10	10	Jo Stafford (Columbia)	Shrimp Boats

## TUNES

POSITIONS This week.	POSITIONS Last week.	TUNE	PUBLISHER
1	1	Sin	Algonquin
2	2	Cold, Cold Heart	Acuff-R
3	4	Undecided	Leeds
4	3	Because of You	Broadcast
5	6	Slow Poke	Ridgeway
6	7	Little White Cloud That Cried	Spier
7	5	Down Yonder	Southern
8		Jealousy	Harms
9	8	Shrimp Boats	Disney
10	10	Domino	Pickwick



## Less Than 45 Disk Cos. Top 206

Although about 800 different disk companies are registered with the American Federation of Musicians and the Music Performance Trust Fund, only a figurative handful dominate the market. Break-down of the industry setup reveals that less than 45 companies in the field gross more than \$20,000 annually in the pop market.

Out of the 800 licensed by the AFM this year, 300 have gone out of business entirely. Out of the remaining 500, it's estimated that another 300, at least, are currently in various stages of bankruptcy preliminary to exiting from the business.

In the longhair field, the situation is slightly more stabilized with about 50 firms operating consistently for more than a year. Healthier position for the indie in the classical market has been one of the by-products of the long-play disk development.

Most of the small longhair labels have built up profitable catalogs of works recorded in Europe at low musicians' rates and pressed in the U. S. by the major companies' custom record divisions at cost that allows a considerable profit over the distributors' price. Low production and minimum overhead costs in operating these companies have permitted them to stay in business despite the comparative low sale on these classical lines.

## IATSE Collarite Local H-63 Moves Into Music Biz; Pix Co. Subsidiaries Sign Up

In line with its planned move-in on the white collarites of the music publishing industry, Local H-63, International Alliance of Theatrical Stage Employees, concluded negotiations with Famous Music, Paramount Pictures' subsid, last week. The Big Three, Metro subsid, and Music Publishers Holding Co., Warner Bros. subsid, have already been lined up by the union.

Pacts with the pubberies follow the same pattern of membership classification H-63 had previously setup with the pic companies' homeoffice employees. Although the pubbery tie-ups, thus far, have been limited only to pubs with pic company affiliation, a spokesman for the union claimed that it's contemplating a drive to organize the whole industry.

In its forthcoming organizational pitch, union won't apply any minimum to the size of the pub's staff for a white collarite to become available for membership. Some of the pubs, however, claim that the union won't make much headway with the indie offices because most of the employees there are scaled above the H-63 weekly wage and are given the same time off for holidays as prescribed by the union.

H-63 also expects to organize the record company white collarites. Decca's recent tie-in with Universal Pictures gives them an entree to start organizational negotiations. Other major diskeries will be held in abeyance until union's move-in on Decca is finalized.

## New Christmas Tunes Face Plug Freezeout As Jocks Favor Oldies

Despite the overload of new Christmas songs this season, disk jocks around the country have been concentrating their seasonal spinings to the standard Yule ditties. With such established items as "White Christmas," "Rudolph, the Red Nosed Reindeer," "Frosty the Snow Man," "Winter Wonderland" and "Santa Claus Is Coming to Town" getting the bulk of the jock's plays, the new entries haven't been able to make any headway in the sheet or disk market, with the exception of Meredith Willson's "It's Beginning to Look Like Christmas."

Many of the publishers who are represented by the 50 new entries concede that a Xmas tune never has any impact in its initial year. If the tune has any merit, it picks up during the second and third year with steady seasonal sales being racked up thereafter. Many pubs are giving up on Xmas tunes altogether, holding that it's almost impossible to break through the established competition.

The majority of the pubs who have Xmas tunes working for them this season are operating with caution. When orders on their song come in from out-of-town dealers, who request 100 sheet copies, the pub usually ships out about 25. Reason for the self-inflicted deduction, they claim, is to prevent the flood of returns which begin pouring in after the first of the year.

Goddard Lieberson, Columbia Records exec veepee, headed for Jamaica, B.W.I., last weekend for a three-week vacation. At the same time, Mitch Miller, pop a&r chief, returned from a two-week trip to the Coast.

Attorney

### Julian T. Abeles

who specializes in motion picture, broadcasting and music industry law harks back to his Ozarkian background with an amusing pi

The Lawyerin' of Hezekiah Isaiah Ezekial

an amusing byline piece in the upcoming

46th Anniversary Number

VARIETY  
DUE SOON

## Columbia to Wax 'Month of Sundays'

Although sales racked up by show tunes and original Broadway cast albums were disappointing last season, diskeries are still vying for the album etchings. Latest to enter the fold is Columbia Records, which nabbed the rights to "A Month of Sundays," forthcoming legit musical penned by Burt Shevelove and Al Selden. Show, which preems in Boston Dec. 25, will be waxed by Col after the New York opening sometime in February. It stars Gene Lockhart and Nancy Walker.

Meantime King Records is prepping an album of the show's score to be ready for the out-of-town preem. Album will feature Dick Brown, Cathy Cardovan and Larry Fotine's orch. Henry Spitzer is (Continued on page 48)

## Lawrence's 1-Day Stretch

Orch leader Elliot Lawrence has been booked to spend Christmas Day in jail. Lawrence is skedded to play three shows Dec. 25 at the Michigan State Prison.

Prison warden requested the three separate shows so that he wouldn't have to group too many inmates together at the same time.

## Col. Victor Execs Elected to Bd. Of New Record Assn.

Jim Conkling, prexy of Columbia Records, and Paul Barkmeier, RCA Victor veepee over the record division, were elected last week to the board of directors of the recently-formed Record Industry Assn. of America. With the naming of the Victor and Columbia execs, Leonard Schneider, Decca exec veepee, and Morris Scherr, M-G-M Records exec, were dropped from the RIAA board.

New setup gives representation to each of the major companies via the topmost brass. Including the top half-dozen diskeries in the field, the RIAA membership now includes 32 companies which have joined in recent months. An intensive organizational drive will be conducted to get additional companies to join the association. A graduated scale of membership dues, ranging from \$10,000 for the majors, to \$25 to firms doing under \$100,000 gross business annually, has been devised to facilitate joining of the smaller companies.

At the board meeting last week, a committee was set up to screen applicants for the association's exec secretary, a key post in the organizational functioning. To date, Henry Cohen, of the legal firm of Cohen & Bingham, has been active in the RIAA's launching. A full membership meeting of the RIAA is set for January if the screening committee comes up with an exec secretary candidate by that time.

Although the major companies dominate the RIAA board, it's planned to give the smaller firms full voice in formulation of the association's policies. As a result, all key personnel will be elected by the full membership roster.

## Victor Pacts Herth Trio

Milt Herth Trio has been inked to a long term pact by RCA Victor. Trio, which began an engagement at the Piccadilly Hotel, N. Y., Monday (17), etched its first sides for Victor in the mid-west before heading east.

Herth was formerly a Decca artist.

## Justice Dept. Continues Info Hunt On Pubs' Sheet Music Price Policies

### Harry Ruby

a frustrated DiMaggio from away back, has his own idea of a good

Ballplayer's 'Ruby-At'

an amusing byline piece in the forthcoming

46th Anniversary Number

of

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## Miller Reelected As Plugger Prexy

Bob Miller was reelected prez of the Music Publishers Contact Employees in the union's bi-annual election last week. Joe Santly and Charles Lang were also reelected to the offices of veepee and secretary-treasurer, respectively.

To forestall a recurrence of the factionalism which beset MPCE during the election campaign, union expects to form a new constitution and by-laws. Major squawk during the campaign was that the election was unconstitutional. Leo Diston, defeated candidate for president, who had protested the election in a formal note to Miller, has dropped his claims. New contract with the publishers is also on MPCE's agenda. The four-year pact expires in 1952.

Elected to the union's exec board were Harry Santly, Micky Garlock, Sammy Smith, Irving Tanz, Bernie Pollack and Jack Spatz.

## ENOCH LIGHT HEADS A&R OF LOW-PRICED DISKERY

A new entry into the low-priced disk field, Prom Records, has been set up by Lou Bass Enterprises. Diskery will record pop tunes on 78 r.p.m. platters retailing at 49c.

Orch leader Enoch Light will head the new diskery's artist and repertory department and act as firm's general sales manager. Light formerly recorded pop disks on the Remington label. Prom has already set up 34 distributors to service the major chain stores which carry the low priced disks.

Investigation of the music publishing industry for alleged monopolistic practices in sheet music sales is still proceeding by the Department of Justice. Exact status of the probe, which opened about a year ago, has not been disclosed, but it's known that the Justice Department is still collecting data on the industry's operation although no probes have been evident on the Tin Pan Alley scene for the past several months.

As usual, the Justice Department is understood to be moving quietly before breaking its case, if any. The department, in fact, will only decide on whether to file a suit when all the returns of its investigation are in. How long this will take is uncertain at this point.

The exact target of the Justice Department has also not been clarified to music industry toppers. Preliminary questioning by the department's probes, however, has indicated that the Government is eyeing alleged discriminatory practices in the selling of sheet music to jobbers and distributors, as well as alleged price-fixing activities.

## Supreme Court to Decide If Prize Coin for Musical Work Is 'Gift' or 'Income'

Washington, Dec. 18.

Supreme Court agreed last week to hear an appeal in the Robertson tax case. Case has great interest to composers, since the questions to be determined are whether a monetary prize award for a musical composition is a "gift" or "income"; and whether, if it is income, the money should be subject to income tax rates at the time of composition or when the prize was won.

Leroy J. Robertson, professor of music at University of Utah, composed a symphony from 1936 to 1939. In 1945, he entered it in a contest and won the \$25,000 Reichold Music Award, the award being made in 1947. Robertson paid income taxes based on the rates existing during the years in which he composed the symphony. But Internal Revenue Bureau ruled taxes should be paid for the three years prior to 1947; U. S. income taxes were much higher at the later time.

Case was taken to Federal Court. Verdict of the U. S. District Court was that such awards are "gifts" and not subject to income tax. The Circuit Court ruled the money was "income" and subject to the high tax rates existing prior to 1947.

## Robbins, Mack, Goldberg Forming New Pub Firm

Jack Robbins, head of J. J. Robbins & Sons Music, is starting a new publishing venture in association with Ted Mack and Lou Goldberg, owners of the radio-TV "The Original Amateur Hour" show. New firm, which probably will be called Robbins-Mack Music, will specialize in educational and folio material.

New firm is planning to sponsor competitions among music schools, with winning selections to get publication for wider performances.

## Cite Boston 'Pops' Orch For Million 'Jalousie' Sale

Arthur Fiedler, Boston "Pops" maestro, was given an RCA Victor gold-plated disk yesterday (Tues.) for hitting a 1,000,000-copy sale on the orch's recording of "Jalousie." George Marke, Victor's overall artists and repertory chief, made the presentation on Bob Poole's Mutual network disk jockey show.

It's the first time that Victor has given a gold disk to a symphonic orch. Other longhair artists, such as Jose Iturbi for his "Polonaise" etching and Mario Lanza for his "Be My Love," have also hit the 1,000,000 market for the Victor Red Seal division in the last couple of years.

Mear Music chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value. Jack J. Katz, of N. Y., is a director and filing attorney.

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# Top Record Talent and Tunes

AS POLED VIA LEADING U. S. DISK JOCKEYS

## VARIETY WEEK ENDING DEC. 15

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos.	Pos. No.	Artist	Label	Song	N.Y.	Bos.	D.C.	Har.	Low.	Br.	Ad.	Co.	Al.	Phil.	M.O.	S.L.	K.C.	At.	Ne.	Jack.	Over.	Mid.	Far.	West.	South.
1	2	Frankie Laine	Columbia	Jealousy	5	1	1	1	3	3	1	7	2	2	4	1	3	1	3	3	2	1	2	2	2
2	1	Eddy Howard	Mercury	Sin	6	2	2	5	8	4	4	4	4	5	8	1	2	1	3	3	2	1	2	2	2
3	6	Johnnie Ray	Okeh	Little White Cloud Cried	7	3	3	4	4	4	4	4	4	5	8	1	2	1	3	3	2	1	2	2	2
4	3	Ames Bros.-Les Brown	Coral	Undecided	7	4	4	5	5	2	3	5	7	7	1	4	5	1	8	1	2	7	4	4	4
5	9	Jo Stafford	Columbia	Shrimp Boats	3	6	6	5	9	8	8	8	8	8	5	8	4	4	4	1	5	5	3	6	6
6	4	Tony Bennett	Columbia	Cold, Cold Heart	3	3	3	2	2	2	2	2	2	2	1	6	4	4	4	4	6	7	5	5	5
7	10	Pee Wee King	Victor	Slow Poke	7	4	4	3	1	1	4	4	4	4	6	4	8	7	7	7	3	4	3	3	3
8	16	Les Paul-Mary Ford	Capitol	Just One More Chance	10	9	9	10	10	3	3	3	3	2	2	8	8	2	2	7	3	5	3	3	3
9	19	Tony Bennett	Columbia	Solfaire	9	6	6	1	9	10	10	2	2	2	2	1	3	2	2	6	6	3	10	9	9
10	7	Mantovani	London	Charmaine	3	4	4	1	9	10	10	5	5	5	6	2	2	2	2	6	6	3	4	4	4
11	20	Eddie Fisher	Victor	Anytime	4	5	5	6	6	6	6	6	6	6	6	2	2	2	2	6	6	3	4	4	4
12	14	Johnnie Ray	Okeh	Cry	12	14	14	7	7	7	7	7	7	7	6	1	3	1	10	10	3	7	7	7	7
13	2	Georgia Gibbs	Mercury	Cry	13	13	13	8	8	8	8	8	8	8	2	7	7	7	7	7	5	4	5	5	5
14	13	Four Aces	Victoria	Sin	14	14	14	8	8	8	8	8	8	2	7	7	7	7	7	7	5	4	5	5	5
15	25	Tony Bennett	Mercury	Slow Poke	15	15	15	5	5	5	5	5	5	3	3	7	7	7	7	7	5	4	5	5	5
16	28	Tony Martin	Victor	It's All Over But Memories	16	16	16	8	8	8	8	8	8	3	3	7	7	7	7	7	5	4	5	5	5
17	5	Bobby Wayne	Mercury	Mother At Feet Is Kneeling	17	17	17	1	1	1	1	1	1	1	3	7	7	7	7	7	5	4	5	5	5
18	25	Joe "Fingers" Carr	Capitol	Down Yonder	18	18	18	1	1	1	1	1	1	1	3	7	7	7	7	7	5	4	5	5	5
19	24	Richard Hayes	Mercury	Out in the Cold Again	19	19	19	2	2	2	2	2	2	2	2	7	7	7	7	7	5	4	5	5	5
20	6	Savannah Churchill	Victor	Sin	20	20	20	2	2	2	2	2	2	2	2	7	7	7	7	7	5	4	5	5	5
21	11	Tony Martin	Victor	Domino	21	21	21	5	5	5	5	5	5	5	2	7	7	7	7	7	5	4	5	5	5
22	31	Helen O'Connell	Capitol	Slow Poke	22	22	22	2	2	2	2	2	2	2	2	7	7	7	7	7	5	4	5	5	5
23	25	Rosemary Clooney	Columbia	Mixed Emotions	23	23	23	2	2	2	2	2	2	2	2	7	7	7	7	7	5	4	5	5	5
24	8	Patti Page	Mercury	And So to Sleep Again	24	24	24	6	6	6	6	6	6	6	8	8	8	8	8	8	5	4	5	5	5
25	15	Louis Armstrong	Decca	A Kiss to Build a Dream On	25	25	25	10	10	10	10	10	10	7	7	7	7	7	7	7	5	4	5	5	5
26	47	Four Aces	Decca	Tell Me Why	26	26	26	9	9	9	9	9	9	9	10	10	10	10	10	10	5	4	5	5	5
27	44	Jeri Southern	Decca	You Better Go Now	27	27	27	1	1	1	1	1	1	1	10	10	10	10	10	10	5	4	5	5	5
28	3	Dolores Gray	Decca	Shrimp Boats	28	28	28	1	1	1	1	1	1	1	10	10	10	10	10	10	5	4	5	5	5
29	4	F. Laine-J. Stafford	Columbia	Gambella	29	29	29	3	3	3	3	3	3	3	7	7	7	7	7	7	5	4	5	5	5
30	40	Mary Mayo	Capitol	Domino	30	30	30	2	2	2	2	2	2	2	7	7	7	7	7	7	5	4	5	5	5
31	12	Nat "King" Cole	Capitol	Unforgettable	31	31	31	10	10	10	10	10	10	10	10	10	10	10	10	10	5	4	5	5	5
32	36	Bing Crosby	Decca	Domino	32	32	32	1	1	1	1	1	1	1	10	10	10	10	10	10	5	4	5	5	5
33	1	Rosemary Clooney	Columbia	I Only Saw Him Once	33	33	33	3	3	3	3	3	3	3	3	7	7	7	7	7	5	4	5	5	5
34	2	Paul Weston	Columbia	Charmaine	34	34	34	9	9	9	9	9	9	9	10	10	10	10	10	10	5	4	5	5	5
35	13	Eddie Fisher	Victor	Turn Back Hands Time	35	35	35	10	10	10	10	10	10	10	10	10	10	10	10	10	5	4	5	5	5
36	3	Frankie Laine	Columbia	Flamenco	36	36	36	8	8	8	8	8	8	8	10	10	10	10	10	10	5	4	5	5	5
37	12	Champ Butler	Columbia	Down Yonder	37	37	37	8	8	8	8	8	8	8	10	10	10	10	10	10	5	4	5	5	5
38	9	F. Laine-J. Stafford	Columbia	Hey, Good Looking	38	38	38	4	4	4	4	4	4	4	11	11	11	11	11	11	5	4	5	5	5
39	23	Les Baxter	Capitol	Because of You	39	39	39	7	7	7	7	7	7	7	11	11	11	11	11	11	5	4	5	5	5
40	1	Spike Jones	Victor	Rudolph Rednose Reindeer	40	40	40	4	4	4	4	4	4	4	11	11	11	11	11	11	5	4	5	5	5
41	1	Hank Williams	MGM	Cold, Cold Heart	41	41	41	4	4	4	4	4	4	4	11	11	11	11	11	11	5	4	5	5	5
42	2	Vaughn Monroe	Victor	Charmaine	42	42	42	4	4	4	4	4	4	4	11	11	11	11	11	11	5	4	5	5	5
43	1	Jane Turley	Decca	Yes You Are	43	43	43	1	1	1	1	1	1	1	11	11	11	11	11	11	5	4	5	5	5
44	1	Bobby Wayne	Mercury	She's Gone, Gone, Gone	44	44	44	2	2	2	2	2	2	2	11	11	11	11	11	11	5	4	5	5	5
45	2	T. Martin-D. Shore	Victor	Manhattan	45	45	45	2	2	2	2	2	2	2	11	11	11	11	11	11	5	4	5	5	5
46	1	Sammy Kaye	Columbia	Frosty, the Snowman	46	46	46	7	7	7	7	7	7	7	11	11	11	11	11	11	5	4	5	5	5
47	2	Tony Bavar	Victor	I Talk to the Trees	47	47	47	7	7	7	7	7	7	7	11	11	11	11	11	11	5	4	5	5	5
48	1	P. Harris-A. Faye	Victor	Rugged But Right	48	48	48	3	3	3	3	3	3	3	11	11	11	11	11	11	5	4	5	5	5
49	18	Del Wood	Tennessee	Down Yonder	49	49	49	9	9	9	9	9	9	9	11	11	11	11	11	11	5	4	5	5	5



# Band Reviews

**RAY ANTHONY ORCH (16)**  
With Tommy Mercer, Marcie Miller  
Hotel Roosevelt, N. Y.  
Ray Anthony's orch, set for a six-week in this band showcase room, is among the few crews which have made the grade in the last couple of rough years for the band biz as a whole. Only a fair starter at the outset, Anthony has been steadily climbing during the past year as a one-riter and location date attraction.

Anthony's slick stems from his neat musical format: good promotion and persistent plugging on the Capitol Records label. He has developed into a staple Cap seller despite the general decline of instrumental groups on wax. Fundamental, of course, is the fact that Anthony purveys a smooth and tailored brand of dansapation geared strictly to commercial requirements.

Fronted by the 29-year-old trumpeter-maestro, this band is a good looking outfit comprising nine brass, four reed and three rhythm. Instrumentals are crisply handled, the arrangements being patterned in the Glenn Miller groove with a reeds-on-top styling. Anthony, however, gets a varied tonality out of his crew by a neat alternation between brass and reed. At all times, the melodic line and the beat are accented in a book that covers the top current hits.

Anthony's waxings and a wide range of standards.

The vocalists with this band add up importantly. Tommy Mercer is a standout asset, delivering both rhythm tunes and ballads with fine shadings that blend with the melodic quality of the orch. Gal vocalist Marcie Miller also impresses with her small but hep set of pipes.

**HAL ALOMA ORCH (9)**  
With Momkal, Mail, Kamila  
Hotel Muehlebach, Kansas City

Outfit which Hal Aloma plays a four-week date in the Terrace Grill of the Muehlebach is a small unit. Essentially, it's a 9-piece crew which plays for dancing in the hotel's dinner room, but when combined with the three girls in the troupe an entertaining show results twice nightly. It's an unusual group for the Muehlebach, but proving its worth and drawing a fair share of biz in the pre-holiday period.

Instrumentally, Aloma has a trio of reeds, trumpet, drums, piano, string bass, straight guitar, and his own steel guitar. Policy on numbers is to mix 'em up, including the rumbas and waltzes with the tunes of the day and the expected Hawaiian specialties. Vocal-ly Aloma handles ballads in the baritone range, with bass man Pat Lee to take a vocal turn along with

(Continued on page 48)

# Songs With Largest Radio Audience

Week of Dec. 7-13

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Kiss To Build A Dream On—"The Strip"	Miller
And So To Sleep Again	Paxton
Because Of You—"I Was An American Spy"	Broadcast
Bella Bimba	Goday
Charmaine	Lion
Christmas In Killarney	Remick
Cold, Cold Heart	Acuff-R
Domino	Pickwick
Down Yonder	LaSalle
Frosty The Snow Man	H&R
I Get Ideas	H & R
I Talk To The Trees—"Paint Your Wagon"	Chappell
I Wish I Wuz	United
If You Catch A Little Cold	BVC
It's All In The Game	Witmark
It's All Over But The Memories	Shapiro-B
It's Beginning To Look Like Christmas	Plymouth
Just One More Chance	Famous
Love Is Here To Stay	DeSylva-B&H
Never—"Golden Girl"	Robbins
Once	Disney
Rudolph the Red-Nosed Reindeer	St. Nicholas
Santa Claus Is Comin' To Town	Feist
Shrimp Boats	Disney
Silver Bells	Paramount
(It's No) Sin	Algonquin
Sleigh Ride	Mills
Slowpoke	Ridgeway
Thirty-two Feet and Eight Little Tails	Miller
Uncle Mistletoe	Broadway
Undecided	Leeds
White Christmas	Berli

## Second Group

A Ghost Of A Chance	Mills
Dance Me Loose	Erwin&H
Getting To Know You—"The King and I"	Williamson
Got Her Off My Hands	Harms
Here Comes The Fatthest Man In Town	Life
I Love The Sunshine Of Your Smile	Johnstone-M
I'd Like To Baby You	Famous
If Wishes Were Kisses	Roncom
I'll See You In My Dreams—"See You In Dreams"	Feist
Life Is A Beautiful Thing	Famous
Manhattan—"Two Tickets to Broadway"	Marks
More More More	Remick
My Concerto	Block
My Dream Christmas	Life
Never Before	Paramount
Nobody's Darlin' But Mine	Leeds
Old Soft Shoe	Shapiro-B
Solitaire	Broadcast
Unforgettable	Bourne
Up and Down Mambo	Life
When	Gallico
Winter Wonderland	BVC
World Is Waiting For the Sunrise	DeSylva-B&H

† Filmmusical. \* Legit musical.

## Top Songs On TV

A Marshmallow World	Shapiro-B
And So To Sleep Again	Paxton
Because Of You	Broadcast
Cold Cold Heart	Acuff-R
Down Yonder	La Salle
Shrimp Boats	Disney
(It's No) Sin	Algonquin
Undecided	Leeds
Winter Wonderland	BVC
World Is Mine Tonight	Fox

## FIVE TOP STANDARDS

Carolina In the Morning	Witmark
Cheek To Cheek	Berlin
Galloping Comedians	Leeds
I Can't Give You Anything But Love Baby	Mills
I've Got My Love To Keep Me Warm	Berli

## Harping on New Sounds

In line with the major diskeries' efforts to create new sounds via off-beat instruments, Mercury Records has inked concert harpist Bobby Maxwell to a long-term pact. He'll wax pop and standards for Mercury.

Maxwell's initial platter will be "Chinatown" backed by "Shuffle Off to Buffalo." On "Chinatown" Maxwell plays 18 harp parts via the dubbing process.

## 'Abie' Vs. 'So. Pacific' In 'Manhattan' Reissue

Editor, VARIETY:

The proof that there is a Larry Hart set of devotees, who will allow no more changing of his lyrics than the Gilbert & Sullivan set will permit trifling with the words of W. S. Gilbert, has been made very clear to us. At RKO's request, we gave them permission to have Tony Martin and Janet Leigh change two lines in one of the choruses sung in the film, "Two Tickets to Broadway." This was done with Dick Rodgers' approval, both as composer and as executor of the Hart estate. The change consisted of re-writing "Our future babies we'll take to 'Abie's Irish Rose.' I hope they'll live to see it close," and bringing it up to date with "And 'South Pacific' is a terrific show they say. We both may see it close some day." Tony Martin used this same change in his Victor record duet with Dinah Shore, and one or two other recordings have utilized it also.

What is surprising is the storm of protest over changing these lines that has arisen. We have had dozens of letters criticizing this. Richard Watts, Jr., in the N. Y. Post and Douglas Watt in the Daily News have commented adversely in their columns. It seems we have changed something quite sacrosanct to a lot of people. Fortunately, I had a premonition of this, so that in our copies, as you will see, I printed the new lines, but I also gave the old ones.

What is perhaps not generally remembered is that when the "Abie's Irish Rose" couplet was sung in the original "Garick Gaieties" by Sterling Holloway and June Cochrane, back in 1925, they used a line at the end of that chorus we didn't dare print. It was "The great big city's a wondrous toy, just made for a boy and goy." That line always got howls. I am glad to say that, aside from this one change of lyric, the revival of "Manhattan" has brought a lot of approbation. Just yesterday we received a letter from a man raving about the song and saying he saw the first "Garick Gaieties" 17 times.

Herbert E. Marks.

Folk singer Kenny Roberts renewed pact with Coral Records.

# Agencies Now Brush Off New Bands As Ballrooms Refuse to 'Gamble'

## Coral Sets Pearl Bailey In Move to Names

In a move to build its femme vocalist roster with top names, Coral Records has inked Pearl Bailey to a long-term exclusive. Songstress is set for a strong promotional hypo after a long period of relative inactivity on wax.

Miss Bailey formerly was with Columbia Records.

## CUGAT TO MERCURY IN FIVE-YEAR DEAL

After a 10-year stay with Columbia Records, Xavier Cugat moves over to the Mercury stable Jan. 1. Deal, which was set last week, will have Cugat in the Mercury fold for the next five years.

Orch leader still owes Col eight sides on his final pact, and he expects to wax them all before the end of the year. He's currently appearing at the Copacabana, N. Y.

## K. C. Tooters Launch 6-Day Week in 1952

Kansas City, Dec. 18.

The six-day week is on tap for musicians here beginning Jan. 1, 1952. The new ruling will affect some major entertainment spots, including the Hotel Muehlebach's Terrace Grill and the Hotel Bellerive's El Casbah, where seven-day operating policies are in effect. Many major spots here have been on the six-day week for some time. A few have been on a six-and-a-half day schedule, opening up for the hour-and-a-half permitted after midnight Sunday. These, too, will have to forego the short night under the new rule.

Local spots have as yet given no indication as to how they will operate under the new policy. Union execs pointed out that they could hire an alternate band for the single day, as already is the case in some major cities where six-day and five-day weeks are in effect for musicians. Some spots have contracts calling for seven-day weeks and running into 1952. In most instances these will be honored.

## Merc Inks Ray Bloch

Mercury Records has inked orch leader Ray Bloch to an exclusive. Mercury has also made a deal with Signature Records for a flock of unreleased masters made by Bloch for the latter label.

Despite agency efforts to build new bands, ballroom operators are steadily nipping their plans in the bud by refusing to gamble on the non-namers. In view of the ops growing opposition to young orchs, handmen have become increasingly reticent about pacting new names.

In the past, agencies were able to take a new band and spot it in carefully selected areas and ballrooms with a long-range promotional build-up plan. Band biz downbeat during the past year, however, has forced these ops to limit their bookings to name attractions on holiday or weekend nights and use local pickup orchs for weekday dates. Agencies have attempted to play ball with the ops by reducing the new band's guarantees and percentages, but the buyers have become too scarce to warrant fulltime selling efforts.

During the past few months, the two bands which have been picked up by agencies for an overall selling pitch, have been forced to disband or return to their hinterland origination for steady work as a smalltime ballroom's house orch.

Reluctance of diskeries to pact the new orchs is an additional sore spot with agency men. Without diskery backing, such as given Ralph Flanagan and Buddy Morrow via RCA Victor, and Buddy De Franco by M-G-M Records, a new orch seldom has a chance. Agency men claim that if the diskeries would display the same interest in young orchs as they do in their increasing stable of novice vocalists, band biz would be given a hypo on all levels.

Angels, who had previously backed the new orchs, are switching to the vocalist sweepstakes where the return on the coin investment is greater and faster. The paucity of band angels willing to string along with a young orch during the year or two or its build-up period is another factor thwarting the growth of any new orchs.

## Brass Shortage to Cut Instrument Prod. by 25%

Washington, Dec. 18.

Manufacturers of band and other musical instruments have notified the Government that their production during the first quarter of 1952 will probably be down 25 to 30%, because of the rigid restrictions on metal and materials needed to produce the instruments. Particular squeeze is in brass.

Thus there will be considerable unemployment in these industries, which have been unable to obtain war contracts for their surplus labor and production facilities.

## VARIETY

# 10 Best Sellers on Coin-Machines Week of Dec. 15

1. SIN (11) (Algonquin)	Eddy Howard .. Mercury
2. UNDECIDED (8) (Leeds)	Billy Williams .. MGM
3. LITTLE WHITE CLOUD (3) (Spier)	Ames Bros.-Les Brown .. Coral
4. COLD, COLD HEART (13) (Acuff-R)	Johnnie Ray .. Okeh
5. JEALOUSY (6) (Harms)	Tony Bennett .. Columbia
6. I GET IDEAS (18) (Hill-R)	Frankie Laine .. Columbia
7. BECAUSE OF YOU (20) (Broadcast)	Tony Martin .. Victor
8. SLOW POKE (7) (Ridgeway)	Louis Armstrong .. Decca
9. DOWN YONDER (11) (Southern)	Tony Bennett .. Columbia
10. DOMINO (6) (Pickwick)	Pee Wee King .. Victor

## Second Group

SHRIMP BOATS (Disney)	Jo Stafford .. Columbia
CHARMAINE (Lion)	Dolores Gray .. Decca
CRY (Mellow)	Mantovani .. London
JINGLE BELLS (Beachwood)	Johnnie Ray .. Okeh
AND SO TO SLEEP AGAIN (7) (Paxton)	Les Paul-Mary Ford .. Capitol
ANYTIME (Hill-R)	Patti Page .. Mercury
RUGGED BUT RIGHT (Pickwick)	Eddie Fisher .. Victor
I TALK TO THE TREES (Chappell)	P. Harris-A. Faye .. Victor
TURN BACK HANDS OF TIME (3) (Choice)	Tony Bawaar .. Victor
SOLITAIRE (Broadcast)	Eddie Fisher .. Victor
JUST ONE MORE CHANCE (Famous)	Tony Bennett .. Columbia
BLUE VELVET (Meridian)	Les Paul-Mary Ford .. Capitol
ALABAMA JUBILEE (Remick)	Tony Bennett .. Columbia
TELL ME WHY (Bytvoe)	Red Foley .. Decca
UNFORGETTABLE (Bourne)	Four Aces .. Decca
	Nat "King" Cole .. Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]





# A Sensation!



**BELL**  
\*  
**SISTERS**

with **HENRI RENE**  
and his **ORCHESTRA**

Left—  
CYNTHIA—(16 Years Old)  
—Composer of BERMUDA  
Right—  
KAY—(11 Years Old)

"JUNE  
NIGHT"

and

"Bermuda"



**RCA VICTOR Records**



20-4422  
47-4422

## Inside Orchestras—Music

The major disk companies are frankly pitching their pop releases to buyers in the 12-16 year age bracket, according to artists and repertoire chiefs of five major companies who batted industry problems around on Martin Block's WNEW, N. Y., disk jockey program last Saturday (15). This, however, is not responsible for the rash of gimmick, novelty and country tunes currently on the market.

Although the folk tune upbeat is particularly strong now, Mitch Miller, Columbia's a&r chief, said that there has always been a wide acceptance of alfalfa numbers. He pointed to such hits of past years as "Be Honest With Me," "San Antonio Rose," "Fistol Paekin' Mama," "Wagon Wheels" and others which clicked in the pop market. All the a&r men on the show conceded, however, that the present trend is dictating an intensive search for new sounds ranging from offbeat voices to weird instrumental and electronic effects. The a&r men called it "experimentation."

Appearing on the show besides Miller were Joe Carleton, of Mercury; Morty Palitz, Decca; Jimmy Hilliard, Coral, and Dave Cavanaugh, Capitol.

Drafted nine months ago, singer Eddie Fisher, now a pfc in the Army, does special recruiting jobs for the military, as a permanent member of the U. S. Army Band. In addition to singing with the band, he can be recruited for any program such as Army enlistment, blood-bank drives, etc., with his orders emanating from the Pentagon in Washington. Each request for his singing by various military groups must be cleared through the Pentagon. This is in addition to a regular 30-minute radio disk jockey show that he does as an Army service every Saturday morning in Washington from the ABC station there, in which he plays records and interviews names in show biz. For his singing chores on commercial programs, radio or TV, Fisher, of course, receives no compensation beyond his regular Army pay. The job is the only one of its kind in the Army and ennobled in the Pentagon following his basic training in Texas. His official Army base is Fort Myer in Virginia.

New York State Senator Fred G. Moritt, defense counsel for Tallulah Bankhead's ex-maid, Mrs. Evelyn Cronin, in the current criminal trial, is also a songwriter. He clefted "Sing, Everybody, Sing," which was a hit for Jan Peerce on the RCA Victor label early this year. Moritt, incidentally, was also a radio singer back in the 1930's.

Screen thesp George Sanders joins Tin Pan Alley's tunesmith brigade in March with the publication of his first song, "When You Make Love." Sanders, who penned the music and lyric, introduces the tune on NBC's "The Big Show," on which he's appeared in a couple of times. Happy Godday will publish "Love" via Broadcast Music, Inc.

### Col to Wax

Continued from page 43

publishing the tunes via his Broadcast Music, Inc., firm, Splitzer Songs.

latched on to original cast albums so far this season have been Capitol and RCA Victor. Former has already waxed "Top Banana" and is skeddled to wax "Pal Joey" soon after its Broadway opening next month. Victor is expected to be out with "Paint Your Wagon" next week.



# BILLY ECKSTINE

SINGS

A WEAVER  
OF  
DREAMS

TAKE  
ME  
BACK

MGM 11125 78 RPM  
K 11125 45 RPM

## M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National  
Rating

Week Ending  
Dec. 15

This Last  
wk. wk.

Title and Publisher

			New York	Chicago	Los Angeles	Boston	Philadelphia	Omaha	Kansas City	Indianapolis	Minneapolis	Rochester	St. Louis	Detroit	San Francisco
1	1	"Sin" (Algonquin)	2	1	5	3	2	4	1	2	6	1	1	93	
2	5	"Rudolph, Reindeer" (St. Nich.)	4	3	2	4	1	7	7	7	2	5	68		
3	6	"Slow Poke" (Ridgeway)	1	2	6	1	8	10	5	3	6	8	60		
4	2	"Down Yonder" (Southern)	3	7	7	6	9	5	3	10	2	7	3	59	
5	4	"Because of You" (Broadcast)	10	6	4	5	1	2	8		2	4	57		
6	3	"Cold, Cold Heart" (Acuff-R)	4	9	2	7	6	6	6	6	4	5	50		
7	8	"Undecided" (Leeds)	9	10	9		2	4	1	4	8		41		
8	15	"Shrimp Boats" (Disney)	6	8			9	9	1	9	3	32			
9A	13	"White Xmas" (Berlin)	7	8	1		10		9	5	9	28			
9B	7	"And So to Sleep" (Paxton)	5				5		5	10	2	28			
10	11	"Frosty Snowman" (Hill-R)	9	3					1	7	24				
11	9	"Domino" (Pickwick)			8	8	9	4	10		6	21			
12		"Little White Cloud" (Spier)			6			3	10		7	18			
13A	14	"Cry" (Mellow)	8		5			4		10	17				
13B	10	"I Get Ideas" (Hill-R)	10	7	3	7									

### Shades of Paris On Disk by Indie Label

Vox Records, indie label specializing in foreign longhair repertoire, is issuing an unusual disk, "This Is Paris," designed to give the sounds and atmosphere of the French capital. Long-play platter will include commentary and vocals by such French literary and show biz celebs as Andre Maurois, Claude Dauphin, Josephine Baker, Edith Piaf, Jacqueline Francols and Maurice Chevalier. Mrs. Franklin D. Roosevelt and Edward G. Robinson are also included.

Proceeds from the American sale will go to the orphans of the French Resistance movement. Pierre Crenesse and Gerald Kean, of the United Nations radio division, produced and directed.

### Band Reviews

Continued from page 45

Eddie Mack, guitar man. Three male voices work also as a trio on frequent offerings.

Show segment of the Aloma troupe is designed on the Hawaiian theme, featuring Momikai both vocally and dancing. She introduces "Hula Town" vocally while Mafii and Kamila illustrate the standard hula. Three girls offer another terp as Aloma vocals a Hawaiian Chant, "Wa No Weo, La." Leader has an entertaining number worked around the evolution of the "Hawaiian War Chant," winding with a fanciful rhythmic orch-version.

Some of the more furious hip-waving of the evening is contributed by Maili, attractive Islander, in Tahitian drum dance. For comedy effect Momikai gives with a Hilo Hattie character and she works in a Pidgin-English number with Aloma. Show is handsomely costumed and gives considerable flash entertainment for a room of this type.

Following stand here Aloma and crew head for Denver and the Park Lane Hotel.

Quin.

### TV's Disk Boon

Continued from page 1

test of TV's emergence as a dominant entertainment medium, business during the past 12 months is still off from the boom years of the war and immediate postwar years. It's pointed out, however, that those were special times "when everything moved" while 1951 is a better barometer for normal disk industry operations.

Among the individual companies, Columbia Records has been the No. 1 moneymaker this year with a succession of pop hits that kept it consistently at the top of the best-seller lists. RCA Victor and Capitol have also perked considerably over 1950 while, among the smaller companies, Mercury has been clicking off hits steadily.

Even Decca, which slid off the

bestselling form of previous years, has had a healthy operation during 1951. Although its sales on current pops have lagged, Decca has developed one of the strongest catalog businesses in the disk trade, which has been an important factor in keeping its 1951 net at a highly profitable level.

### W. Germany's Pix

Continued from page 3

border in such increasing numbers that the matinee shows were recently increased to two a day. Only those holding Soviet zone identification cards are admitted.

Special project was started over a year ago with the blessings of High Commissioner's office and with the voluntary cooperation of west zone film distributors and participating theatres. Programs, which consist predominantly of American-made features, documentaries and newsreels, are recognized by the commissioner's office as playing a vital part in the ideological war being waged in the divided German capital.

### Johnston Tour

Continued from page 3

low, so that he could lay his plans accordingly.

MPAA chief gave clearer indication of his plans to drop the South American tour at a meeting of the Motion Picture Export Assn., which followed the MPAA exec committee session. He had originally planned to visit the Uruguayan film festival in January, but told the MPEA board he wasn't going.

Johnston's bowout from the Uruguayan fete helped to clarify a somewhat anomalous situation, since he had accepted a personal invitation, although the American industry had nixed a representation from Montevideo to take part.

Johnston leaves New York today (Wed.) for his home in Spokane, where he'll spend the holidays.

### Gourfain-Fialkoff

#### Form New Disk Firm

A new disk firm, Musica Recording Co., has been formed by Harry Gourfain, former producer at the Strand Theatre, N. Y., who also was an indie producer on the Monogram lot. Gourfain will be president of the outfit, while Herman Fialkoff, a N. Y. agent, will be general manager. William Villano is the firm's veepee. Jay Russell on exploitation.

Outfit has already pressed several sides with Valerie Noble, a cafe singer. Firm will concentrate mainly on new talent.

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LEO POST, INC.

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# RKO Ditches Two-a-Day Vaude Plan In Chicago for Lack of Headliner

Chicago, Dec. 18. RKO circuit has temporarily abandoned plans to install two-a-day vaudeville at the Palace Theatre, Chicago. However, chain will install that policy as soon as a suitable headliner becomes available.

RKO booker Danny Friendly had canvassed virtually every agency in the business in hopes of picking up a topper. Added lure that percenter supplying the topper would get the privilege of rounding up the rest of the talent, didn't help either.

The Palace is currently playing "Gentlemen Prefer Blondes."

**RKO's A to Z Policy**

RKO has embarked on a policy of booking virtually any type of attraction into their houses. For example, at its White Plains, N. Y., outlet, house is leased Tuesdays to a concert promoter. N. Y. Palace houses the successful run of Judy Garland, of course.

Chain would like to get headliners of similar calibre into other houses, but failing that, will most likely book any type of show that promises to make a buck for the theatre.

**New Beaumont, Tex., Cafe**

Beaumont, Tex., Dec. 18. Neva's Palm Isle, a new cafe, has been opened here by Neva Starnes. Blackie Crawford's Western Cherokees are featured three nights a week.

## ? THE DOLINOFFS and Raya Sisters

"DANCING DOLLUSIONS"

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December 21

Personal Management  
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**Currently MUSIC BOX**  
Boston, Mass.

## Lili-White

Los Angeles, Dec. 18. Lili St. Cyr was absolved last week of a charge of putting on a lewd performance. Jury (10 women, two men) rendered the verdict in Judge Henry H. Draeger's court in Beverly Hills.

Entertainer was arrested Oct. 19 by sheriff's deputies in Ciro's after her bubble bath skit, "Interlude Before Evening."

(Full details of testimony and charges on page 2 of last week's (Dec. 12) VARIETY.)

## Dissension Indicated

### In Sonja Henie Ranks As Two Execs Quit

San Francisco, Dec. 18. Dissension in the ranks of the "Sonja Henie Ice Revue" is evidenced in the resignation of Hug Schaaf, who sparked the opening engagement here as manager to score \$350,000 in an 18-day run. Schaaf, who did not follow the show to Dallas, was called back for conferences with Miss Henie and was asked to rejoin, but refused to return because of differences with Frank Zamboni, Coast ice ring operator who is general managing the Henie cavalcade.

Another exec who quit the show after the Frisco stand is George Mandel, head technician, who also clashed with the top management.

Reports that Jack Mulcahy had bowed out of the Henie enterprise were denied by the pressagent. Mulcahy left the show during the first week to return to Los Angeles, but gave illness as the reason. He is continuing to do national Henie tub-thumping from his L. A. office with chores in various ports-of-call doled out to local flacks.

## Pete Evans Florida-Bound After 4-Year Pitt Run

Pittsburgh, Dec. 18. One of longest nitery runs by any entertainer here ended Saturday night (15) for Pete Evans at the Nite Court of Fun. Musician-comic, noted for his novelty musical inventions, finished a four-year stay there to head for Miami Beach work and his future home.

Performer's spot with the Nite Court Symphonists (the other two are Tiny Miller and Harry Comoroda) will be taken over by Little Eddie Miller.

## Val Parnell

Managing Director of Moss Empire, Ltd. (including the famed London Palladium) has a few words to say about

## International Vaudeville

one of the many editorial features in the forthcoming  
**46th Anniversary Number**  
of  
**VARIETY**  
OUT SOON

## Low Pay, High Taxes Puts Vienna Icer On Skids as Toppers Quit

Vienna, Dec. 11. A major casting headache looms for the Vienna Ice Revue, a big blade show after the end of the present season. Its three top stars, Eva Pawlik, Rudi Seeliger and Bert Capek, have informed the management they won't ink new contracts running after April 30, 1952, since they have better deals lined up abroad. It has been known for some time that these three have been itching to accept offers from other continental spots, South America and the U. S. Miss Pawlik and Capek, latter a top skating comic, are especially in demand. Their spots will be hard to fill under same conditions which are driving them abroad, principally low pay and high taxes.

Capek is known to have immediate offers from Belgium and Holland with pay in hard money and relatively tax free. Ice Revue management has been trying to get the European figure skating champ, Helmut Seibinger, of Germany, to join the troupe. But Seibinger is apparently set on remaining non-pro, especially with the Olympics coming up.

The Ice Revue is suffering from the same talent troubles that beset stage, screen and most other fields. The moment personalities get good enough to be in demand in the hard dough, lower tax countries they want to take a powder. In opera, for instance, a top Vienna State Opera star of the Ljuba Weltsch. Hilde Guden category may get \$50 a night here as against 10 or 12 times that at the Met. George London, Los Angeles bass baritone, who debuted for Metopora's Rudolph Bing this season, works here for less than that figure.

## Lefkowitz's 25th Anni

Nat Lefkowitz, William Morris Agency treasurer, will mark his 25th anni with the firm, late this month.

Lefkowitz started with the Morris office as a part-time accountant.

# TA's Return to 4A's Cues 1-Card Union, SAG Bait, AGVA-Linked Welfare Unit

## Dallas' Eve Taps

Dallas, Dec. 18. Local niteries have set their prices for New Year's eve at about same level as last year's. Hotel Adolphus' Century Room and Baker Hotel's Mural Room have set a \$12 tariff which includes dinner and gadgets.

Pappy's Showland and the Sky Club will get \$5 per head with free setups, ice and mixers, favors, etc. It will also be a fin at the Colony Club. At Louann's, the tap will be \$3.

None of the spots have as yet announced special name bands. Most bonifaces reason they don't need this as lure for the eve.

## Omaha Cafes Make 'No Dice' Comeback; Three Spots Trying

Omaha, Dec. 18. Since demise of the Stork Club and the Chez Paree, which allowed high, wide and handsome wagering, floorshows here have been virtually extinct, except for singers or organists in taverns. Now, larger eateries and clubs are feeling their way slowly in a field where there is no gambling and where minimum and cover charges would, probably prove fatal.

Angelo's, a lively spot of limited seating capacity, has been bringing in such entertainers as Willie Shore and Nellie Luther, and also brought back Nino Nanni. Response is terrific, but it's hard to come out just by selling food and liquor with such an overhead.

The Seven Seas, another small spot piloted by Don Hammond, who also runs the Frolics, is celebrating its fourth anniversary with a show headed by Austin Powell Quintet and Louise Laura.

The Gourmet, a fairly large spot, is being prepared on the near west-side by a couple of boys formerly interested in the Stork. They may try entertainment if they feel a no-cover, no-minimum setup can get by.

## Shubert-Silenced GIs Detroit, Dec. 18.

The USO will open Detroit headquarters in the Shubert Theatre building here about Feb. 1.

The new quarters, formerly occupied by a restaurant, will have to be carefully soundproofed so that the servicemen's club activities will not interfere with the legit shows at the Shubert.

Return of Theatre Authority to the fold of the Associated Actors and Artistes of America is being used as a weapon to effect a one-card union and as a lure to Screen Actors Guild to return to the 4A's.

At a 4A meeting last week, Henry Dunn, American Guild of Variety Artists' national administrative secretary, introduced a resolution asking I. B. Kornblum, attorney representing the 4A's on the Coast, to make a survey of conditions under which AGVA could return to the 4A welfare setup. AGVA broke away from TA about two years ago and has since been clearing its own benefits.

Subject of TA was reprised by the fact that the welfare funds of other 4A unions have been hard hit since AGVA pulled out of the setup. Dunn proposed that a new deal be instituted under 4A supervision. He asked that a 4A Dept. of Welfare be founded under

## N.Y. Sugar Hill's New Bill

Clarence Robinson, vet producer of Negro shows, has been signed to do the new Sugar Hill, N. Y., production slated to tee off Jan. 4.

Robinson layout will succeed the Larry Steele-produced show. Latter may take the package to Germany to entertain GIs.

## FOSTER AGENCY, LONDON, Presents



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# "JOHNNY AND JUNE BELMONT ARE THE BEST NEWCOMERS TO COME ALONG IN YEARS."

The blonde girl with stunning coiffure and gown teams with her brunette partner in dancing that combines . . . SUPERB FOOTWORK . . . WITH LIFTS . . . —Robert Dana, World-Telegram and Sun.



"THE MOST ACCOMPLISHED BALLROOM COUPLE IT HAS BEEN OUR PLEASURE TO WATCH IN QUITE A SPELL. Their lifts, throws and gyrations appear to be effortless, the AUDIENCE, instead of the dancers, wind up BREATHLESS."—Hy Gardner, The Herald Tribune.

"ONE OF THE BEST DANCE ACTS in the conventional ballroom pattern CAUGHT IN A LONG TIME. The girl is a slim, unusually graceful redhead, with a tremulous smile. The boy is a well built dark-haired lad. Their choreography, intricate series of figure-eight, precise lifts and split-second stops, were SO SENSATIONAL THAT THEY WON TOP HANDS MIDWAY OF THEIR ROUTINES TIME AND AGAIN. They showed SUPERB SKILL in slow numbers, fast ones and novelties. The girl was particularly outstanding. She sold sex via an extremely graceful pair of hands, contrived body poses and overall appearance to such a degree that the AUDIENCE SAT SPELLBOUND."—Bill Smith, The Billboard.

"REFRESHINGLY AWAY FROM THE TOO STUDIED STYLIZING OF SOME TERP TEAMS . . . the personable John and June Belmont, ballroomologists with an acro-flavor but done with ease and less muscle-flexing than the usual. She's a dimpled cutie and his terp stance is in the better tradition. She evidences her American Ballet training. THEY DO THEIR STUFF WITH A NICE GAIETY."—Abel Green, Variety.

"ONE OF THE BEST OF THE NEWCOMERS IN THEIR HIGHLY COMPETITIVE FIELD. John and June Belmont score impressively with some intricate and humorous dance routines."—Ben Schnieder, Women's Wear Daily.

JUST CONCLUDED FOUR WEEKS IN PERSIAN ROOM, HOTEL PLAZA, NEW YORK CITY, Thanks to Merriel Abbott  
DIRECTION: LARRY GENGO • Mercury Artists Corp. Gowns by KATHRYN KUHN

# AGVA Sets Up Scheme to Unionize Alien Acts as Prelude to U.S. Work

The American Guild of Variety Artists has embarked on a plan to unionize alien acts before the performers come to the U. S. to play engagements. Plan is aimed primarily at talent in the outdoor field and particularly against George A. Hamid, with whom the union has been feuding over the question of insurance.

AGVA national administrative secretary Henry Dunn has made arrangements with Irving Brown, American Federation of Labor representative in Europe, with head-

quarters at Brussels, to contact performers before visas are granted and explain working conditions in the U. S. Dunn feels that under this system, majority of acts will be unionized before they enter this country.

At the same time, Dunn declares that he has received assurances from AFL headquarters in Washington that organizers will be assigned to AGVA to go to any part of the U. S. to organize talent.

Dunn feels that this assurance is especially valuable inasmuch as AFL-assigned organizers may be able to get immediate support from other AFL crafts and thus be in a superior bargaining position when dealing with an outdoor operator.

## Bill's Too Balanced

On a claim processed for the Variety Artists Federation, British actors union, the American Guild of American Artists obtained two weeks' salary for the Botonds, an English balancing act which had been working Radio City Music Hall, N. Y.

Act had been given its notice because of its similarity to another turn on the bill.

## Bert STONE and Eddie SHINE



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## Ohio Liquor Dept. Drops Appeal on Cafe License

Columbus, Dec. 18.

Ohio Liquor Dept. has dropped its appeal in the state Supreme Court from lower court decisions in a case that invalidated part of the 1949 freeze on new liquor licenses. The case involved the application of Joseph Mandalla, of Akron, to get a nitery permit. The department refused to accept his application, although conceding the number of permits in the Akron area was one less than the freeze quota.

Mandalla, however, still has before the Supreme Court his application for a writ of mandamus to compel the liquor bureau to accept his application and issue a permit if the quota is below the freeze level. The Court of Appeals advised Mandalla that such a procedure was the proper approach.

Carl Sands orch booked to open at Anacacho Room of St. Anthony Hotel, San Antonio, Dec. 27. Bob Cross band is current.

## Hope's Palladium Maybe

Deal is on for Bob Hope to play his first date at the Palladium, London. It's likely that he'll essay that stand next July under terms worked out by the Charles V. Yates office with the Lew & Leslie Grade Agency.

Hope played London last season at the Prince of Wales Theatre during the time when Judy Garland was at the Palladium.

## 27G Judgment Vs. Proser On Coast Parking Deal

F. G. Grant, who claims he gave Monte Proser and an unidentified associate \$20,000 for a Hollywood nitery parking lot concession, last week, won a \$27,329 default judgment against Proser in N. Y. Supreme Court, according to papers filed with the county clerk. Additional amount represents interest and costs.

Award grows out of a deal in which Grant assertedly paid Proser, et al, \$20,000 for the parking concession at a cafe which the defendant boniface was to have opened in Hollywood. When the venture failed to materialize, Grant started suit in California Superior Court to recover his investment. He won judgment last July.

## Sorority Woos Jo Baker

Dallas, Dec. 18.

The local alumnae chapter of Alpha Kappa Alpha, Negro sorority, is eyeing Josephine Baker to star in their spring "Fashionetta."

Annual affair raises money for scholarship fund for worthy Negro students.

## Dallas' Showland's Yule Bill

Dallas, Dec. 18.

New bill at Pappy's Showland will run through the holiday season with C. A. "Pappy" Dolsen as m.c. and Hugh Fowler's orch.

Acts are Georges & Joann, the Lynons, Uncle Willie, and Joe Novelle & Plutoerats, a dog act.

## Vaude, Cafe Dates

### New York

Howard Keel being submitted for personals by William Morris Agency... Singer Jerry Wayne, who recently authored "If You Can Talk, You Can Sing," taking on several pupils to test his theories... Nita Ellis to essay a January date at La Vie en Rose

Doodles & Spider to leave the Palace Theatre show, Jan. 10. Mitzi Green inked for the Copacabana, Jan. 11. Tommy Edwards into Town Casino, Buffalo, Feb. 4.

### Chicago

Kitty Kallen into Chi-Chi, Palm Springs, Dec. 22, then into Reno, Jan. 8. Billy De Wolfe cavorts at Nicollet, Minneapolis, Jan. 20, before coming into Palmer House Feb. 6 for a month. Larry Storch booked for Ciro's, Miami, Dec. 24.

Sammy Walsh's date at Towne Room, Milwaukee, is Jan. 22. Following him is Mary Mayo on Feb. 7. Rita & Alan Farrell join the Freddie Martin show at Edgewater Beach Dec. 28 along with Jo Sullivan.

Nancy Wright set for the Statler, Cleveland, Dec. 24. Al Schenke replaces Morris Shrag as comedian at the Blackhawk with Tessie Carano also leaving. Jayne Manners headlines the Southern Mansion show, Kansas City, Jan. 11, with Sonny Howard coming in on the 25th. Willie Shore clowns at Lookout House, Covington, Ky., Jan. 7 for two weeks before going into Carousal, Pittsburgh, for a frame. Ella Mae Morse swings back this way with date at the Gay Haven, Detroit, Jan. 31.

### N.Y. La Vie's Subs

Thelma Carpenter and Galli-Galli substituted for Eartha Kitt on Monday (17) at La Vie en Rose, N. Y. Singer was injured in a backstage accident at the cafe. Galli-Galli is expected to continue at La Vie.

Les Mains Jolie open at the Monte Proser spot next Wednesday (26).

## Ritt, Ankara Hike Seating After 9-Month Ice Pull

Pittsburgh, Dec. 18.

Long-running George Arnold's ice show at Ankara, starring June Arnold (no relation), will wind up nine-month stay Jan. 1 but is slated to come back with new trappings around Easter. After several policies—including name bands and conventional floor entertainment—had failed at big room on outskirts, the icers turned the trick for Ankara.

As result, Ankara owner Charlie Jamal is tearing down a wall to increase his capacity by 150 and will also install a permanent rink to slide in and out of lower part of bandstand. Spot will continue to operate, with variety bills, while alterations are being made.

Walter Gable's band will close at Ankara after a run of three and a half years. Whitey Scharbo's out-at taken over.



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**U. S. DEBUT**  
**LATIN QUARTER, MIAMI BEACH**  
**DECEMBER.20**

**VARIETY**  
 June 27, 1951  
**Darvas & Julia,**  
**Lou Walters' 2G**  
**Imported Terps**

When Lou Walters reopens his Latin Quarter in Miami Beach on the site of the old "Pop" Albert Bouche's spot on Palm Island, on Dec. 20, he will feature the American premiere of Darvas & Julia, novelty ballroomologists currently in the 1951 "Latin Quarter Revue" at the London Casino. Prior to the team was featured at the Bal Tabarin, Paris, and thus is not altogether unknown to American tourists over the past two seasons. Darvas & Julia are set for 44 weeks, at \$2,000 a week.

## AGVA Asks \$80-90, Rehearsal Ceiling For RCMH Chorus

The American Guild of Variety Artists has presented a pay scale of \$80-\$90 for chorus members of the Radio City Music Hall, N. Y. Union is representing the cast in negotiations for upped pay and new conditions, including a reduction of rehearsal hours to 15 for every new show. At present there is no limit on rehearsal hours.

First stymie came at a meeting last week when Music Hall attorneys asked that the question of wages be settled before taking up any other matter. This impeded negotiations, since any decision on wages must be approved by the Wage Stabilization Board. Thus all other conditions would have to be postponed until the WSB ruled. This matter could take some time.

Current MH pay scales call for \$72.50 after four years.

## Legit-Vaude Rotation In Springfield, Mass.

Court Square Theatre, Springfield, Mass., which has been running part-time vaude for years, will alternate orch-acts shows with legit, latter starting Christmas Day. Legit policy, which is experimental, will tee off with "Finian's Rainbow," followed with "Chocolate Soldier" and continue with "Come Back, Little Sheba."

Ken Later Agency did the legit casting. The Al & Belle Dow office will continue to book the vauders.

## Josie Baker in 11th Hr. Ankling of Columbus Date; In N.Y. NAACP-Stork Quiz

Columbus, O., Dec. 18. Josephine Baker cancelled two performances at Memorial Hall here today (Tues.), despite an advance of \$3,500. Local promoter Ben Cowall backed the date. Miss Baker told Cowall that deal had to be jettisoned because of necessity of appearing that day in New York at a National Assn. for the Advancement of Colored People hearing on the recent Stork Club, N. Y., incident in which she was allegedly denied service at the spot.

Cancellation also gave Miss Baker a breather to make her date at the Apollo Theatre, N. Y., Harlem house where she starts today (Wed.). Miss Baker also is set for the Earle Theatre, Philadelphia, Dec. 28, and the Paramount, Los Angeles, Jan. 10.

**Baker's Coast Deal**  
Hollywood, Dec. 18. Josephine Baker is booked for a week at the Paramount, Los Angeles, starting Jan. 10. House reversed its stand on price policy to make the deal. Tariff will probably be \$1.20 general, \$1.50 for loges nightly. Theatre has been running straight films and occasional vaudeux at flat 60c.

When the singer played the RKO Hillstreet last July, Paramount could have made a deal but nixed a time change price policy.

Understood Miss Baker is getting same deal as at Hillstreet—straight 50-50 split from first dollar, she pays accompanying acts, with house payroll bank and stagehands. Miss Baker grossed \$96,500 in the Hillstreet fortnight.

## St. L. Spots Up Eve Fees But Bookings Pour In

St. Louis, Dec. 18. Rising food and liquor costs will bring a higher tariff for New Year's eve celebrations in local niteries and hotels. Despite the hike, advance reservations indicate a bumper crop of dollars will be cleaned by the hostesses.

The scale is running from \$2.50 to \$11.50, with Federal entertainment and state sales taxes adding 22% to the total, except at spots where no entertainment is provided.

The Chase Club will tap the customers from \$8.75 to \$11.20, depending on location, but a dinner is included. Approximately the largest mob in the city (1,500) will be at the Chase, with 1,000 in the niterie and 500 in the Zodiac Room.

The Boulevard Room, Hotel Jefferson's cafe, has a capacity of 500 with a tap of \$10.98, including dinner and taxes.

The Park Plaza has a cover of \$2.50 per person, plus a \$3 liquor minimum.

Hotel Statler's Terrace Room has a \$7.34 dinner and tax fee for 175 customers.

The Mayfair Hotel has a \$7.50 tag, dinner included, and the Lenox Hotel will charge \$6.50 with victuals thrown in.

## Saranac Lake

By HARRY BENWAY

Saranac Lake, N. Y., Dec. 18. Variety Clubs Will Rogers Hospital patients attracting much interest and enthusiastic comments for their products from our rehabilitation workshop that were on exhibit by the Study & Craft Guild in the colony's downtown Pine Room of the Guild. The pottery display includes the work of Jeanne Clark, Jeffrey Clark, Shirley Handler, Patricia Payne and Buddy Renato. Also shown are the paintings of Charles Aldebo, Jean Ellis, Audrey Lumpkin, Laura Sloan, Marion Powers and Johnny Lake. Knitting by Jeanne Romer and Patricia Payne and metal work by Otto Hayman copped top honors.

Al Brandt (Brandt Theatres) licked a major relapse. Daily bedside visits by his wife have been a real builder-upper for him.

Dr. Homer McCreary, Variety Clubs' hospital house medico and chairman of the Study & Craft Guild's vocational and rehabilitational department, tremendously pleased over the progress of patients who are making and have made the grade the hard way.

As the year is about to end, we have the following patients who beat the rap and decided to remain here in business or work here:

Eddie Vogt, ex-vaudevillian, now columnist on a daily paper and editor of our Guild's monthly magazine; Harry Nason, former N. Y. newspaperman and theatrical publicity agent, now city editor of the local Daily Enterprise; Helen O'Reilly, now owner of the Hollywood Dress Shop; A. B. "Tony" Anderson, ex-films salesman, now manager of Schine's Pontiac Theatre and mayor of Saranac Lake; Frank X. Miller, musician formerly with Charlie Spivak's band, owner and manager of Skipper Novelty Co.; Ernie Burnett, songsmith of "Melancholy Baby," note, owner of a large nursing cottage and still turning out songs here; Benton (Benny) Ressler, vaude and legit actor, now head of civic and charitable organizations.

All are enjoying the 100% good health routine.

Harry Brent, comedy material writer and tunesmith, in from N. Y. to chat with Shirley Handler and helping to produce the show that "We The Patients" will put on New Year's Day here.

Pearl Grossman, staffer from N. Y. office of Loew's Pictures, registered as a new guest. She is skedded for the observation period.

Johnny (IATSE) Nolan and Jerry (Loew) Hornsby, who made the grade here with flying honors, in from N. Y. for a weekend vacation and annual checkup.

Versey Strum motored in from Richmond, Va., to pick up his wife, Virginia, who definitely flashed an all-clear. The happy couple left for Richmond (Neighborhood Theatre) after a thankful blessing to this institution and the Variety Clubs' hospital.

Birthday salute to Pearl Grossman and Delphin (RKO) Streder, both doing strictly in-bed routine at the lodge here.

Write to these who are ill.

## TA's Return

Continued from page 49

which all benefits would be administered.

Under Dunn's proposal, the welfare idea would encompass 4A unions only. Other organizations such as the Authors League, Jewish Theatrical Guild, Negro Actors Guild, and others would have no voice in the organization, but would get an allocation from funds collected.

## AGVA's Welfare Good

Since AGVA broke away from Theatre Authority, the AGVA welfare fund has been in very good shape, but the relief treasuries of the other unions have suffered considerably. AGVA has been clearing its own benefits; conditions call for acts to work at one-seventh of their regular weekly salary with AGVA getting a cut of the gate. AGVA recently affected an agreement with the TA on the Coast and both organizations are working harmoniously. It's believed that the final form of the eastern setup will be considerably different from that which currently prevails on the Coast.

Dunn feels that cooperation on the welfare issue will pave the way for cooperation in other fields. SAG hasn't cooperated with the 4A's since the film union broke on the matter of television jurisdiction. Dunn feels that they may start attending welfare meetings in order to help their needy

## Pre-Xmas, Weather Dip Palace Garland To Low 36G for 10

Judy Garland's two-day show at the Palace, N. Y., hit its lowest gross for a full week since the start of her run in October. The 10-performance spread hit a sub-par \$36,000, against previous week's \$41,000.

Weekend cold and snows, plus the usual Christmas shopping spree, are held responsible for the dip.

Palace has slated two extra holiday matinees, on Christmas Day and New Year's Day. Matinees are not ordinarily scheduled on Tuesdays. A \$3.60 scale will prevail at these matinees. Evening scale on the holidays will go to \$4.80.

## AGVA CITES PILLSBURY OVER \$2,500 PAY CLAIM

Hollywood, Dec. 18. The American Guild of Variety Artists has placed John Pillsbury, Chicago promoter, on the unfair list for failure to satisfy a \$2,500 claim arising out of Texas State Fair Dallas date. Claim was filed by six acts and 12 girls.

Union members reported that they had played nine days of a scheduled 10-day stand. The 10th day's show was cancelled because of bad weather and talent went unpaid. Pillsbury ignored an AGVA order to pay up by Saturday.

Claim was filed by the Laun Dancers, Alfonso Bergere, the Maxelloe, Les & Poppy LeMarr, Will & Gladys Ahearn, Rosalie & Paul Vincent, and the Lyons.

## Mayer-M-G

Continued from page 1

was said, was Mayer's desire to sever all connections with the outfit. His attitude has been bitter toward prexy Nicholas M. Schenck and consequently he wanted a clean and thorough break.

Mayer returned to the Coast last week following the N. Y. visit during which he and his attorneys negotiated the deal. Those with whom he talked while east believe he has no definite plans. More remote than ever is the possibility of a deal with United Artists, they said.

Upon leaving M-G, Mayer's employment pact gave him 10% of the net profits from further distribution of all pix made from April 7, 1924, to last Aug. 31, when he departed, including films more than half completed as of the latter date. He was also cut in for 10% of the value of stories of the films which may be reused or sold.

Tax bill passed by Congress a short time ago contained a mysteriously-inserted paragraph which was seen as tailor-made for the Mayer deal, in that it provided for the capital gain benefits for the pioneer film-maker. Treasury Department and Congressional tax experts said it could work to the advantage of only a very limited number of persons, possibly not more than two or three.

Insertion of the clause was linked to Ellsworth C. Alvord, M-G's tax counsel and prominent in Washington's finance circles. He testified before the Senate Finance Committee, recommending a provision in the tax bill covering retired employees' cap gains in profit-sharing deals. A somewhat revised version of the idea he offered subsequently was adopted.

Treasury officials pointed out there had been a long-standing clause that classified as capital gains any return on a pension fund over what the employee contributed to such a fund. However, the new clause covered "amounts" received by an employee, upon termination

of his employment, in exchange for his retirement. It is to receive a percentage of future profits or receipts.

Provision was limited to persons employed for more than 20 years and holding the future profit-sharing rights for more than 12 years. Mayer qualified on both counts.

## 'Babylon' Buy

Continued from page 2

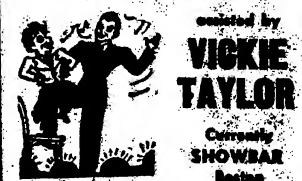
for Cowan shortly before he died. Philip and Julius Epstein, who are co-directing and writing the Par version for producer Bernard Smith, didn't like the Fitzgerald script. As a result, Cowan made a deal with Par by which he retained publication rights to it.

Cowan is understood to have received in excess of \$25,000 for the screen rights to the story. That is many times what he paid for it, but he claims to have about \$70,000 in his bank in "Babylon," including "fancy" coin paid Fitzgerald for the scripting.

Par also bought last week for production by Smith "Maurice Guest," a novel by Henry Handel Richardson, published in 1909. It is the story of the tragic romance of a musician in Leipzig.

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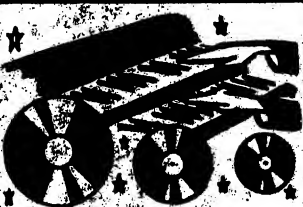
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# Night Club Reviews

## Hotel Pierre, N. Y. (COTILLION ROOM)

Hildegard, with Robert Norris conducting, Salvatore Gioe accompanist, Stanley Melba and Chico-Relli orcs; \$2 and \$3 cover.

Hildegard makes her return to New York a double first—a premiere at the Hotel Pierre's Cotillion Room, and her first time back in Gotham in over two seasons. Otherwise she's in a double rut—her boff boxoffice and an unusual adherence to the fashionable Central Park Plaza hostelry orbit. She started at the Savoy-Plaza, whammed 'em for seasons at the across-5th Ave. Persian Room at the Hotel Plaza, and is now a couple of blocks north at the Pierre.

Her welcome-back witnessed an extraordinary business volume which created a common observation: did those side-wall panels, on the raised area, ever see people? And to the regulars, it was the first time they found themselves shifted around to the overflow elevators. This was a tactical move by an harassed but seasoned maitre d', in Pasquale, because the downstairs rings were all dominated by huge parties. Mack Truck's group almost had a little right-field all its own—they're very happy truckers because the chantoosy utilized their behemoth motors on her arduous one-nighters, which trailblazed some extraordinarily rich and new concert, hotel, aud, convention hall and kindred aspics.

It is this broad new avenue which the thrush danielbooned that may result in a new five-a-week morning TV show, across the board, by a flour company. This potential sponsor sees in Hildegard a "glamorous domesticity" pitch to woo the wives, as she does the chic customers in the class bistros at night. The hinterland clubs and similar auspices which sponsored her recent tours were of a solid "family" bloc, hence this unique appeal to the flour-milling company. (Deal with General Mills may be consummated before this sees print).

Hildegard, of course, remains a show biz phenomenon. She is a medley of contrasts, from off-the-cob to slick chick stuff. The range is surefire. The squares "dig" her, and the others don't need Braille to read her lines—both ways. A pioneer in the frizzle-topped coif style, she's not as "poodle-dog" as is a current vogue, but is one of the best qualified, sartorially and pulchritudinally, to exhibit the latest vogues. That goes for clothes, coif and chansons.

Of the latter she runs the gamut from very early (1915) Berlin ("I Love a Piano") to Chopin and Rachmaninoff; from Kern to Abe Burrows ("the hairless Hildegard") who fashioned two or three specials for her; from Youmans and Viennas improvisations to "All Will Come Right," an English translation of a South African (Afrikaaner) song she picked up in London; from self-kidding herself as "Hopalong Hildy" to the "dear management" who provides her with "la list." This is for the number with the roses—to the celebs, ringsiders, fave customers, and the like.

She does her small-talk to large results. She has a warmth and a charm that click with the customers and compel admiration from the pros who recognize a very savvy songstress selling her s.a., high style and showmanship to socko results.

She is now an institution, and good-humoredly she recognizes it in such forthright fashion that there is no onus when she calls herself the "chantoosie from Milwaukee," the "incomparable," and the other billings with which mag writers and p.a.s endowed her. She is in complete mastery of the floor, and her salutes to her personal maestro, Robert Norris, and to her accompanist, Salvatore Gioe, an old hand at the alternate Steinway with the thrush, are as effective as is the general sincerity of her salutes to the clientele, the "dear, dear management," band-leader Stanley Melba, et al.

Melba and the Pierre's managing director, Frank Paget, rate bows for their adventure with a firm 12-week booking. This is a capping climax to the hotel's constantly pyramiding business as result of maestro-booker Melba's extension of the budget. (Besides maestroing he generally supervises the hostelry's entire entertainment policy). It looks like they have hit a real jackpot with this booking. For one thing, it is now axiomatic that she draws an unusually "loaded" audience—the guys with the money-belts and no 7-up; the accent is on the vintage stuff. For another, it gives the hotel a socko

year-end holiday attraction. And it spotlights the room into the same big league orbit as when Paget & Co. first booked The Demarcos, Mimi Benzell and Yma Sumac into the Cotillion Room. The pitch for a slice of that Persian Room business seems in. One more little statistical item: it's now a \$2 and \$3 covert, as against the former \$1.50 and \$2, long frozen but now seemingly OPS-approved in light of the heavier Hildegard budget. Abel.

## Mt. Royal Hotel, Mont'l (NORMANDIE ROOM)

Montreal, Dec. 15.  
Rolly Rolls, Tom, Dick & Carey, Max Chamitov Orch., with Norma Hutton, Hal White Trio; \$1-\$1.50 cover.

No stranger to Normandie Room patrons, Rolly Rolls returns after a year's absence following a long stint in London and reprises most of the wares shown here before. Affable manner and the hesitant, broken English gabbling between numbers do much to sell his 30-minute piano-and-song routine to the predominantly English clientele who inhabit this room. A prolonged interl of "Tea for Two" as several 88ers might play it, ending with the inevitable boogie arrangement, gets things off to a neat start. He follows with his impress of the various stages of an alcoholic trying the piano.

Switching to a midget concertina, Rolls tours the room with a few of the more nostalgic faves and returns to the Steinway for his begoff. Act is precise, almost too machine-like, but the Gallic charm covers the breaks to finish on heavy mitting.

Show openers, Tom, Dick & Carey (New Acts) start unknown and cold but close to hot salvos for their breezy and smooth songfest. The Chamitov band gives all performers steady backing, with Norma Hutton chirping during dance sets. Hal White's trio takes the in-between music.

Newt.

## Monte Carlo, Pitt

Pittsburgh, Dec. 12.  
Vinnie DiCampo, Hal Fisher & Laura, Myrna Bell, Bobby Cardillo Trio; \$2.50-\$3.50 minimum.

This little spot, one of the nicest rooms in town, is showing some signs of life again after a long arid period. If owner Alan Clark and host Harry Fox continue dishing up shows as good as this one on their modest budgets, there's no reason why Monte Carlo shouldn't be right up there among the leaders in the Golden Triangle bistro belt.

It's the second visit of Vinnie DiCampo to town within a few months. Previously he played the Copa, but his velvety ballads are better backgrounded in the more genteel atmosphere of the Monte Carlo. DiCampo's shown marked improvement since last time around. Youngster has a voice that can schmaltz up the pops and class up the higher calibrated stuff. He's got a pleasant, winning personality to go with the pipes. Works easily, looks good and sells plenty.

Hal Fisher's a newcomer to this town, but he'll be back and often on the strength of his showing here. He's a very funny guy with only one failing; he stays on too long. A shrewder way would be to bow off at the top, which he reaches in about a quarter of an hour, and then off fast. As it is, Fisher keeps them going even on the downstage but not in such high voltage.

At his best, however, the comic, who doesn't look unlike a young Wally Beery, has a downright side-splitting quality with his fast throwaway gags, a couple of bits that are terrific, impressions of different types of lighthouses and his souse giving a lecture to a temperance society. His partner, Laura, is principally at the piano, although she comes down front on a couple of occasions to spark the Fisher turn additionally with some Dumb Doraisms.

Layout gets underway with fast acro dance session by attractive Myrna Bell. She has some crack tricks and even in the close quarters of this floor flashes plenty of stuff. May even add to their effectiveness because audiences are always more receptive when they know performers are working under difficulties.

Bobby Cardillo, at the piano, and his duo (guitar and bass) give the acts some fine backing and dish out dapsation that's plenty food for only a threesome. Cohen.

## Lopez Shakes Hausfraus Loose From Daytime Coin Via Taft, N.Y., Maracas

Nitery operators have long sighed at the fact that their ornate dungeons are only good for a limited number of hours, at night. Many hope for some gimmicks to get the housewives to part with coin.

The item that Vincent Lopez has come up with at the Taft Grill comes pretty close to providing a solution for this problem, including bounty from extra-hour operation. Lopez, who's been a fixture at the Taft Grill for the past 11 years, blossoms with an idea that impresses as a sound lure for daylight coin.

The "Shake the Maracas" show, done in conjunction with an ABC broadcast, recruits a floorshow out of the ranks of the customers. Apparently, there are always some patrons who feel they have some latent theatrical talent. It's a gimmick that has long been utilized in virtually all fields from vaude to video. It works out particularly well here.

As a matter of fact, Lopez is using the "Maracas" at the Taft Grill as an audition of this show for TV. There are enough aural and visual plusses to indicate that it can work out well in both media. In the daytime field, it's a lot of fun for the trade.

Show has several contestants out of the audience handling the gourds, with applause determining the winner. Lopez encourages the more timid to emphasize bodily movements in a fairly subtle way.

These days, very few cafes are going in for the luncheon and rhumba matinee trade. At one time, it was an important consideration to a boniface. The boom biz at the Taft indicates there's lots of daytime coin around.

Jose.

## Le Ruban Bleu, N. Y.

Bibi Osterwald, Three Riffs, March Hares (4), Bee, Arthur, Norman Paris Trio; \$3.75, \$4.75 minimums.

The intimeries are probably responsible for more showcasings than most other niteries. Sometimes these efforts are rewarding; other times not so. But it's an endeavor that must be undertaken. Julius Monk has a fairly good batting average in spotting new talent during his tenure as the bistro operated by the Meles, pere et fils.

Half of the current talent roster are new to eastsiders. The March Hares and Bee Arthur, further described under New Acts, are interesting studies. Others on the bill are Bibi Osterwald and the Three Riffs.

Miss Osterwald has a record of several stints at Le Ruban Bleu. She works with the terrific confidence of one knowing her audience and is sure of her material. Among her selections are the arias relating the plight of a Southern belle and a recitative telling of the things too good for the average man. The other tunes have a good deal of humorous content and she walks off the hit of the show.

The Three Riffs, holding over, continue to show their skill at delineating songs. Their efforts are carefully arranged, with a good balance between songs and humor. The crowd digs this Negro threesome and rewards them with some handsome mittings.

The Norman Paris Trio continues to provide some highly listenable lull music.

Jose.

## Charley Foy's, L. A. (FOLLOWUP)

Sherman Oaks, Cal., Dec. 12.  
Tyro Nedra Sands has been added to lineup out at Foy's valley spot for a short test of her potentialities. Unfortunately, she doesn't seem to have the makings of a saloon singer.

Young brunet has an okay voice that would, after more coaching, probably bring her better results in radio or video work. There's a lack of warmth and an awkwardness that mitigate against her in audience work. Pacing of her numbers also needs to be changed for better results. Her "I Wanna Be Loved" is more in keeping with her capabilities; speeded up items such as "Romany Love" and "Changes Made" leave much to be desired.

Foy still ringmasters his charges on and off stage and indulges in

## EARTHA KITT Songs 28 Mins.

La Vie En Rose, N. Y.

Colored American singer Eartha Kitt is being billed as making her American singing debut after having performed in Europe with the Kathryn Dunham Dancers. Booked here for two weeks in Monte Prosper's constant attempts to try new talent, Miss Kitt sparks intermittent interest in leaning mostly to French tunes in a repertory that suggests a lack of experience as a solo performer.

Miss Kitt seems to have plenty of confidence, but she lacks pace and needs to be sharply routinized. Her voice is good enough, without being socko. It might be a good novelty for her to stay within the milieu of French song repertory, since she could conceivably build a rep along novelty lines, as a colored songstress who bases her catalog on French tunes. This isn't exactly new, of course, but neither did it originate with Josephine Baker. There is room for one more "novelty" of this type providing Miss Kitt is properly disciplined.

One number, "C'est Si Bon," in which she casually tosses off some asides, indicates that she has a tight touch and can work up a French chantoosy idea. She uses a cute style on this tune while the rest of her routine, one song in Turkish, another German, is unexciting. "Love for Sale" is done badly, while the Afro-Cuban chants and samba stuff are more in her line.

Miss Kitt has a habit of dropping her voice during the introductions, and she shifts from the overhanging mike at inopportune moments to leave her inaudible. Her finale is a saunter past the customers, through the back of the cafe, while singing a rhythm number.

An unbilled pianist and bongolst are her accomp.

Kahn.

## JOSETTE PEIRO Songs 18 Mins.

Montmartre, Montreal

Josette Peiro, tall, statuesque brunet from the Paris bolites, makes her initial North American try in this big nitery and despite a bad throat on night reviewed, gal showed she's a comer.

Chanteuse, however, is still not ready for the key spots but with grooming and the proper handling the possibilities are many. Gal falls to project to payees and lacks the usual warmth expected of most Gallic thrushes. In her favor is the fact that she never resorts to the usual beaten-up items such as "Pigalle" et al., for obvious mitting. If anything, she bends the other way and brings in "La Complainte du Corsair," "Soleil de mai" and "Samba," which may not have the customer impact of the off-the-cob stuff but are a refreshing change.

The inclusion of a brace or so of English songs are a must if she is to essay a try outside of this area, and a more relaxed stage manner, without the present shy-condescension now affected, would boost the socko piping.

Newt.

## JESSIE ELLIOTT Songs 12 Mins.

Esquire Showbar, Montreal

Current showing of Jessie Elliott is first in Montreal, and although playing a room that likes its comedy broad and its singers straight and busty, gal stands out for her freshness and general song savvy. Of medium height, neatly garbed and with a Mary Martin haircut, Miss Elliott does her thrashing with or without the mike to register in all corners.

A brief stint in "Make Mine Manhattan" several seasons ago is still evident when she, switches from a standard pop to the role of comedienne, and offering is further bolstered by a better-than-average songalog. Material, for the most part, wasted in this bolite and chirper would stand a better chance with more careful bookings. Act has intimacy possibilities and should be slanted in that direction, nixing, if possible, the rowdy contnuous-type show that is out of her line.

A mobile face and added terp talent make her a cinch for video spotting and smaller cafes.

Newt.

# New Acts

## BOBBY LUCAS

Songs  
12 Mins.

Chez Paree, Montreal

Bobby Lucas shows possibilities as a production or single singer providing he gets over what appears to be a Billy Daniels complex. Youngster has a solid voice in his own right and does little to enhance his presentation by the sameness of mannerisms and vocal gimmicks of a topliner like Daniels.

That he can handle a tune on his own is shown by his breezy opener, and later when he does "You'll Never Walk Alone." "Jericho" warns him up for the Daniels sequence, which is capped by "Black Magic" the way Daniels does it.

Still lacking in the necessary ease and polish required for a stint such as this, Lucas' manner and vocalistics are straight-forward enough to offset the lack of these qualities at the moment. More attention to his natural talents and own interpretation of a song should lift him out of the average singer class, with ease.

Newt.

## TOM, DICK & CAREY

Songs  
18 Mins.

Normandie Room, Montreal

Playing second to a more seasoned performer on the current Normandie layout, Tom, Dick & Carey, two guys and a gal, come through with a creditable offering that rates solid palming from the patrons. Despite their youth and inexperience, trio display an inherent show savvy that should develop fast and make them a cinch for any visual medium, particularly video.

Appearance is good, piping is strong and clear, and arrangements as exhibited in "Dark and Roving Eye," show originality and freshness. Song selection has pacing, and combo handles "You'll Never Walk Alone" and "Loveliest Night of the Year" neatly. Their intros are at times too rushed and femme part of trio has tendency to go overboard on the coy stuff in a couple of numbers but overall refreshing qualities sell act with plenty to spare.

Newt.

## VARIETEERS (4)

Songs  
7 Mins.

Apollo, N. Y.

Varieteers, colored vocal quartet, were showcased here previously as a mateur contestants in house's weekly amateur night contest. First prize spearheaded combo's switch to pro status, and they impress as a highly stylized pop group with good vaude-nitery-disk potential.

Brief turn, in which they do only two numbers, has plenty of spark. Their harmonizing on "You Always Hurt The One You Love" and "Too Soon To Know" is first-rate.

Using one mike, the four boys maneuver easily and display expert stage savvy. They're neatly garbed and have sock appeal for the femme trade.

Gros.

## BEA ARTHUR

Songs  
9 Mins.

Le Ruban Bleu, N. Y.

Bea Arthur is an unusual pop singer—she has pipes that would do credit to a baritone. She controls these, deep-set chords admirably and seems to be on the track of what she wants to do, although her interpretations are still to match the basic voice.

Miss Arthur varies her selections interestingly. Once she finds suitable songs, she'll be a provocative new face.

Jose.

## MARCH HARES (4)

Comedy  
15 Mins.

Le Ruban Bleu, N. Y.

The March Hares, comprising three males and a petite femme, are a clean-cut crew attempting something different in the comedic line. Their projection and special material songs and sketches are still not fully developed, however.

As is, it's an amateur effort. Their ideas are bookish and have little relation to the realities of comedies. Yet they present a fresh facade. They have exuberance, and there are some moments when their aims seem to project, but it's in a state for the commercial mams.

Jose.

## Hotel Bellerive, K. C.

(EL CASBAH)

Kansas City, Dec. 15.  
Hoosier Hotshots (4), Art Devaney Orch (5); no cover or minimum.

A change of pace was on tap at the Bellerive Hotel Friday night (14) as the Hoosier Hotshots opened a two-week stand. Comedy entries are not new, but this slam-

Continued on page 54



# House Reviews

## Paramount, N. Y.

Pearl Bailey, Henny Youngman, Bobby Wayne, Lee Marx, Bernice Mann Orch. (15); "The Rocket" (RKO), reviewed in VARIETY Oct. 17, '51.

The pre-Christmas show at the Paramount comprises a spotty layout with run-of-the-mill impact. In the topline spot, Pearl Bailey delivers in cliche fashion, but the supporting turns lag behind for overall mediocre entertainment values.

Miss Bailey's easy vocal delivery and her casual patter of gags add up to a nifty song-comedy turn. Her ribbing style is probably even more effective these days in contrast to the current flock of vocalists, both male and female, who belt out every song with maximum power for a deadening, no-change-of-pace effect.

Miss Bailey is working a familiar repertory, including such material numbers as "I Want A Simple Little Fellow," "Tired" and her own version of "Frankie and Johnny." That she's also a compelling warbler in the straight song genre is evidenced by her sensitive work-over of "The Birth of the Blues."

In the comedy department, Henny Youngman falls to sustain a consistent level of audience reactions. Some of his gags hit sharply, but Youngman mars his turn with other punchless and familiar material. His routine with the band, for instance, is not only on the familiar side but is overworked far too long.

Bobby Wayne, young Mercury Records vocalist, does not impress as being ready for the big time in his current stand. Perhaps it was nervousness on opening day, but on show caught Wayne's piping was distinctly and repeatedly flat. Wayne is one of the current song-belters who apparently saves the big pitch for the final bar of each number. The other portions, however, suffer too much as result.

In the opening spot, Lee Marx scores with a classy juggling routine. Marx has a bag of off-beat stunts, including several juggling feats while working on top of big rubber ball which he pilots up and down a teeterboard. It's eye-catching all the way and earns solid mitting.

Bernice Mann's orch of seven brass, five reed and three rhythm is confined to cutting the show, which it does competently, Herm.

## Casino, Toronto

Toronto, Dec. 14.

Red Ingle & Frantic Four, Tamara Hayes, Jackie Marlin, Keppo Family (3), Gaynor & Ross, Jimmie Cameron, Archie Stone House Orch.; "Sunny Side of Street" (Col).

Here is the most mediocre package in weeks at this house. It's no reflection on certain of the acts but strictly the fault of routining, plus mood apathy of tired pre-Xmas shoppers who, with that over-all \$1 tariff, dare the performers to entertain. Sad too, and an unexpected incident at this usually well-mannered house, was the audience heckling and cruel laugh-off dismissal of singer Tamara Hayes. Miss Hayes' stage deportment is deplorable, but the thumbs-down verdict of the customers, ranging from titters to outright critical insults, recalled the "Quo Vadis" arena mob scenes and only lacked the hook.

Red Ingle tops bill to hearty returns but disappointing to regular fans in his numerical cutting down of personnel, this now a quartet. However, Ingle, in a leopard skin singing "Chloe," plus his telephone talk interludes and concert burlesques, is surefire; ditto neat support of his fellow knockabout musicians. New to act as femme foil is Kay Johnson, nicely-stacked brunet, over big for her "Ma," "With a Song in My Heart" and her "Chime Bells" yodel Begoff, of course, is troupe's "Cigarettes and Whusky."

Opener has Gaynor & Ross on for their pleasant roller skating routine, followed by the Keppo Family, father and two small daughters, for deft acrobatics; Jackie Marlin for his fine imitations of screen and radio toppers.

Though sharing the marquee billing with Ingle, Tamara Hayes takes the aforesaid brody with a sexy style that, with exaggerated undulations and facial grimaces, quickly becomes silly and receives the bird. The angry lady's aside remarks to the band ("Let's try them with another tempo") only served to further antagonize; ditto the pitch to "buy my records—only 89c," this actually earning boos when caught.

Miss Hayes' log includes "Sometimes I Love You," "Very Bad, Very Good," "All of Me" and

"Trapped," with the lady doggedly continuing. Tall gal has a figure and a wardrobe, but such commendable assets don't offset lack of stage styling. She has a voice but needs a course in discipline. McStay.

## Oriental, Chi

Chicago, Dec. 13.

The Wongs (4), Phyllis Mayger, Del Wood, Steve Evans, Champ Butler, Denny Farnon's Orch. "Let's Make It Legal" (20th).

This is a pleasant fill-in for 12 days, new show opening Christmas Day. Producer Charles Hogan parlayed two disk favorites and then brought in a beauty winner to try and hypo attendance.

Wongs are a fine opening act with the double-jointed Oriental quartet getting rapt attention for some tight control tricks.

Phyllis Mayger is a notch above most contest winners, with brunet beauty sticking to the semi-pop tunes, "Jealously," "Make Believe" and "Charmaine," all well received.

Del Wood, latest disk click, has a barrel-house style of 88ing, teeing off with "Alexander's Ragtime Band" and running through "Hold That Tiger" with heavy bosomed femme ending the medley with "Beer Barrel Polka." After "Tennessee Waltz" she really swings into "Down Yonder," her identifying platter. For closer she does "Jingle Bells" blinded and over covered keys.

Steve Evans reminds a little of Red Skelton, but has a good style of his own. He has some pantos of walkers, all kinds, and then does some quickies before going into his standard foreign drunk takeoff which registers well with seatholders. He round up things with his laughing caricatures.

Champ Butler, also a comparatively recent recruit to the record sales charts, is a personable young man with a large voice which he uses effectively. He starts with "Them There Eyes," and then gets away from the beat tunes with fine rendition of "Younger Than Springtime." He returns to the faster songs with "Ooh! Ain't That Pretty." A little less weaving might be better on "Summertime," but vocally it's okay. Del Wood comes back and pair work over "Down Yonder" for the curtain. Denny Farnon takes over for his brother, Brian, this week and does nicely. Zabe.

## Apollo, N. Y.

Manhattan Paul's Tomorrow's Stars; Rubin Phillips Orch (10), Paul, Brown & Beige, Johnny & Sammy, King Johnson, Varieters (4), Whitney Thompson, Lorenzo Conyers, Valerie Carr, Fred Ellis, Chorus (16), with Essie Rouse, Truesdale & Francine, Lard Bechnam; "Soul of A Monster" (Col).

Manhattan Paul has put together a bright potpourri of song, comedy and dance using some of the Apollo's regulars and amateur contest winners. It's a pleasant change of pace for the house which is displaying it only as a warmup session for the Josephine Baker nine-day stand beginning today (Wed.).

Although the "stars of tomorrow" are given top billing, layout doesn't allow them much time to display their potential. Bunched together in the finale, they're limited to only two numbers each, but they're okay in what they've got to do. The novices have appeared here before, as contestants in the weekly amateur night shindig, but they need more stage savvy before they can step out alone as important vaude house and/or nitery entertainers.

Whitney Thompson, blues thrush, leads off with "All of Me" and "I Called To Say Hello." Gal projects mood with careful phrasing in a big voice. Properly gowned and with a balanced songaloy, she should be able to make her mark as a blues shouter. Lorenzo Conyers follows with tenor workovers of "Write My Song" and "Danny Boy." He's a pleasant looking lad and he hits the high notes with enough impact to net aud miffs. Valerie Carr, next, is a dramatic songstress who shows that she's had plenty of coaching in song styling. Only drawback is her carbon of Lena Horne's mannerisms. However, she sells "But Not For Me" and "Lonely Town" effectively. Fred Ellis closes with powerful renditions of "Why Was I Born" and "Without A Song." Blending of big voice and boyish looks should move him into the pro groove.

Bill opens with expert tapsters Brown & Beige. It's a speedy turn that displays existing footwork

especially in the challenge portions. Johnny & Sammy's comedies rely too much on the latter's silly garb and mugging effects for impression. Most of the yock lines fall flat and the slow pace lulls the house. King Johnson scores with his nifty tapwork on rollerskates. It's a brief set but he makes every minute count. Winds roller-tapping on a small table for a begoff. Varieters, vocal quartet, are listed in New Acts.

Paul, who emcees with lots of savvy, offers a pair of vocals for good results. His pleasant piping on "San Fernando Valley" and "White Christmas" win easily. His dancing troupe, comprised of 12 gals and four boys, are spotted in a frenzied choreo item titled "Catalog." Sparked by the dancing leads, Truesdale & Francine and Lard Bechnam, the terp is tops. Charged with sex, it clicks with aud. Troupe's soubrette, Essie Rouse, is limited to occasional thrashing at the opening.

Rubin Phillips orch, three reed, three brass and three rhythm with the maestro on sax, gets little more than a backing assignment. Gros.

## Night Club Reviews

Continued from page 53

### Hotel Bellerive, K. C.

bang quartet hasn't been seen in town in many years, and no outfit of this type has played in the deluxe Casbah in recent memory. In their 35 minutes, Hotshots come forth with a goodly supply of fun and music. Even though the opening was in the face of the season's coldest blizzard, the turnout was commendable.

By way of contrast, Art Devaney begins show with pair of piano numbers done straight, starting with the Grieg Piano Concerto in A Minor and winding with "Cumina." Hotshots take over for version of their song, "West Side of North Hollywood," with guitarist man Ken (Trietsch) in the m.c. slot. They keep things rolling with an all-girl medley, running through a list of standard "girl" tunes. Comic Hezzi (Trietsch) then has an inning to demonstrate his prowess on the Monday morning piano and vocal, "She Broke My Heart in Three Places."

Bass man Gil Taylor offers a contrast with his balladeering of "Morning Side of the Mountain" and "My Blue Heaven." In "Indiana, Cornet" entire crew gets a workout as they bang their way through stancher tunes such as "William Tell Overture" and "Anvil Chorus," with audience responding generously. "Home Town Band" gives four a chance to parade around room and feature Ken on his special baritone Sousaphone. Gabe (Ward) leaves off his clarinet tooting to deliver a delightful comedy bit as the trembling, hesitant spokesman giving a "thank you" from the four. Closing session has the foursome giving their best on another original, "Everyone's Home Town," number with a bit of heart tug and aptly chosen for the windup. Quin.

### Piccadilly Hotel, N. Y.

(CIRCUS BAR) Mitt Herth Trio; no cover, no minimum.

After a five-year absence from the New York scene, the Mitt Herth Trio has come back to Gotham with the kind of music which should keep the Piccadilly Hotel's Circus Bar buzzing for some time. Herth is a show-wise musician who knows how to dish out a varied musical bill-of-fare to appeal to the cocktail set, the dinner crowd and the late evening drinkers. Trio plays from 6 p.m. to 8:30 and from 11 p.m. to 1 a.m.

With Herth on the Hammond organ, Alan Goodman, drums, and Bill Kaplan, piano, the combo works through a pleasant range of melodies, including waltzes, pops and show tunes. Each number is given a careful interpretive work-over with an ingratiating, rhythmic beat. Trio looks good on the podium, adding eye appeal to its plus listenability.

Herth works the organ with solid musicianship. His sound imitations of canaries, Evelyn and her Magic Violin, etc., are ear arresting and provide a neat change of pace. Both Kaplan and Goodman supply excellent support on the melodic offerings. Gros.

Dimitri Mitropoulos, N. Y. Philharmonic maestro, will talk on "Trends in Modern Music" at the Museum of Modern Art tomorrow (Thurs.) under auspices of the League of Composers. Lecture is a repetition of the one given last summer at the Edinburgh Festival.

# VARIETY BILLS

WEEK OF DECEMBER 19

Numbers in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit: (FM) Funchon Marcor (I) Independently (L) Lewis (M) Moss (P) Paramount (RI) RKO (S) Stoll (T) Thrall (W) Warner (WR) Warner Bros.

## NEW YORK CITY

Muscle Hall (I) 28  
Nand Crumpton  
E & J Black  
Amanda  
Jerry Gilbert  
Eric Hudson  
Dick Stewart  
Corps de Ballet  
Rockets  
Sym Orch  
Chicopee (R) 18  
Judy Garland  
Smith & Dale  
S. Wences  
G & S Zony  
Toussard & Spider  
Cristiano  
8 Boy Friends  
Paramount (P) 19  
Pearl Bailey  
Bobby Wayne  
Bernice Mann Orch  
Lee Marx  
Henny Youngman  
Wally Brown  
Guy Mitchell (I) 20  
Paul Remos &  
Toy Boys  
Bella Kremo  
Dellano & Raya Sis  
Blackstone Rev

## Bob Fosse

Norwood Smith  
Evelyn Case  
Wally Brown  
Paramount (P) 21  
Tony Bennett  
Helena & Howard  
Dick Stewart  
Chambers & Blair  
Chicopee (P) 21  
Ming Sing Tp  
Mama Nektia  
Jaywalkers  
Think-A-Drink  
Hoffman  
Oriental (I) 20  
Del Wood  
Champ Butler  
Steve Evans  
Fryde & Day  
Brian Carroll Orch  
Rockford  
Palace (I) 21-23  
Jessie Roselle  
Clark & Bailey  
Chico Hernandez 3  
(2 to all)  
WASHINGTON  
Capitol (L) 20  
Blackstone Rev

## MIAMI-MIAMI BEACH

Albion Hotel  
Sara Bari  
Rose Galle  
Bar of Music  
Bill Jordan  
David Elliot  
Sammy Morris  
Betty Barclay  
Harvey Bell  
Casablanca Hotel  
George Arnold's  
Ice Revue  
San Ramon Orch  
Clever Club  
Grady Heston  
Norman Abbott  
Gabe Dell  
Eileen Todd  
Gomez & Beatrice  
Clever Club  
Woody Woodbury  
Tony Lopez Orch  
Delano Hotel  
Zina Reyna  
William Hollander  
Tommy Nunez Orch  
Five O'Clock Club  
Martha Raye  
Jack Darius  
Novelites (I)  
Yest Guardmen (I)  
Ned Dawson Orch  
Gaiety Club  
Zorita  
Olga Barrett  
Sam Bowitt  
Marie Stowe  
Gilda Rogers  
Rudy Russell  
Gaiety Girls  
Frenchy  
Ernie Bell Orch  
Johnnie Hotel  
Michael Strange  
Tony Matias  
Libby Dean  
Jimmy Woods  
Jackie Maye  
T C Jones  
Art West  
Mickey Mercer  
Denny Carr Rev  
Leon & Eddie's  
Eddie Guertin  
Sandy  
Wilbert Brown  
Chuckie Fontaine  
Dave Lewis  
Gaby DeLano  
Billy Austin  
MacFadden & Deaville  
Hughie Barrett  
Rollo Laylan 5  
Martineau Hotel  
Manolo & Ethel  
Danny Davis Orch  
Mother Kelly's  
Pat Morrissey  
Bobby Ramsen  
Arnie Barrett 3  
Dick Forrest  
Paddock Club  
Larry Wrie  
Jockeyettes (4)  
Terry Tunnia  
Bob Morris Orch  
Connie Del Monte  
Elijan  
Al Golden, Jr.  
Park Avenue  
Charlie Farrell  
3 Continentals  
Alfredo Sevilla  
Leonard & Anita  
Poincellana Hotel  
Leroy Lang Orch

## AUSTRALIA

MELBOURNE  
Tivoli (I) 17  
Roger Ray  
Donald Novis  
Marquis & Family  
Wally Brown  
Rostia, Alexander  
Violetta  
Pen Yue Jen Tp  
3 Glens  
Celebrity Singers  
Charlotte McGuire  
Tracy Laurence  
Dancing Boys  
Tivoli Ballet  
SYDNEY  
Empire (I) 17  
Jon Pertwee  
Gus Brox & Myrna  
6 Los Trianas  
3 Carony Bros  
Topsy & Brow  
Bobby Lamb  
Alan Clive

Evy & Evert  
Moskan  
Sigris  
Babs Mackinnon  
Helen Clavin  
Horrie Dargie 4  
Celebrity Singers  
Les Models  
Les Delanoires  
Tivoli Ballet  
Lina Gomer  
Tivoli (I) 17  
Armand Perren  
Evelyn Case  
Devine & King  
Gerd Bjornstad  
Chrissi  
Makina Sarry  
Phillip Tappin  
Wim de Jong  
Jacques Cartaux  
Jimmy Elder  
Joe Whitehouse  
Cissy Trenholm  
Terry Scanlon

## Cabaret Bills

## NEW YORK CITY

Birdiana  
Dizzy Gillespie  
Chas Trenet  
Kirkwood &  
Goodman  
Annette Warren  
Bobby Brown  
Eddie & Rick  
Stark Ross  
Ellis Larkin Trio  
Son Soli  
Mac Barnes  
Bobby Brown  
Tony & Eddie  
Norene Tate  
Cafe Society  
Errol Garner  
Sammy Benakia 0  
Cliff Celebrity  
Alan Galle  
Freddie Stewart  
Haydock  
Napoleon Reed  
Chateau Madrid  
Fowler Lewis  
Alonso Orch  
Cocapabana  
Xavier Cugat Orch  
Jack Carter  
Abbe Lane  
Bobby Brown  
Otto Bolivar  
Whitney & David  
Ted Norman  
Dolly Durnally  
M Durnally  
F Alvarez Orch  
El Chico  
Rostia Rios  
Emilio Escudero  
Victoria Barcelo  
Jose Jova  
Ramon Torres Orch  
Embers  
Teddy Wilson 4  
Joe Buscino  
Gilded Cage  
Bollan Ivanko 3  
Kathy Barr  
Chaz Chase  
Jeffrey Clay  
Sondia  
Vadia Del Oro  
Leila & Steffen  
Line  
Calvin Holt  
Ron Rogers  
Leonard Robrie Orch  
Habibi  
Chana Kidness  
Archie Adams  
Rikku-Am 3  
Felix Leneman  
Gleb Yellin  
Havana-Madrid  
Bernie Alperano  
Tony Moro  
Caribbeans  
La Minerva  
Hotel Ambassador  
Jule Lande Orch  
Hotel Biltmore  
Mischa Ragnisky 0  
Hotel Edison  
Henry Jerome  
Hotel New Yorker  
Tommy Reynolds  
Orch  
Adrian Rolini Trio  
Hed Kroff  
Karen  
Pat Terry  
Hotel Pierre  
Hildegarde  
Chickelli Orch  
Stanley Melba Orch  
Hotel Plaza  
Jane Morgan  
Hamilton Trio  
Mark Monte Orch  
Dick LaSalle Orch  
Hotel Roosevelt  
Gino Lombardo Orch  
Chico Regis  
Polly Bergen  
Milt Shaw Orch  
Horace Diaz Orch  
Jimmy Dorey Orch  
Hotel Tait

Hotel Warwick  
Page Morton  
Latin Quartet  
Noonan & Marshall  
Trio Bass  
Jack Kelly  
Ganjou Bros &  
Terry Tunnia  
Beverly Richards  
Can Can Ders  
Art Wamer Orch  
La Vie En Rose  
Eartha Kitt  
Ernie Warren Orch  
Le Ruyan Bleu  
Bibi Osterwald  
March Hares  
Bea Arthur  
3 Riffs  
Julius Monk  
Norman Paris 3  
Leon & Eddie's  
Eddie Davis  
Crosby Sis  
Kenny Davis  
Siliards  
Fowler Lewis  
Irma Henriquez  
June Oliver Line  
Little Club  
Sonny Kendis Orch  
No. 5 Fifth Ave  
Bob Downer  
Harold Fonville  
Hazel Webster  
Old Kikic  
Sammy Smith  
Dolly Dawson  
Dick Dalton  
Jeri Talbot  
Old Roumanian  
Sadie Banks  
Johnny Howard  
Vina  
Buster Burnell  
Charles Julian  
Joe LaPorte Orch  
D'Aquila Orch  
Park Ave.  
Scotty Graham  
Ruth Webb  
Mickey Deane  
Park Sheraton  
Mimi Warren  
Ernestine Holmes  
Chickie  
Paul Taubman  
Sugar Hill  
Larry Steele's  
Smart Affairs  
Two Guitars  
Archie Adams  
Elena & Anatole  
Eli Spivak  
Mischa Usdanoff  
Michel Michon  
Kostya Polinsky  
Versailles  
Carmen Torres  
Beverly Dennis  
Chickie  
Constance Towers  
Gene Rowlands  
Two Shirts & Skirt  
Bill Norvos &  
Upstairs  
Geo Hale Revue  
Emile Pettit Orch  
Fanchito Orch  
Vagabond Barn  
Zeb Cary  
Celia Cabot  
George Hopkins  
Mary Sullivan  
Harry & Louise  
Bill McCune Orch  
Village Vanguard  
Phil Leeds  
Harry Belafonte  
Clarence Williams 3  
Vouyray  
Gigi Durston  
Waldorf-Astoria  
Campagnons de la  
D'Angelo & Vanya  
Nat Brandwynne 0  
Mischa Borr Orch  
Upstairs  
Beverly Becker  
Sal Noble

## CHICAGO

Blackhawk  
Gloria Marlowe  
Pat Hammerlie  
Don Liberto  
Morris Schrag  
Bobby Brown  
Larry Lawrence  
Martin Kraft  
Tess Carrano  
Eleanor Lawrence  
Henry Brandt Orch  
Blackstone Hotel  
Sherman Hayes Orch  
Chaz Faroe  
Joey Blash  
Fran Warren  
Manor and Mignon  
Johnny Martin  
Chaz Adorables (10)  
Coe Davidson Orch  
Edgewater Beach  
McCarthy & Dale  
Lester Oman  
Ralph Sterling  
Dorothy Hunter  
Dancers (10)  
Ray Herbeck Orch

Conrad Hilton  
Scarecrows (I)  
Romney & Brent  
Joe Barnum  
Elmar  
Jerry Mages  
Chaz Faroe  
Harper Flaherty  
Bob Fitzgerald  
Buddy Rust  
Ole Clark  
Alexander Sears (I)  
Marianne Fitzgerald  
Scottie Marsh  
Orin Tucker Orch  
Palmer House  
Louise Hoff  
Bambi Lynn & Rod  
Dick Stable Orch  
Bobby Ramos Orch  
Mocambo  
Billy Daniels  
Benny Payne  
Eddie Oliver  
Latin-Aires

## LOS ANGELES

Ambassador Hotel  
Yma Sumac  
Blackburn Twins  
& Pam Cavan  
Eddie Bergman Orch  
Biltmore Hotel  
The Sportsmen  
George Prentice  
Virginia Collins  
Hal Derwin Orch

## LAS VEGAS, NEVADA

Flamingo  
Florian Zabach  
Doodles Weaver  
De Wayne  
Michael Edwards  
Calendar Girls  
Nick Stuart Orch  
Desert Inn  
China Doll Rev  
Last Frontier  
Phil Spitalny  
"Hour of Charm"

Thunderbird  
Tennisse Ernie  
Irene Ryan  
Johnny O'Brien  
Kathryn Duffy  
Danaions  
Norman Boys  
Al Johns Orch  
El Rancho Vegas  
Lenny Kent  
Alex & McDonald  
Beverly Hudson  
El Rancho Ders  
Ted Rio Rito Orch

## Black Hills Passion Play In Return Dallas Date

Dallas, Dec. 18.

The Dallas Lions Club will sponsor the local appearance of the Black Hills Passion Play for a nine-day engagement at the State Fair Auditorium, opening March 1. Joseph Meier plays the role of the Christ.



# National Theatre in D.C. Pitched To N.Y. Show Biz Brass by Dowling

Proposal for the construction of a national theatre in Washington, for the presentation of representative American shows of all the entertainment arts, has been made by Robert W. Dowling, president of City Investing Co., New York realty firm and parent company of City Playhouses, which operates several Broadway theatres. Idea was offered Sunday night (16) at a dinner attended by about two dozen representatives of legit organizations and interests.

Besides suggesting the general idea and inviting reactions from those present, Dowling expressed the belief that there might profitably be a consolidation of some of the numerous and in many cases overlapping organizations and groups in the theatre. And in what was regarded as a suggestion that the American National Theatre & Academy might provide a channel for such moves, as well as for the creation and operation of a national playhouse in the Capital, he asked for frank opinions about ANTA. Thereafter, the meeting reportedly dissolved into a rash of criticism of the latter group.

## Foundation Aid Sought

There appeared to be no indication of a general agreement on anything, unless it was condemnation of ANTA. Regarding the proposed national theatre in Washington (not to be confused with the National Theatre, the established legit house there, which is due for reopening next spring after several seasons as a film house, following Equity's blacklist of the spot because of its (Continued on page 60)

# Lunt's 'Shotgun' Staging Of Metop 'Cosi Fan Tutte' To Make Bow Next Week

Alfred Lunt, who has never staged an opera before and who has never even seen a performance of Mozart's "Cosi Fan Tutte," is staging for the English version of that opus which the Met Opera will present in N. Y. Dec. 28. Subtitled "Women Are Like That," the new English version by Ruth and Thomas Martin will have scenery and costumes by Rolf Gerard (also from legit ranks). Fritz Stiedry will conduct, with Eleanor Steber, Blanche Thebom, Patrice Munsel, Richard Tucker, Frank Guarera and John Brownlee as the leads. The opera hasn't been done at the Met since 1928, and never before in English there.

Rudolf Bing, general manager of the Met, who took over last season, has leaned strongly to legit in making his productions more up-to-date. Good opera must be good theatre, he says. With this in mind, he brought in Margaret Webster and Garson Kanin last season, Miss Webster to stage the season's opener, "Don Carlo," and Kanin to put on what turned out to be the Met's biggest boxoffice hit in history, "Die Fledermaus." This season, Bing imported four legit directors, adding Lunt and Tyrone Guthrie, of the Old Vic, and rehiring Miss Webster and Kanin.

"Those theatre people have helped enormously," said Bing. "They've brought new blood and new discipline into grand opera." Bing says that when he first called up Lunt and asked "how would you like to stage an opera for the Met?" Lunt thought he was mad. The actor said "yes," then phoned back to say "no," then telephoned to say "yes" again. "He was artist enough to know that it was new for him," said Bing, "but it was also a challenge." Lunt has staged several plays, but the long-hair medium was new to him.

Lunt discussed his assignment recently at a N. Y. luncheon of the Met's Opera Guild. "I felt like a bridegroom at a shotgun wedding," Lunt recalled, "except that I had never seen the girl. I knew her brothers and sisters, of course—'Don Giovanni,' 'Marriage of Figaro'—but I had never met 'Cosi'." Lunt said he learned the music for "Cosi" by listening to recordings.

Although Lunt admitted he hesitated before taking on the assignment, "actually," he added, "the jump from theatre to opera isn't so great." We actors just don't sing so good.

# Van Druten Readies Work On New Play, an Original

John van Druten will probably return next week to his Thermal, Cal., ranch, where he intends to work on a new play. Author-stager of "I Am a Camera" (Empire, N. Y.) has told associates that the new script will be an original, but he has nothing definite in mind for story or theme. ("Camera" is an adaptation).

Van Druten winds up this week with the staging of his last season hit, "Bell, Book and Candle," which Shepard Traube is sending on tour, with Rosalind Russell and Dennis Price co-starred. The production opens Friday night (21) in Wilmington and moves next week to Philly.

# Potter Quit 'Point' In Staging Snarl

Despite official statements that H. C. Potter's withdrawal as director of "Point of No Return" was due solely to his being recalled suddenly to Hollywood for a film assignment, the situation actually arose over disagreement about the staging of the play. Potter still gets program credit as director of the show, and the management denies a trade report that he will not receive full royalties.

During the show's tryout engagement in Boston, it was stated that Potter's withdrawal was due to his emergency recall to Hollywood to direct "High Frontier," an Air Force picture, at RKO. However, no such film has gone into production and, with the arrival of "Return" on Broadway, members of the company have revealed that there was actually a split over the stager's interpretation of the play.

Potter's direction accentuated fast pace and considerable movement and "business" by the actors, it's said. Not only Paul Osborn, who adapted the play from the John P. Marquand novel, but Henry Fonda, the star, and producer Leland Hayward objected to that treatment, so Potter quit, members of the company report. Thereafter, Ella Kazan made several trips to Boston and Philly to see the show and give assistance, while Hayward himself also did some of the directing, with Osborn and Fonda supplying suggestions. "Return" premiered Thursday night (13) at the Alvin, N. Y., receiving generally enthusiastic reviews, in which Potter got favorable mentions.

Equity's President Entertains  
**Bert Lytell**  
brightly tells juvenile thespians the reason of  
*Why Equity*  
one of the many editorial features in the forthcoming  
**46th Anniversary Number**  
of  
**VARIETY**

# Cincy Season Finally Underway With 'Dolls'; Pacts Due With Unions

Cincinnati, Dec. 18. Roadshow season, delayed by union disputes, opened this week with "Guys and Dolls" in the 2,500-seat Taft cinched for a near \$65,000 gross, minus taxes. That's an all-time Cincy theatre high. Engagement is for eight performances at a \$5.54 top, and \$6.15 for Saturday night only. "Kiss Me, Kate" tour closes at the Taft with a week's engagement starting New Year's Eve at a top of \$4.92, and \$4.31 other nights. Further bookings are indefinite.

Noah Schechter, resident manager for the Shuberts, expects settlement to be reached last week on contracts with musicians, stagehands and treasurers, to permit the early reopening of the 1,300-seat Cox Theatre. Tentative schedule calls for "Member of the Wedding" in February, "Gentlemen Prefer Blondes" in March and "Darkness At Noon" in April, with the Theatre Guild booked to send in four plays to fill its heavy subscription sale.

Union business representatives declined to discuss terms of the new pacts. Each group had asked for a 10% hike of scales in effect for the past several seasons.

# New Opera Co. Is Hit By Bank Judgment of 22C

New Opera Co., which produced several operettas on Broadway several seasons ago but has been inactive recently, was slapped with a \$22,858.33 judgment last week in N. Y. Supreme Court. Action was brought by the U. S. Trust Co. of N. Y. Claim is said to have involved a loan granted by the bank on a note in 1945, plus interest.

Mrs. Yolande Mero-Irion is head of the New Opera Co., whose productions included "Rosalinda" and "Merry Widow," as well as several flops.

# Top of \$6 for Road 'Guys and Dolls' Sets Record for Touring Legiters

# Horrors! Harvard Show May Get N.Y. Pickets

Show business unions may picket the Harvard Hasty Pudding Club show, "Seeing Red," at its scheduled engagement opening, Dec. 26, at the Barbizon-Plaza Hotel, N. Y. Spokesmen for the college group are to meet this afternoon (Wed.) with members of the Fact Finding Committee representing the theatrical unions.

Refusal of the Harvard outfit to agree to hire union stagehands, musicians, boxoffice men and managers caused the Assn. of Theatrical Press Agents & Managers to order one of its members, Arthur Cantor, off the show. A Harvard alumnus, he had been hired independently to pressagent the show in New York.

Although the Hasty Pudding show is entirely non-union, the Princeton Triangle Club production, "Never Say Horses," has reportedly agreed to employ union stagehands, musicians, etc., for its New York engagement, so it will not be picketed.

# Hiked Bids Cut 'Salesman' Tour

Primarily because of a demand for increased terms for Texas dates, producer Kermit Bloomgarden is cancelling the scheduled route of "Death of a Salesman" and is closing the tour Jan. 5. Suddenness of the upped demands didn't allow time to book alternate dates for the scheduled Texas time.

According to the producer, the Interstate circuit insisted on a 40% share of the gross, plus a sharing arrangement on taking the show in and out. Customary terms are 70-30, with the theatre assuming the entire stagehand bill for faking in and out. Under the terms demanded by Interstate, the operating expense for "Salesman" for a week of one-nighters would have been increased about \$6,000, Bloomgarden figures.

As a result of the situation, Bloomgarden points out that New York producers, in laying out tours through the southwest, should insist that the United Booking Office have an agreement with the local theatres on terms before dates are tentatively set. Otherwise, he explains, other producers may be caught in the same fix he was, and have to cancel tours because of inability to book substitute dates when prohibitive terms are demanded at the last minute.

Touring edition of "Guys and Dolls," with which producers Ernest H. Martin and Cy Feuer have been testing various boxoffice scales in different towns, will probably have a regular \$6 top in most stands in future, following the four-week Detroit engagement, opening next Tuesday night (25), with a \$5.40 top (\$4.50 plus tax). There will be a \$8 rate for the Toronto and subsequent bookings. That's believed to be the highest scale on record for any regular touring legit show.

On the basis of last week's engagement in Columbus and the current week in Cincinnati, where a \$5.55 top for weeknights and \$6.15 high Saturday nights was tried, the management figures that there is no perceptible resistance to the steep scale. It's observed that while the public may refuse to pay \$3.60 or even less for a non-smash show, a touted hit like "Guys" or "South Pacific" will sell out at a premium scale.

On the assumption that any legit show represents a somewhat temporary value, the producers figure that it's essential to clean up maximum profit on "Guys" for each engagement, since the musical presumably won't be back for at least another season, when it will no longer have the same freshness either as a title or in performance. In order to make a satisfactory profit on the investment, the show should gross an average of about \$50,000 a week, they believe.

After the Detroit run, where the regular capacity will be about \$50,000 a week (the take for the second week will be higher, as it will include New Year's Eve, already sold out at an \$8.40 top—\$7 plus tax), the musical will have about a \$48,000 capacity in Toronto, at \$5.33 top (plus the relatively low Canadian tax) evenings, \$4 (plus tax) Wednesday matinee and \$4.44 (plus tax) Saturday matinee. The international exchange rate will reduce net receipts about \$400-\$500 for that week.

# Murvyn Vye Bankrupt, Lists Debts of \$21,556, Including \$5,562 Taxes

Murvyn Vye, currently rehearsing in "Modern Primitive" and recently a click in "The Number," filed a voluntary petition in bankruptcy yesterday (Tues.) in N. Y. Federal Court, listing liabilities of \$21,556 and no assets. Although the papers declared he had an income of about \$15,000 a year for the last two years, his debts include a balance of \$5,562 owed the Government in delinquent income taxes going back to 1945.

In the petition, Vye gave his name as Murvyn Vye, Jr., and gave his address as care of Lionel Stander, at the Royalton Hotel, N. Y. He listed 37 unsecured creditors, including numerous loans from friends for amounts of several hundred dollars each, and a number of restaurants, including Sardi's and the Stork Club, N. Y. Christine Vye, relationship not indicated, is listed as a creditor for \$3,500, while Music Corp. of America is owed \$2,675 on a loan and several hundred dollars in commissions. He has been paying \$50 a week on the delinquent tax claim.

Vye drew critical attention some seasons ago in a featured role in "Carousel" and two seasons ago was a personal click as the bigshot actor's agent in Garson Kanin's "Live Wires." He was cast as the Prime Minister in "King and I," but was replaced during the tryout and received a settlement on his run-of-the-play contract. Recently he received enthusiastic personal notices for his portrayal as the gambling boss in "The Number," withdrawing from the show last week to go into a lead in "Modern Primitive." Anthony Ross replaced him in "The Number."

# Arch Selwyn's 'Crack'

Arch Selwyn, now hibernating in Palm Springs, is working on a new play he's writing for Broadway. Last week he celebrated his 74th birthday but, says the veteran producer, "I only want one more crack at it," and he hopes that this spring will see him ready.

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# Washington in Longhair Bigtime

## With Met Opera Return, Sadler's

Washington, Dec. 18.

Metropolitan Opera, which has given Washington a 20-year cold shoulder, is booked for a two-day "season" here April 27-28 at Loew's Capitol. Event marks not only the return of bigtime grand opera to the nation's capital after a two-decade hiatus, but the second long-hair booking for the Loew vaude-film show case during 1952.

Sadler's Wells Theatre Ballet is skedded for the big F Street house for three days, starting Feb. 26, with contract for the four-wall deal handled by Loew general manager John Murphy. The 3,500-seat house, scaled from \$6, is reported 50% sold already, with a sellout a virtual certainty. Sale is being handled by the Snow Agency, with no window sale anticipated, so that the function of the local Loew staff is largely advisory, in matters of public relations, physical arrangements, etc. The Capitol, sole house in the area with regularly scheduled vaude-film, is by far the best equipped in the city to handle such features as ballet and opera.

Perennial headache of impresarios, concert managers and music lovers is lack of adequate facilities in the nation's capital for large-scale productions. Efforts to pressure Congress into establishing a federal auditorium have consistently failed.

### Constitution Quirks

Town's big concert hall, the 4,000-seat DAR-owned Constitution Hall, lacks wings, dressing rooms, and visual and acoustical features for such productions. Last year, when the other Sadler's Wells played here, premiere ballerina Margot Fonteyn slipped and fell during her entrance, and the entire corps complained they risked their necks on the too-small, uneven stage. The Loew booking is undoubtedly the result of that near-disaster.

Nevertheless, the Sol Hurok version of "Die Fledermaus" played two sock performances here last October, with temporary wings and one-day face-lifting covering over Constitution Hall's natural limitations. Two-week run of the Met "Fledermaus" at the Gayety, D. C. legit, is also heralded as signs of a brighter day, opera-wise, for the town's longhair devotees.

Just to what extent Metro and Metro exec Howard Dietz have influenced the Capitol booking can only be guessed at. However, press and public alike are sufficiently encouraged by both bookings to assure SRO runs.

Met schedule consists of "Aida" Monday night (April 28), "Madame Butterfly" Tuesday matinee, and "Carmen" Tuesday night.

Opinion here is that the April series is a trial balloon by Met manager Rudolph Bing. If successful, Washington may become a regular stop on the company's winter season. Since it is so close to Philadelphia, which is always on the Met schedule, this would be a natural.

## Richmond Sets Stock Co.

### Due to Road Show Lack

Richmond, Dec. 18. Bertram Yarborough has been engaged by WRVA Theatre as producer-director for a six-week star system of stock beginning Feb. 11. Arrangements between Equity and theatre manager Jack Stone were made last week for a resident company. Move was prompted by a lack of roadshows available for Richmond.

Yarborough is now in New York to select plays and stars.

## Ryskind 'Watch' Prepped By Farrell for Broadway

Anthony Brady Farrell is about ready to go into production with "The Long Watch," new play by Morrie Ryskind. No director or actors are set, but rehearsals are tentatively slated to start Jan. 23, with a break-in engagement in New Haven and two-week tryout engagements in Boston and Philly, before the Broadway opening about March 1.

The production is budgeted at \$75,000.

Artur Rubinstein flew to N. Y. last Thursday (13) after a 10-week tour of Europe and Israel.

## Richardson-Leighton In Leads at Avon Theatre

London, Dec. 11.

Ralph Richardson and Margaret Leighton, who were together at the old Vic immediately after the war, are to head the stellar line-up for the 1952 season at Stratford-on-Avon Memorial Theatre. New season, which opens March 13, will last 33 weeks. For the first time since the war, a non-Shakespearean play—Ben Jonson's "Volpone"—is included in the program. Richardson will play the miser in this.

"Macbeth" will be a new production directed by John Gielgud. Other subjects in the repertoire will be "Coriolanus" and "As You Like It," both of which are to be given new productions by Glen Byam Shaw.

Others prominent in the Stratford-on-Avon company will be Mary Ellis, Michael Hordern, Lyn Evans and Laurence Harvey.

## Current Road Shows

(Dec. 17-29)

"Autumn Garden" (Fredric March, Florence Eldridge)—Lyceum, Minneapolis (17-22); Davidson, Milwaukee (24-29).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Playhouse, Wilmington (21-22); Forrest, Phila. (25-29).

"Candida" (Olivia de Havilland)—Capitol, Salt Lake City (26); Phipps Aud., Denver (28-29).

"Cocktail Party" (Vincent Price, Marsha Hunt)—Metropolitan, Seattle (17-18); Temple, Tacoma (19); Mayfair, Portland (20-22); Capitol, Yakima (25); Aud., St. Paul (28-29).

"Darkness At Noon" (Edward G. Robinson)—Erlanger, Chicago (17-29).

"Death of a Salesman"—Auditorium, Hutchinson, Kansas (17); Arcadia, Wichita (18-19); Aud., Salina, Kan. (20); Convention Hall, Tulsa (21-22); Robinson Memorial Aud., Little Rock (25-26); Aud., Memphis (27-29).

"Fancy Meeting You Again" (tryout)—Wilbur, Boston (17-22); Locust Street, Phila. (25-29) (reviewed in VARIETY, Nov. 28, '51).

"Fledermaus" (Metropolitan)—Loew's Ohio, Columbus (17-19); Masonic Aud., Detroit (20-23).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (17-29); State Fair Aud., Dallas (25-29).

"Guys and Dolls"—Taft Aud., Cincinnati (17-22); Shubert, Detroit (25-29).

"Happy Time"—Blackstone, Chicago (17-29).

"Kiss Me, Kate"—Hartman, Columbus (17-19); Murat, Indianapolis (20-22); Hanna, Cleveland (25-29).

"Legend of Lovers" (Dorothy McGuire, Richard Burton) (tryout)—Gayety, Washington (17-22) (reviewed in VARIETY, December 12, '51).

"Member of the Wedding" (Ethel Waters)—Biltmore, L. A. (17-22); Geary, San Francisco (25-29).

"Mister Roberts" (Tod Andrews)—Geary, San Francisco (17-22); Curran, San Francisco (25-29).

"Modern Primitive" (tryout)—Parsons, Hartford (27-29) (premiere).

"Month of Sundays" (Gene Lockhart, Nancy Walker) (tryout)—Shubert, Boston (25-29) (premiere).

"Moon Is Blue" (2d Co.)—Harris, Chicago (17-29).

"Moon Is Blue" (3d Co.)—Plymouth, Boston (17-29).

"Oklahoma"—Coliseum, Evansville, Ind. (17-18); Ryman Aud., Nashville (19-20); Aud., Memphis (21-22); Tower, Atlanta (25-29).

"Pal Joey" (Vivienne Segal, Harold Lang) (tryout)—Shubert, New Haven (25-29) (premiere).

"Rose Tattoo"—Colonial, Boston (25-29).

"Season in the Sun" (Victor Jory, Nancy Kelly)—Selwyn, Chicago (17-29).

"Seventeen"—Shubert, (25-29).

"Sleep of Prisoners"—Chapel, Pa. College for Women, Pittsburgh (17-22); St. John's Church, Detroit (25-30).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (17-29).

"Student Prince"—Boston Opera House, Boston (25-29).

"Wild Duck" (Maurice Evans, Diana Lynn, Mildred Dunnock, Kent Smith) (tryout)—New Parsons, Hartford (17-22) (reviewed in VARIETY this week).

## Eugene Burr

is of the belief that the living stage remains the last frontier of an untamed art, and details why it's necessary to

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## Portland Hopes for Legit Hypo After Exec Trips East Seeking Shows

Portland, Ore., Dec. 18.

Mrs. J. J. Parker, president of the J. J. Parker Theatres chain and half owner of the Willamette Amusement Co., is back after a 30-day business trip in New York. Jack Matlack, top Parker exec, also visited Gotham for a few days while Mrs. Parker was there, to line up some legit plays for their Mayfair house (1,500 seats). The Mayfair is owned by Willamette, which consists of Mrs. J. J. Parker and the Evergreen chain. Spot has a film policy when live shows are not available.

The season started a week ago with Tod Andrews in "Mister Roberts," which played for six days. Henry Fonda was here with the same show last season and played to capacity houses. Vincent Price and Marsha Hunt in "Cocktail Party" open a three-day engagement Thursday (20). Ethel Waters in "Member of the Wedding" will play Jan. 22-26.

Olivia de Havilland and her "Candida" troupe recently played all of eastern Washington, but passed up the big cities of the area to open in San Francisco.

William Duggan, manager of the Auditorium, has also recently returned from New York and has some musicals tentatively set for the 4,500-seat spot. "South Pacific" is the only one definite, with a mid-summer playing date. Duggan and Willamette are in a hassle over "Oklahoma," "Kiss Me, Kate," "Gentlemen Prefer Blondes" and "Guys and Dolls." Anyone can book the Auditorium, as it is city property.

Duggan did well on his first shot of "Kate." Matlack has taken over the booking of legit shows for Willamette and will book shows into the Mayfair or Auditorium.

## Plan 2-Stage, Indoor St. Petersburg Operetta

New Hope, Pa., Dec. 18.

To streamline productions at the St. Petersburg Operetta, which started as a tent show last season and now has moved indoors as a musical theatre-in-the-round, producer Pat Hurley has developed a two-stage setup to eliminate waits for scene changes.

When the lights go up on "Brigadoon" Jan. 22, the first show of the season, the audience will see two stages, both centered. A large stage will carry most of the action but a smaller one next to it—with its own lighting system—will carry transitional scenes.

The new theatre, built inside a skating rink, has several advantages over a tent, Hurley says, not the least being the elimination of poles. Last season's final shows were put on at the local high school after a freak storm blew down the tent.

Hurley, up north to line up final billings for the season, says he'll produce a "streamlined" English version of "Carmen" in mid-season. Music director Roland Fiore and newly-signed stage director Glenn Jordan (who directed at the Cohasset, Mass., tent last season) are already at work adapting the opera to the round theatre in Florida.

As a further bally, Hurley is lining up weekly exhibitions of art by Florida artists to show in the lobby of the Operetta, the art to tie in with the show whenever possible (such as bullfight scenes to go with "Carmen.") The lobby will be outfitted with tables and booths, so patrons can have hot dogs and soft drinks between the acts.

## Inside Stuff—Legit

Doubts about the value of the recent subscription campaign conducted in Pittsburgh by the Council of the Living Theatre, in cooperation with the Theatre Guild and American Theatre Society, are expressed by the manager of a touring show. He writes, "What does the word 'subscription' mean—a ticket or a pair? Also, how was that publicized percentage increase computed? Did the drive merely sell three plays, 'The Moon Is Blue,' 'The Rose Tattoo' and 'Member of the Wedding,' by an elaborate advance mail-order technique, with literature and ads for them rather than for the Guild or ATS? If so, that's quite a difference from the Guild setup in other cities, where a 'season' is sold in prospectus, without naming all the plays in advance. It would appear to be a question whether this whole drive hasn't just skimmed the cream off the natural mail order business. Since the campaign cost \$7,500 in Pittsburgh and proportionately the same elsewhere, and since the plays are being offered at 10% discount to regular theatregoers who might have bought the same ones at full price, who's kidding whom?"

Christopher Fry's "A Sleep of Prisoners," playing the Chapel of the Pennsylvania College for Women in Pittsburgh this week, is getting the highest top in the history of the city for a straight play. Top is \$4.75, which is even more than most big musicals sell for at the downtown legit Nixon. The PCW Chapel has a capacity of only around 640, and sponsors figure they have to charge that much to make the nut. Incidentally, Clarence Derwent, the veteran actor and head of Equity, replaced Hugh Pryse in the cast of "Prisoners" with the beginning of the Pitt engagement.

New edition of Stubs, booklet giving seating plans, backstage dimensions and other data of New York theatres, was published last week by theatre party agent Lenore Tobin. Included for the first time are seating layouts of the ANTA Playhouse, Palace and Paris Theatres and the reserved section of the Radio City Music Hall. There are also revised diagrams indicating recent seating changes or additions at the Shubert, Hellinger, Playhouse, St. James, Booth, Broadhurst, Coronet, Carnegie Hall, Yankee Stadium, Polo Grounds and Madison Square Garden.

## Legit Bits

Sam and Bella Spewack reportedly plan a musical version of their 1935 comedy hit, "Boy Meets Girl," with Cole Porter supplying the songs. Designer Leo Kersz and producer Harry May have optioned Ettore Bella's "Sign of Winter" for production this season, possibly with Jules Dassin staging and Ruth Chatterton as star. Robert L. Joseph is due back this weekend from London, where he planned last week for confabs regarding his and Alexander H. Cohen's proposed Broadway presentation of the Orson Welles revival of "Othello." Carol Stone and Lou Polan will have leads in the ANTA Play Series revival of "Desire Under the Elms." Irving Jacobs plans a March 17 opening of his production of Mary Coyle Chase's "Bernadine," to be staged by Guthrie McClintic. Joe Harris will be manager. William G. Costin, Jr., and Paul Vroom will be associated in the production of A. E. Shiffrin's "Burst of Spring."

James Russo and Michael Ellis plan an early February production of "And Then One Day," adapted by Clifford Goldsmith from the Walter Brooks short story. Leland Hayward, whose production of "Point of No Return" opened last week and whose presentation of "Wishing You Were Here" is due in the spring, leaves Dec. 29 for a six-week European vacation. Harold J. Stone succeeds Mike Kellin this week in "Stalag 17." Clarence Derwent went into the cast of the touring "Sleep of Prisoners" this week in Pittsburgh, succeeding Hugh Pryse, who went to Hollywood to appear in Paramount's "Botany Bay."

With Thomas Hammond's touring "Candida" production laying off this week, Olivia de Havilland is being joined in San Francisco by her husband, novelist Marcus Goodrich. The couple will remain there this week, going to Salt Lake City for a Christmas party with members of the company, who reopen the revival there the next day. Honey Waldman has a bit part in "Point of No Return." John Wildberg and Al Siegel are holding auditions for prospective backers of an all-Negro revue. Boxoffice of the Royale, N. Y., was held up Saturday night (15) by a lone gunman who got an estimated \$2,000. Same bandit is believed to have tried to hold up the Coronet a few minutes earlier, but failed to get anything. Latter theatre was robbed of \$1,500 two weeks ago.

Paula Stone and her husband Mike Sloane, producers of "Top Banana," are due back by plane this week from the Coast, where they went to discuss a possible film deal for the musical. William Leblang's proposed production of "Camino Real," a dual-bill of Tennessee Williams one-acts, is indefinitely postponed, reportedly because of difficulties in raising the required \$110,000 financing and inability to get Eli Wallach released from the touring "Rose Tattoo" to play the leading role. As a result, Elia Kazan will probably begin immediately with preparations for the staging of Irene

M. Selznick's production of George Tabori's "Flight Into Egypt." George Britton joined the cast of the Broadway edition of "South Pacific" this week, succeeding Webb Tilton as one of the Seabees and understudy to co-star Roger Rico. Tilton goes to Chicago to take over the male lead in the touring edition, succeeding Richard Eastham, whose contract expires Jan. 1.

George Brandt has obtained the right to "Porgy and Bess" and plans a revival next fall. His production of Robert Smith's "Promised Kiss" (formerly "Two on a Match") is due to start rehearsals March 15, with William Bendix as star and Mel Ferrer directing. Brand also plans a production of the Allen Boretz comedy, "Ivory, Apes and Peacocks," next season.

Lon Chaney will star in "The Line Between," by Herb Frankel and Richard Harvey, to be produced by Bea Kalms. James Russo and Michael Ellis plan a February production of Clifford Goldsmith's "And Then One Day," with Thomas Mitchell set as star and director. The original production of "Constant Wife," starring Ethel Barrymore, ran for 295 performances, not 233 as previously stated. Paul Gregory, producer of "Don Juan in Hell," planned to the Coast last week, but is due back Saturday (22). Patricia Neway, who zoomed to prominence in the leading part in "The Consul" two seasons ago, was a member of the choral ensemble, under the name of Patricia Neway, in "Windy City," which folded during its road tryout during the spring of 1946.

Co-producer Richard Myers went to Chicago over the weekend to look over the second company of "Moon Is Blue." Abe Cohen is company manager of "Point of No Return," with David Gray, Jr., production stage manager, Robert Linden stage manager and James Jolley assistant. "Susan," comedy by Steve Fisher and Alex Gottlieb, is being submitted to producers by agent Harold Ober.

"Late Love," by Rosemary Casey, author of "Velvet Glove," is being agented by Miriam Howell. Ted Goldsmith has succeeded Ned Alford as pressagent for the touring "Gentlemen Prefer Blondes." The management reportedly didn't like Alford's "strip-tease" circusing publicity treatment of the show. Shirley Booth has bought a house at Glen Head, L.I.

With "Call Me Madam" laying off this week, company manager Carl Fisher and actress Peggy Cass (Mrs. Fisher) are taking a quick trip to the Virgin Islands. Lawrence Farrell is company manager of "Lo and Behold," with Nat Dorfman press-agent, Edmund Bayles stage manager, Tom Avera assistant and Prudence Truesdale production assistant.

Melville Cooper is set for the cast of the Lawrence E. Hill-Arnold R. Krakower production of "Mandrill," in which John Carradine and Roddy McDowall also have leads. Robert Wiley will be general manager and Ernestine Perrie assistant for

(Continued on page 61)



# Move to Revive 300G 'My L.A.' Flop; Weinstock Rescinds Rights to Title

Los Angeles, Dec. 18.

Stephen Gavin, reping the Junior Chamber of Commerce, has been named new proxy of the "My L.A." corporation here. He's heading a special committee seeking additional funds to reopen the abortive revue, which folded last week. Edward Clinton, Dr. Samuel Azen and other new officers are replacing promoters William Trenk and Harald Maresch, whose resignations were obtained after the show, in preparation three years, folded after three days.

Details of the promotion came to light reluctantly last week as some 700 stunned stockholders tried desperately to figure out how the show, in preparation three years, had folded after three days. Complete story still isn't available, but it is known that the losses will exceed \$300,000. Understood the corporation borrowed some \$90,000 over and above its stock sale of \$173,000, and that there are outstanding debts of better than \$25,000 in addition to the borrowed

## Weinstock Ban

Regardless of the resignation, Trenk was effectively barred from any further participation in the show by the rescinding of all rights granted by Matt Weinstock, L. A. Daily News columnist, whose book furnished the title and inspiration for the musical. Weinstock, who never received a penny and couldn't even get opening-night tickets from the promoters, notified Trenk that the latter had breached their original agreement by failing to mention Weinstock in the advertising or in the pro-

(Continued on page 61)

## Court Sq. Group Stymie On Springfield Lease Snarling Stock Plans

Springfield, Mass., Dec. 18.

The Court Square Associates, who cannot exercise their option to lease the Court Square Theatre until the E. M. Loew (Boston) lease expires Feb. '52, are not particularly enjoying their enforced inactivity.

Although the Court Square has been denied them for the production of legit attractions, it is being made available for other organizations, and there is nothing they can do about it until March 1.

When they applied for use of the Court Square for "Child of the Morning," they were told the house was not available, so they took it into the Broadway, a Western Mass. Theatres, Inc., property. Since then, the Dublin Players, under private sponsorship, have been at the Court Square for a week, and now Sam Wassermann, who has been largely operating in the Worcester area, is moving into the same theatre for the next couple of months, and will start Christmas Day with a road company of "Finian's Rainbow."

This will be followed by other touring musicals, with stress on operettas, such as "Student Prince" and "Chocolate Soldier." Wassermann says he also plans to bring in name bands as part of his two-month project.

The Court Square, which has been operating on a film-vaudelegit basis for the past 10 years, was recently closed by Loew, who gave the employees two weeks' notice, with the proviso that they would be hired back for spot engagements. The Wassermann deal is apparently part of that program, and the Court Square Associates, who have been thinking in terms of a spring season of musical stock, along with whatever road shows are available, may find that some of the ground has been cut from under their feet by the time they are able to take over.

## More Name Players For Ft. Worth Opera 'Widow'

Fort Worth, Dec. 18.

Two additional name players, Marina Koshetz and Sig Arno, have been signed for roles in the Fort Worth Opera Co. presentation of "The Merry Widow."

Edward Everett Horton had been lined earlier. The production will open Jan. 30.

## Bypass Birm'ham Arena Due to 1951 \$10,000 Loss

Birmingham, Dec. 18.

Allen Draper, who operated the Redmont Hotel Theatre-in-the-Round for 10 weeks here last winter, claims that he lost \$10,000 on the venture. He said that competition from recitals and concerts, Birmingham Symphony, Broadway touring companies and other entertainment hindered the venture. Hence he's giving up a repeat for this season here.

Local theatre people here still think Draper would have broken even if he had opened the theatre with his star policy for a second season. Draper, who at 29 is in the junk business with his father in Anniston, said he is having an 800-seat arena type portable theatre designed at an Anniston foundry. He hopes to put theatre-in-the-round on wheels in the 1952-53 season, but probably will stay away from Birmingham except for a one or two-date engagement.

## 'Camera' May Pay Off in 10 1/2 Weeks

"I Am a Camera," Gertrude Macy-Walter Starck production at the Empire, N. Y., will probably earn back its production cost by about Feb. 1, after 10 1/2 weeks, at its present boxoffice pace. On the basis of last week's gross of over \$20,400, the show had an operating profit of about \$4,300, bringing the total operating return thus far to approximately \$11,000.

The play, adapted by John Van Druten from Christopher Isherwood's collection of sketches, "The Berlin Stories," was financed at \$65,000 and involved a production cost of about \$43,500, including \$7,500 tryout loss. It drew mixed notices, with four raves.

## TOOTER HASSLE KAYOES MIAMI MUSIC CIRCUS

Miami Beach, Dec. 18.

St. John Terrell, who, with the late Laurence Schwab, operated the Music Circus here on Treasure Island for two seasons, revealed, via his local agents, that he doesn't intend to operate the musical-tent again this season. It was stressed that inability to make satisfactory arrangements with the local American Federation of Musicians group, which would allow reopening, was the prime factor in the decision.

Terrell claimed that the AFM had jumped the number of pit men last season to 12, thus involving a \$6,000 loss, which otherwise would have made for the profit margin. Union, in turn, insists the Circus made money, but included losses from the St. Petersburg project, which flopped last winter, and which was run by Terrell and Schwab.

## Menotti Opera Premiere Skedded for Indiana U.

Bloomington, Ind., Dec. 18.

Indiana U., where three first performances of operas have occurred in the past three years, will stage a doubleheader premiere Feb. 21 with presentations of two new operas by its School of Music.

The presentations will include the \$5,000 opera, "Amahl and the Night Visitors," by Gian-Carlo Menotti, and "The Drug Store," by Walter Kaufman, conductor of the Winnipeg Symphony Orchestra.

Casts for the two operas will consist of students in the School of Music. Ernst Hoffman, former conductor of the Houston Symphony Orchestra, and Hans Busch, a stage director of the Metropolitan Opera, both of whom are faculty members at the school, will act as musical and stage directors, respectively, for the performances. After the premieres the two operas will be given Feb. 22, 23 and 24.

**Bernard Sobel**  
details the evolution and revolution of Annie Oakleys in an interesting revue titled  
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## Hurok Equity 'Fledermaus' Just About Breaks Even On Nine-Week Fall Tour

The Sol Hurok Equity troupe of "Die Fledermaus," closing a nine-week tour of short stands and one-nighters with a four-performance stay in Boston Saturday (15), just about broke even on the tour, according to company execs.

Troupe, with ex-Met soprano Irva Petina heading the cast, which included Adelaide Bishop, Michael Bartlett and Lloyd Thomas Leach in chief supporting roles, had to buck a general theatre as well as concert slump, and the specific competition of a rival touring "Fledermaus" troupe put out by the Metropolitan Opera. Its notices were generally good, but because the stands were brief, press and word-of-mouth weren't of much help. Biz was off in some places, good in others. Heavy operating expenses cut into the take everywhere.

Company opened in Hartford Oct. 15 for a good \$6,000 gross. It did over \$10,000 in two in Washington and \$5,600 in a single in Providence. Troupe had two bad weeks in the south, mainly in Texas. Biggest audiences were in Oklahoma City and Atlanta, where about 6,000 people turned out. New Orleans disappointed because a local group had taken the edge off by a previous series of performances.

Troupe was sold differently, on percentage, guarantee or both, depending on the local setup. Guarantee was usually \$3,500. Troupe needed about \$20,000 weekly to clear its nut.

The tour, according to I. A. Jofe, its company manager and vet concert figure, "proves that opera can be successfully presented in English. I have been all over the world, and the United States is the only country where opera is not given in the native tongue. Last summer I was in Europe. Everywhere—even in Latvia, whose language is most difficult—opera performances were being sung in native tongue. The old snob appeal, the idea or claim that a select group alone can understand opera, has gone by the board. There are not enough wealthy people left to support opera on that basis. Taxes absorb too much of their income. Audiences unflinchingly have enjoyed our performances in English."

## AGMA's Emergency Meet Eyes Concert Mgr. Pact

American Guild of Musical Artists held a special meeting of solo artists, instrumental as well as vocal, in N. Y. last Sunday (16), to discuss various aspects of AGMA's contracts with concert managers. Meet, called by prez Lawrence Tibbett, who presided, and veepee Jascha Heifetz, drew 125 people. Gathering, called suddenly, stirred up a lot of advance talk in the trade.

Most pacts with concert managers have two years to run, which means that AGMA must start negotiations for new pacts next season. There has been a lack of co-operation and interest on part of the membership in these agreements, the union explained, but more particularly, AGMA has had some beefs from members on alleged violations of these pacts on the part of managers. Union told members it plans to take a firm, definite stand on all clauses in such contracts hereafter, and wanted support for the enforcement of these contracts, in plenty of time before the new negotiations. Union also signed up new artist members, in addition to getting membership okay on the pacts.

# Expect League-ATPAM Compromise Of B'way, Road Pay Scale Dispute

## 'Butterfly' to Be First Metop Date for Kirsten

Dorothy Kirsten, just returned from England from a special Variety Club date, is rehearsing for her first Met Opera appearance of the season, which will be in "Madame Butterfly" first week in January. She'll spend rest of the season between opera and concert dates.

Before the London junket Miss Kirsten huddled on the Coast with Mary Garden, and plans to join the vet singer in the latter's Aberdeen home next summer to study for her first "Thais" at the Met. Miss Garden is currently winding up her own lecture tour of the U. S., and returns to Scotland in January.

## 'Tour' Nicked For 60G in Quick Fold

"Grand Tour," Elmer Rice comedy-drama which closed Saturday night (15) at the Martin Beck, N. Y., after a single week's run, involved an estimated loss of about \$60,000. It was the third production of the season for the Playwrights Co., the previous two having been "Fourposter," Jan de Hartog comedy starring Jessica Tandy and Hume Cronyn, currently a hit at the Barrymore, N. Y., and "Barefoot in Athens," Maxwell Anderson drama which folded recently after a 29-performance run, at a loss of around \$60,000.

The Rice play, financed at \$55,000, plus \$13,750 overall, involved a production cost of about \$53,000 and absorbed an operating loss on its slim eight-performance run. It had no tryout tour.

Although Cronyn, who held the U. S. rights to "Fourposter" and toured in it first on the strawhat circuit, gets a third of the profits from the show, there may be sufficient return to cover the losses on the "Tour" and "Barefoot" failures. That may apply particularly to those who backed all three productions, since Cronyn's one-third slice comes out of the management's end and will thus not affect the investors.

As with the other two offerings, realtor Roger L. Stevens, who recently joined the Playwrights firm, brought in a major part of the financing of "Tour." Indicating his value to the organization, also, is the fact that Stevens was largely responsible for the deal for the Playwrights to sponsor the profitable "Fourposter" on Broadway.

General partners for the "Tour" operation were listed as William Fields, the firm's pressagent; Victor Samrock, general manager, and Stevens. The backers included theatre owner Louise (Mrs. Martin) Beck, \$550; Kansas City theatre manager John Antonello; producer Mary K. Frank, producer Max Gordon, theatre operator-manager Louis A. Lotito, producer-director Otto Preminger and Malcolm Welles (representing the Playwrights), \$1,100 each; press-agent Ben Sonnenberg, \$2,200; realtor-theatre owner Robert W. Dowling, the author, and Ben Tobin and A. R. Glancey, Jr., the latter two Stevens' realty partners, \$5,500 each, and Stevens himself, \$12,100.

## Omaha Booking for Met's 'Fledermaus' After Snarl

Omaha, Dec. 18.

After sparring around for a couple of weeks, the Met's "Fledermaus" is definitely set for the Technical High School auditorium for three performances, Jan. 25-26, with matinee Saturday. The opera couldn't make it via a sponsor and in a mixup, Tristates and the Met called off a previous date at the Paramount. The opera finally made a deal to come in on its own with Pryor & Menz, Council Bluffs concert agents, handling business and publicity angles.

Tristates booked "The Cocktail Party" for its Omaha house for one night, Jan. 16. A mid-January three-nighter is being mullied for "Gentlemen Prefer Blondes."

Differences between the League of N. Y. Theatres and the Assn. of Theatrical Press Agents & Managers over the latter's bid for a general pay increase may be settled this week. Committee representing the two groups will meet tomorrow (Thurs.), with the League reportedly planning a compromise offer. If no agreement is reached the matter will go to arbitration.

Original ATPAM demand, under a clause in the existing contract providing for reconsideration of the wage scale after a year, was for a straight \$25-a-week boost for all categories. The producer-theatre owner group responded with an offer of a \$10 increase for agents and managers on the road. That was refused.

According to trade reports, the League offer to be presented tomorrow will involve a \$20 raise for the road and \$10 for New York. It's understood that a suggested proviso will be that the new wage pact be made effective for two years, whereas the rest of the contract is due to expire next summer.

## Anomaly in Buffalo With High-Priced Attractions SRO in General B.O. Slide

Buffalo, Dec. 18.

Sad level of picture and legit b.o.s here since opening of the fall season heightens all the more the phenomena of sellouts for high-priced special stage attractions showing here in the past two months.

The standoff attitude of patrons has been highlighted by spotty grosses in local first-run spots and even more by sharp fluctuation in legit grosses, both being strongly on the downside. Situation was further emphasized by remarks of Margaret Webster in an appearance at the U. of Buffalo last week, when she decried present legit conditions and stressed the current dearth of dramatic fare in the hinterland.

Judged by recent showings here of outstanding touring flesh attractions, even at top bracket prices, there seems to be little the matter with provincial audiences that headline offerings will not cure. At peak prices (for here), three attractions have drawn capacity crowds and garnered grosses running into soaring figures. All three showed at \$4.80 top.

The Sadler's Wells Theatre Ballet in two nights at (Loew's) Buffalo in October, followed by a single showing of the First Drama Quartet at Kleinhans Music Hall, and three performances of the Met's "Fledermaus," also at the Buffalo, all played to capacity houses, with a total gross of over \$50,000.

## STAR BILLING DUE IN JAN. FOR JULIE HARRIS

Julie Harris, who scored a personal click in "I Am a Camera," (Empire, N. Y.) is understood due to be upped to star billing some time during January. Actress' contract gives her \$1,000 a week, plus 6% of the gross, with a ceiling of \$1,300.

Incidentally, Elia Kazan, with whom Miss Harris has worked for several seasons at the Actors Studio, N. Y., figures she'd be ideal for the title role in Shaw's "Saint Joan." The current Theatre Guild revival of the play, with Uta Hagen as the Maid, presumably stymies another production for some time. However, Kazan reportedly hopes to be able to do it with Miss Harris, at least at some place like the Ann Arbor Drama Festival in the summer, or perhaps at the Actors Theatre, La Jolla, Cal.

## New Haven 'Joey' Preem

New Haven, Dec. 18.

After a dark session of three weeks, the Shubert lights on Christmas night with a five-day stand of "Pal Joey," prior to its Broadway revival. There's a brisk advance even at the \$5.40 top, a figure reached only on special occasions.



# Plays on Broadway

## Point of No Return

Leland Hayward production of drama by Paul Osborn, based on John P. Marquand novel of same name. Stars Henry Fonda, features John Cromwell, Leora Dana, Frank Conroy, Colin Keith-Johnston, Robert Ross, Bartlett Robinson, Patricia Smith, Phil Arthur. Directed by H. C. Potter; settings and lighting by Melvyn Gray; costumes, Margaret Brown; music by John Spenser. At Alvin, N.Y., Dec. 13, '51; \$4.50 top (40 Friday, Saturday nights; \$7.20 opening).  
Susan Harris  
Evelyn Gray  
Nancy Gray  
Bill Gray  
Charles Gray  
Joe  
First Teller  
Second Clerk  
Second Teller  
Miss Marble  
Miss Dingle  
Rogers  
Malcolm Bryant  
Conductor  
Jackie Mason  
John Lovell  
Frances Lovell  
John Gray  
Tailor  
Mrs. Burton  
Maid

Producer Leland Hayward and playwright Paul Osborn, who had a cliche seven years ago with "A Bell for Adano," have come up with a smash with "Point of No Return," also an adaptation of a best-selling novel. With Henry Fonda heading a fine cast, the play is superbly acted in a production brilliantly designed by Jo Mielziner. It's an absorbing, satisfying show.

"Point of No Return" is professional theatre in the best sense. It is distinguished theatre and, which doesn't always follow, eminently commercial theatre. Despite its steep operating hookup, requiring a gross of about \$22,500 to break even, the production should get a long run on Broadway and be good for tour, either via a second company or after New York. The play is also a natural for film adaptation, obviously rating as a glit-edged property, especially as a vehicle for Fonda.

Except for the ending, the play apparently follows the identically-titled John P. Marquand novel closely. An ironic commentary of upper-class American life, it deals with a lower-middle-class couple, typical but not average, who play the social-career game of the station wagon set, polishing apples so he'll land the vice-presidency of the Manhattan bank where he's a junior executive. But on a visit to his small Massachusetts hometown, Charley re-experiences in flashback several formative events of 20 years before, and he returns home to find himself not only independent of the vice-presidency and even the bank itself, but dissatisfied with the shallowness and pretensions of his business-social life, and determined to be himself thereafter.

The final scene departs from the novel by having Charley not only get the vice-presidency, but also declare his independence to the bank president and by implication establish his life on a new basis of self-respect, instead of reverting to the boot-llicking, keeping-up-with-the-Joneses treadmill. Whether this ending is "artistic" or even logical is at least debatable. It apparently contradicts the basic theme and title of the novel, which argues that there is a point beyond which a man cannot turn back and remake his life. But the present conclusion is clearly more satisfying to an audience. Thus it is more "commercial" and, at least for the Broadway theatre, more successful.

There are other elements in the play, however, that seem less justifiable. For example, although it is evident that Charley's attitude toward his job and his social life is clarified by his visit to the scenes of his youth the exact process remains obscure. His new feeling of independence toward the vice-presidency and about apple-polishing in general apparently stem, at least partly, from the example of his father, and a clue may be the remembered statement that he "wouldn't cross the street to shake hands with John D. Rockefeller." But this isn't adequately dramatized.

Similarly, a scene on the train on the way back from the hometown visit, is either misleading or suggests that the hero is pretty obtuse. Charley has always had a secret feeling that perhaps he should have married his youthful sweetheart, the local heiress, who has remained a spinster, apparently still true to the old romance. During the visit he has relived in memory their abortive relationship and the final, painful scene in which her father forced her to break their engagement and dismiss him.

But when his old boyhood friend tells him on the train that he (the friend) is now about to marry the same girl and live with her and her father, Charley apparently grasps at last what a stifling father-daughter relationship he

had escaped. For the first time, he is freed from romantic yearning for his youthful love, and fully accepts his real marriage. All of which seems to make him a 20-years-on-the-uptake boy.

All the same, the flashback interlude, apparently such a charming segment of the novel, is generally also pleasantly nostalgic in the play. The scenes between Charley and his own father, in particular, are affectionate and yet have an effective bite, and those between Charley and the girl are gentle, moving and, at the end, quite poignant. Also, the device of using an anthropologist, who is making a sociological study of the town, as an acid commentator on the unfolding situation, sharpens the point neatly, even though some of the scientific references seem a trifle forced.

The play's opening scenes, with Charley's wife getting their two treble-voiced moppets off to school on time, is obviously intended to set the locale and story background, but seems trite and a little strident. But the scene in the bank is eloquently written and presented. In the final scene, aside from the question of the changed ending, it's surprising to see a dramatist of Osborn's skill resorting to such an awkward device as the use of a long-distance call to get the visiting couple offstage. However, the scene between Charley and his wife, when they think he's lost the vice-presidency, is genuinely affecting.

In the long, almost-constantly-on role of the hero, Fonda seems exactly right. In appearance, voice and manner he is perfect. His playing, a blend of earnestness and underlying humor, is under-acting of such skill that it doesn't seem like acting at all. But he makes credible the various shadings of the scenes with the wife and also succeeds in making the early romance believable, besides registering the comedy lines and the elements of conflict. It is modest playing and at the same time a star performance.

As the wife, Leora Dana is completely convincing, achieving an expressive blend of nervousness and courage, feminine guile and directness, and the casualness and emotional intensity of the role. She also has good looks and style suitable for a smart young Connecticut matron. John Cromwell, returning to the stage after many years as a film director, gives sharpness and dimension to the part of Charley's salty, somewhat eccentric but self-reliant father, and Frank Conroy is solidly persuasive as the stuffy but disarming bank president.

Robert Ross is a standout as the ostentatiously outspoken anthropologist, apparently a rather colorful mouthpiece for Marquand. Patricia Smith, who replaced Phyllis Kirk during the tryout tour, is believable and appealing in the difficult role of the former sweetheart; Colin Keith-Johnston is properly chilly as her possessive, caste-conscious father, Bartlett Robinson impresses as the eager-beaver rival for the vice-presidency, and Phil Arthur is suitably unsophisticated as Charley's boyhood friend.

The staging, for which H. C. Potter gets program credit but on which Ella Kazan and producer Hayward supplied individual and joint revisions, has a comfortable feeling of authenticity, but it not unnaturally lacks cohesive style or approach, or propulsive tempo. However, Mielziner's scenery and lighting, utilizing appropriately handsome and/or picturesque settings and a traveler scrim, before which episodes are played in one during scene changes, provide invaluable fluidity and movement. Main Bocher's costumes are another important asset.

"Point of No Return" is not only a slick and entertaining show. Even in a much better season, it would be a candidate for prize honors.

## Lo and Behold

Theatre Guild production of comedy in three acts (five scenes) by John Patrick. Features George Carroll, Lee Grant, Doro Merande, Cloris Lynne, Lee Paul Crabtree. Directed by Burgess Meredith; settings, costumes and lighting, Stewart Chaney; production supervision, Thea Ross. At Booth, N.Y., Dec. 12, '51; \$4.50 top (\$6 opening).  
Leo G. Carroll  
George Englund  
Lee Grant  
Doro Merande  
Cloris Lynne  
Minnetonka Smallflower  
Kenneth Moore  
Honey Wainwright  
Jack McDougal

Ghosts have a way of being stubborn stage characters. They're apt to seem amusing at first, with the promise of continuing gaiety. But they frequently become tied up in plot-trouble in the second act and usually are tough to exorcise for

the final curtain. At least in the comedy field, Noel Coward's "Blithe Spirit" is about the only success of recent years.

Primarily, it appears to be ghost trouble that defeats John Patrick in "Lo and Behold." The author has shown in "The Hasty Heart" that he could write poignant comedy, and in "The Curious Savage" that he could also miss embarrassingly. In this new play, the third subscription entry of the season for the Theatre Guild, Patrick had a promising idea and at least two provocative characters. But he gets involved with several spooks who are intermittently laughable but incidental, and "Behold" never gets back into the vital groove.

In some ways "Behold" is reminiscent of various standard items from the legit library. For instance, the principal episode of the first act suggests the finale of "Old English," as the crotchety, tired-of-life author kills himself by eating a meal of forbidden delicacies, including a bottle of rare wine. Subsequent situations keep recalling various other past plays.

The idea of the misogynist author leaving a fund for the perpetual upkeep of his house, so his spirit will always have a home, suggests possibilities for interesting developments particularly since an entertainingly garrulous servant girl is present to provide romantic complications with the handsome young doctor. But the plot gets snarled in the second act and the contrived denouement doesn't really save matters.

Under Burgess Meredith's restless direction, Leo G. Carroll is delightful as the crusty but droll humorous and kindly author in the first act, but he is reduced to little more than indignant heckling thereafter. Jeffrey Lynn is attractive as usual and generally effective in the straight-man role of the irresolute doctor, while Lee Grant is again engaging and funny as the romantic stand-in maid.

Of the secondary players, Doro Merande and Cloris Leachman get the potential laughs as two bickering wraiths who crash the premises as a haven to haunt, while Paul Crabtree is acceptably detestable as a blackmailing bookie, and Roy Irving and George Englund are passable in bit parts. Stewart Chaney's library-setting (with three high walls of palpably fake bookshelves) suggests eerie comedy, and his costumes are generally suitable.

But after a diverting start, "Behold" dwindles into triviality, so it's unlikely to survive the Guild subscription period by much. It's a prospect for imaginative film adaptation, however, and seems adequate for stock.

## Legit Follow-Up

### Kiss Me, Kate

(COLISEUM, LONDON)

London, Dec. 11.

With the return of Patricia Morison to America, the London edition of "Kiss Me, Kate" has undergone its second major cast change. Julie Wilson, who checked out of the show in the summer, was replaced by Valerie Tandy; now Helena Bliss takes over from Miss Morison. Miss Bliss fills the role with charm, poise and confidence. She has a neat sense of comedy, is equally adept in handling the romantic episodes, and with her fine voice socks through the hit numbers of the show, scoring particularly with "So In Love." Bill Johnson, the male star who has remained from the outset, continues in good form, and with the rest of the cast keeps the production moving at a lively pace.

A few minor cast changes have also taken place since the show was first reviewed last March. Roman O'Casey, who formerly played the stage manager, is now the Second Man in place of Sidney James. Gordon Mulholland now enacts the stage manager role.

## Off-B'way Shows

### The Story Teller

Clifford Kraus production of comedy-drama in three acts (four scenes) by Ben Levinson. Directed by the author; settings, Walter Walden. At President, N.Y., Dec. 14, '51; \$3.50 top (\$4.50 opening).  
Lily Syvian  
Nina Syvian  
Fred Syvian  
Paul Syvian  
Cori Syvian  
Victor Syvian  
Tony Bonadese  
Sydney Nicholas  
Joe Schultz

In more fortunate surroundings the leading character in "The Story Teller" might have a future in films or TV. A testy little Italian fruit peddler, assertive and appealing, he is engulfed here in some hackneyed happenings more

suitable to the soap opera than to the stage.

Pausing intermittently to permit the peddler, Victor Syvian, to live up to the title of the play, the action, laid in New York's Lower East Side, busies itself with Syvian's efforts to adopt a young orphan boy whose rich but heartless uncle also wants the boy. A misunderstanding between Syvian and the boy leads, somewhat inexplicably, to a conclusion that the boy has drowned, followed by a search and a reconciliation with some side action concerning larceny and blackmail.

In these incoherent incidents are involved some conventional family types, such as the laconic but shrewd mother, the school-hating son, and the smartaleek young daughter, in which respective roles Bette Henritze, Ernest Charles and Priscilla Lamarre are adequate. John Seven brings to the title role warmth and wistfulness that are sometimes in need of restraint, and James Vickery has some good moments as the older daughter's glib fiancé.

Mechanical entrances and exits, poor grouping, and general lack of unity characterize the author's labored direction. Walter Walden's cut-out set of the Syvian's kitchen and the outside street provides the necessary realism.

## The Bonds of Interest

(CIRCLE IN SQUARE, N. Y.)

Circle in the Square production at their N. Y. playhouse of Benavent's "The Bonds of Interest" is pleasantly entertaining, though this featherweight comedy doesn't pack enough punch for legit.

With its small cast, informal air, and core of common sense under the confectionery, the play is a good bet for the stock and is especially well adapted to arena staging, as the present offering shows.

Using the stock characters of the commedia dell'arte, the play's antics hinge on the maneuvers of a clever servant, Crispin, deftly played by Fred Villani, to marry his master, Leander, stiffly interpreted by Kenneth Paine, to a beautiful heiress, appropriately languid and lovely as played by Kathleen Murray. Of the parasites who have bonds of interest in the love affair, because it will serve their personal gains, Jan Marasek provides some comic pantomime as the secretary, while Harriet Praver and Jane Manors embarrassingly overlap the two busybodies.

Edward Mann's direction provides proper pace and style for the goings-on, though some of the humor is too broad for the close range of theatre-in-the-round. Another pitfall of arena-staging is demonstrated by the properties and set, which should be more realistic to convince. Marius Sznajderman has created an interesting and artistic backdrop for the action and for an effective tableau by which the characters are introduced.

## Our Town

(Lenox Hill, N. Y.)

The fatness of Equity Library Theatre's production of "Our Town" at the Lenox Hill Playhouse, N. Y., seems due chiefly to the direction of Iza Itkin, who gives a studied presentation to a simple play.

In the important role of the stage-manager, who sets the mood of the play, Si Oakland is stiff and unconvincing. His directness is forced, his genialness strained, and his conversation a recitation, plentifully punctuated with pregnant pauses. As the parents, Mary Alice Wunderle, John X. Ward, and Irwin Charone are acceptable, if not impressive.

Most promising of the cast is young, attractive Ellie Pine as the heroine Emily in a performance now and then hedging on the self-conscious, but which generally has spirit, simplicity and sensitivity. Hazen Gifford is only adequate as the boyhood sweetheart who marries Emily. Mark Hopkins is inept as the constable, while Richard Lederer's caricature of a professor is overdrawn. The pantomime is more often awkward than natural.

Like the performances, the setting, and the lighting by Mary Lee, lack necessary simplicity. Steps upstage are sometimes effective, but their use in the graveyard scene instead of the called-for chairs is too arty.

## Tourel Back to Columbia

Artists Mgt. Next Spring

Jennie Tourel, noted lieder recitalist, is returning to Columbia Artists Mgt. next May. Mezzo-soprano had been under James A. Davidson Mgt. recently.

She formerly was handled by the Coppicus, Schang & Brown division of Columbia. On her return, she'll be under personal wing of Andre Mertens, of Columbia's Mertens & Parmelee division.

## Plays Out of Town

### The Wild Duck

Hartford, Dec. 17.

N. Y. City Center production of drama in three acts (five scenes) by Henrik Ibsen, adapted by Max Faber. Directed by Morton DeCosta. Features Maurice Evans, Kent Smith, Mildred Dunnock, Diana Lynn, Stingers by Peter Larkin; costumes by Noel Taylor. At New Parsons, Hartford, Dec. 17, '51; \$4.20 top.  
Petterson  
Jensen  
Waser  
Another  
Old Ekdal  
Mrs. Sorby  
Flabby Gentleman  
Bald Gentleman  
Short-Sighted Gentleman  
Haakon Werle  
Gragers Werle  
Hjalmar Ekdal  
Hedwig  
Doctor Relling  
Molvik  
Guests: Charles Campbell, Frank Ford, Carter Harman, John Henderson, Philip Remer, Arthur Row.

"The Wild Duck" will have undergone a wing manicure by the time it reaches its roost at the N. Y. City Center next Wednesday (26). Its New Parsons preem here indicates that it is laboring from an overlength handicap plus the usual out-of-town troubles.

"Duck" is the start of a new format for the Center, which in the past four seasons has opened its shows cold. Through a tieup with the New Parsons, the Center is able to spend more coin on its shows, and at the same time enjoy an out-of-town warmup opening.

Play is about a happy family destroyed by the probing of a zealous idealist. Play is given a fine performance by an excellent cast.

In evidence throughout is the brilliance of wit and dialog of Henrik Ibsen. To Maurice Evans, as Hjalmar Ekdal (father and husband of the family), it gives an opportunity to present the auditors with his skilled rendition of lines that delight the ears. His speech at the death of his daughter Hedwig (Diana Lynn) is top drawer. Miss Lynn is deft and quite capable as the offspring, for a successful Broadway debut for the filmster.

As the wife (Gina Ekdal), Mildred Dunnock offers a good performance. Kent Smith as an old friend (Gragers Werle) and interloper in the family affairs, is also solid. Philip Loeb, as the grandfather (Old Ekdal), is the medium through which much of Ibsen's comic efforts are directed, and to excellent results. Others who turn in strong performances are David Lewis, Nan McFarland, Robert Middleton and Leonardo Cimino.

Directional efforts of Morton DeCosta are okay as are the Norwegian study and studio sets of Peter Larkin.

## Slug It, Glory

San Antonio, Dec. 14.

Bowie Women's Club production of drama in three acts (five scenes) by Peter Panfield. Directed by Joe Salek; settings by Bob Winn; lighting by Charles Long; sound, Cpl. Bob Blase and Joe Cruz. At San Pedro Playhouse, San Antonio, Dec. 13, '51; \$1.50 top.

This is a police reporter's play about police reporters, with behind-the-scenes glimpses as really exist in a city police station and a big newspaper office. It's an expose of the police press room. Peter Panfield knows the situation; he has also coached the actors so that they are convincing counterparts of newspaper people and cops. Play has a few rough spots, but with some polish could be made into a top show.

The first act moves rather slowly, due to introducing many irrelevant details. The dispatch board scene is too long, while the curtain speech made by the girl reporter makes a point not sufficiently underlined for the average audience. But it's good entertainment.

Chips Utley does a fine job in the lead as Timothy Farson, a police reporter of 20 years' standing, who knows all the angles. When a woman is found murdered, Farson tips the police to the fact that the woman's former lover, a gangster deported to Italy, is missing in that country. The gangster, Joe Basiola (well played by Roger Ready), is actually in town, in the guise of an Italian count. Dragnet for the suspect is graphically shown on a replica of a police dispatch board. His capture leads to the dramatic climax.

Barbara Seale is rather appealing as the naive new reporter. Kay Crews is refreshing as the Irish cleaning woman, and Arthur Higgins is a spirited police lieutenant. Niki Witly is convincing in the role of a witness, a young femme of questionable virtue. Dick Carr turns in a sterling performance as the city editor. Many of the performers are members of the San Antonio Little Theatre group. Joe Salek, on loan from the San Antonio Little Theatre, has done an outstanding directing job. Andy.



# Seasonal Slump, Storm Slough Chi; 'Blondes' \$27,000, 'Darkness' \$18,900

Chicago, Dec. 18. In addition to the usual pre-Christmas lull, legions here got sloughed with a weekend snowstorm. With the exception of "Darkness at Noon," which was helped by second Theatre Guild week and good notices, the rest of the attractions were all hit. "Season in the Sun," which opened Dec. 10 at the Selwyn, was generally badly panned.

Ballet Theatre is due at the Civic Opera House Dec. 27. "Seventeen" comes in at the Great Northern Jan. 8, and "Candida" has a three-week stay at the Erlanger starting same day.

**Estimates for Last Week**  
"Darkness at Noon," Erlanger (2nd week) (\$4,400; 1,334). Second Theatre Guild week helped this weather storm, for neat \$18,900.  
"Gentlemen Prefer Blondes," Palace (13th week) (\$6; 2,500). Closes Saturday (22), with \$27,000 in for last week.  
"Happy Time," Blackstone (6th week) (\$4,400; 1,358). Skidded to \$10,000.

"Moon is Blue," Harris (33rd week) (\$4,400; 1,000). Getting over the pre-holiday hump with \$15,200.  
"Season in the Sun," Selwyn (1st week) (\$4,400; 1,000). First-nighters helped out a bit, with light \$8,300.  
"South Pacific," Shubert (57th week) (\$5; 2,100). Dropped again to about \$33,500.

## 'LEGEND' NEAT \$16,700 IN FIRST D.C. STANZA

Washington, Dec. 18. Theatre Guild's "Legend of Love" did a neat \$16,700 for its first week at the Gayety Theatre. While the gross is not big by normal Gayety standards, it reflects pretty solid b.o. during the pre-Xmas slump and is largely due to Dorothy McGuire's personal drawing power.

Gayety is scaled to \$4.20 for this engagement, but the gross is kept down by a discount given to Theatre Guild subscribers. Second week's biz for the pre-Broadway engagement looks about the same.

## 'Oklahoma' Neat \$18,200 In Battered St. Louis

St. Louis, Dec. 18. Two days of rain, sleet and snow slowed up b.o. activity at the American here for "Oklahoma," but it wound up neatly. House, scaled to \$4.27, had eight performances ending Saturday (15), with a gross of over \$18,200.

Without bookings for the next five weeks, house is dark, but management resumes Jan. 13 with a week's engagement of "Gentlemen Prefer Blondes." Anticipating socko biz, manager Paul Beisman has booked the show into the Opera House of the Municipal Auditorium. Piece will be scaled to \$4.88.

## 'Pal Joey' to Ease Dark Dec. for N.H. Shubert

New Haven, Dec. 18. The Shubert, which had anticipated a dark December, closed a fast booking of "Pal Joey" for five days beginning Christmas night (25). It's a warmup session for the musical prior to its January bow on Broadway. Scale will hit a record \$5.40 top.

January sked includes preem of "Gertie" (10-12) and a three-day stand of "Student Prince" (17-19).

## 'Roberts' \$14,800, Port

Portland, Ore., Dec. 18. "Mister Roberts," with Tod Andrews, grossed \$15,000 at the Mayfair Theatre in eight performances last week. The 1,500-seat house was scaled at \$3.60. Show, with Henry Fonda starred, played here about six months ago for a week to a near sellout house, hurting this repeat.

Vincent Price and Marsha Hunt in "Cocktail Party" open a three-day engagement here Dec. 20.

**Starlight Picks 'Walez'**  
Kansas City, Dec. 18. Starlight Theatre already is readying its opening production, "The Great Waltz," for the 1952 summer season in Swope Park. Richard Berger, production director, said last week he had signed Lillian Murphy, Kansas City singer, to play the part of Racie Ruby in the musical, which opens on June 23. Miss Murphy played in "Song of Norway" here last summer.

## 'Salesman' Neat \$12,300 For Seven in Split Week

Kansas City, Dec. 18. "Death of a Salesman" had a neat \$12,300 gross in seven performances last week, getting most of it the first half. The Arthur Miller drama pulled nearly \$10,000 for the first three performances, including a one-nighter Monday (10) in Sioux City, and two times Tuesday-Wednesday (11-12) in Omaha. The show was more death than salesman, with only a \$300 take Thursday night (13) in St. Joseph, Mo., and it added only about \$2,000 in the final three performances Friday-Saturday (14-15) here.

Kermitt Bloomgarden production is splitting the current week between Hutchinson, Wichita and Salina, Kans., and Tulsa.

## Met 'Fledermaus' \$15,000 For 3 in Indianapolis

Indianapolis, Dec. 18. Hefty mail order biz helped Met's "Fledermaus" to a moderate \$15,000 take in three performances at Loew's here Friday-Saturday (14-15) before a blizzard put the damper on the window sale. There were more tickets sold than seats filled at both nights and matinee, because of ice and snow that stymied out-of-towners.

House was scaled at \$1.20-\$4.20 for the first legit attraction in the film theatre here since "Great Waltz" played Indiana in the 30's. It also was the local legit opener, with the Murat still waiting for its first attraction, "Autumn Garden," Dec. 31-Jan. 2.

## 'Garden' Poor \$11,000 In Three Stands Last Week

St. Paul, Dec. 18. "Autumn Garden" pulled only a little over \$11,000 last week in three stands. Lillian Hellman drama, with Fredric March and Florence Eldridge starred, played Monday-Wednesday (10-12) at the Orpheum, Kansas City; Thursday (13) at the KRNT Theatre, Des Moines; and Friday-Saturday (14-15) at the Auditorium here.

Kermitt Bloomgarden production is at the Lyceum, Minneapolis, all this week.

## Future B'way Schedule

(Unless theatre is indicated, none is booked)

"Caesar and Cleopatra," Ziegfeld, tonight (Wed.).

"Antony and Cleopatra," Ziegfeld, tomorrow night (Thurs.).

"Legend of Love," Plymouth, Dec. 26.

"Wild Duck," City Center, Dec. 26.

"Pal Joey," Broadhurst, Jan. 3.

"Fancy Meeting You Again," Jan. 8.

"Kiss Me, Kate" (return), Broadway, Jan. 8.

"Anna Christie," City Center, Jan. 9.

"The Strike," Cort, Jan. 15.

"Desire Under the Elms," ANTA Playhouse, Jan. 16.

"Modern Primitive," Playhouse, Jan. 17.

"Come of Age," City Center, Jan. 23.

"Jane," Jan. 29.

"Gertie," Jan. 30.

"Month of Sundays," Martin Beck, Jan. 31.

"Mrs. Thing," ANTA Playhouse, Feb. 12.

"Venus Observed," Century, Feb. 13.

"And Then One Day," early February (tentative).

"Little Evil," mid-February (tentative).

"Dear Barbarians," Feb. 25 (tentative).

Dickens Readings (Emlyn Williams, during February (tentative).

"Mulligan's Snug," during February (tentative).

"Paris '90," March 11 (tentative).

ANTA Play Series production, ANTA Playhouse, March 12.

"Line Between," early March (tentative).

"Bernadine," March 17 (tentative).

"Don Juan in Hell" (return), March 30.

ANTA Play Series production, ANTA Playhouse, April 16.

ANTA Play Series production, May 14.

## 'Kate' Nifty \$25,800 In Buffalo-Rochester

Rochester, Dec. 18. "Kiss Me, Kate," with Robert Wright and Holly Harris as leads, grossed a nifty \$25,800 last week in a split between the Erlanger, Buffalo, Monday-Wednesday (10-12) and the Auditorium here Thursday-Saturday (13-15).

It was particularly satisfactory business, considering general pre-holiday conditions.

## 'Fancy' \$13,800, 'Rose' \$17,100, Hub

Boston, Dec. 18. "Fancy Meeting You Again," holding for third week and "Moon Is Blue" in fourth stanza, comprise the Hub's legit fare this frame, with "Rose Tattoo" taking a pre-Christmas week hiatus. Tennessee Williams drama will reopen Monday (24).

"Month of Sundays" is slated to preem at the Shubert Christmas night, and "Student Prince" bows into the Opera House for its annual visit the same night.

**Estimates for Last Week**  
"Fancy Meeting You Again," Wilbur (2nd wk) (1,200; \$3.60). Fairly good at \$13,800.

"Moon Is Blue," Plymouth (3rd wk) (1,200; \$3.60). Not too much action on this one; \$6,100.

"Rose Tattoo," Colonial (2nd wk) (1,500; \$3.60). Biz picked up during second stanza, to nice \$17,100.

## 'CANDIDA' LEAN \$11,400 IN FIFTH FRISCO FRAME

San Francisco, Dec. 18. "Candida," with Olivia de Havilland, wound up its fifth and final frame here, Saturday (15) at the 1,550-seat Geary, chalking up a mild \$11,400. House was scaled to \$3.60.

"Mister Roberts," with Tod Andrews, opened last night (17) at the 1,775-seat Curran. It's a return for the show, which played here six months ago with Henry Fonda starring.

## 'Dolls' \$40,500 in Columbus Despite Snow, Record Cold

Columbus, Dec. 18. Heavy snow and record-breaking cold Friday (14) nipped an almost certain sellout last week for "Guys and Dolls" at the Hartman. Show grossed \$40,500 for eight performances at \$5.55 and \$6.10 (Saturday) top, including tax. First five performances went clean, but onslaught of weather cut into the unreserved second balcony sale for the last three performances. Reserved section of the house was sold out when the week began.

House is dark until Jan. 3 when "Autumn Garden" comes in for three days, followed by Ballet Theatre Jan. 11-12.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Anna Christie" (D)—City Center, prod.; Michael Gordon, dir.; Celeste Holm, star.

"Month of Sundays" (MC)—Carly Wharton, prod.; Burt Shevelove, dir.; Gene Lockhart, Nancy Walker, stars.

"Bell, Book and Candle" (CD) (road)—Shepard Traube, prod.-dir.; Rosalind Russell, Dennis Price, stars.

"Desire Under the Elms" (D)—ANTA, prod.; Harold Clurman, dir.

"Gertie" (CD)—Herman Shumlin, prod.-dir.; Albert Dekker, Glynis Johns, stars.

"Modern Primitive" (D)—Otto Preminger, prod.-dir.

"Pal Joey" (MC)—Julie Styne, prod.; Robert Alton, dir.; Vivienne Segal, Harold Lang, stars.

"Seventeen" (MC) (road)—Sammy Lambert, Bernie Foyer, Milton Berle, prods.; Hassard Short, dir.

"Shrike" (D)—Jose Ferrer, Milton Baron, prods.; Ferrer, dir.; Judith Evelyn, Ferrer, stars.

Malcolm Atterbury, for the first time in his five seasons of operating the Albany (N.Y.) Playhouse, will give performances during pre-Christmas week. "Blind Alley," which opened last week (11), will be presented this week, too, except Saturday (22). The stage will be struck Saturday for "Lady in the Dark," premiering Christmas Day for three weeks.

# B'way Takes Sharp Pre-Xmas Slump; But 'Return' SRO \$20,400 First 7, 'Behold' \$8,400 (6), 'Don Juan' \$41,600

Broadway took the expected seasonal slump last week, but because of the number of current high-grossing hits, including holdovers from previous seasons, the average trade remained relatively above the level of previous years.

The total gross for all 23 shows last week was \$591,300, or 78% of capacity (for the corresponding week last year the 27 current shows grossed \$590,800, or 70% of capacity, a drop of 6%).

Week before last the total for all 21 shows was \$589,900, or 88%, a jump of 5%.

In general, attendance through most of the week was down less than normal for the second week before Christmas, but the traffic-blocking snowstorm Friday (14) hit receipts that night. The take was off again at the matinee Saturday (15), but business was back to capacity that night at all except the weaker entries.

Of last week's openings, "Point of No Return" got generally strong boxoffice notices, drew the standee limit at all performances and has had a constant line at the window and heavy mail orders since the premiere. "Lo and Behold" drew a generally negative press and is a dubious prospect, while "Grand Tour" closed Saturday (15) after a single week's run.

Of the other recent entries, "Fourposter," "I Am a Camera," "Constant Wife," "Gigi" and "Remains to Be Seen" continue as likely hits, and the limited run "Don Juan in Hell" goes along at the gross limit for the house. The two new musicals, "Paint Your Wagon" and "Top Banana," are still riding along on parties to capacity attendance.

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, (\*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: .e., exclusive of tax.

"Affairs of State," Music Box (64th wk) (C-\$4.80; 1,012; \$26,874) (June Havoc). Nearly \$11,800 (previous week, \$17,400).

"Call Me Madam," Imperial (62d wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Almost \$47,200 (previous week, \$51,600); laying off this week.

"Constant Wife," National (2d wk) (C-\$4.80; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). First full week, nearly \$27,700 (previous week, premiere drew \$5,100, plus \$6,000 for two previews).

"Don Juan in Hell," Century (3d wk) (CD-\$4.80; 1,645; \$41,468) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Reached \$41,600 (previous week, \$41,700); closes limited engagement Dec. 31, but returns March 30 for another short run at unspecified house.

"Faithfully Yours," Coronet (9th wk) (C-\$4.80; 1,027; \$28,378) (Ann Sothern, Robert Cummings). About \$7,600 (previous week, \$12,600); closed Saturday night (15) after 68 performances, at a loss of about \$45,000.

"Fourposter," Barrymore (8th wk) (C-\$4.80; 1,060; \$24,996) (Jessica Tandy, Hume Cronyn). Over \$23,900 (previous week, \$25,500).

"I Am a Camera," Empire (3d wk) (CD-\$4.80-\$6; 1,082; \$24,400). Over \$20,400 (previous week, \$22,000).

"King and I," St. James (39th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). As always, nearly \$51,700.

"Lo and Behold," Booth (1st wk) (CD-\$4.80-\$6; 766; \$23,000). Opened last Wednesday (12) to three approving notices (Chapman, News; Hawkins, World-Telegram & Sun; Pollock, Compass) and five pans (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); first six performances grossed \$8,400 on Theatre Guild subscription.

"Moon Is Blue," Miller (41st wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Over \$19,000 (previous week, \$20,600); laying off this week.

"Gigi," Fulton (4th wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Went clean except at Saturday matinee (15), but party commis-

sions limited the take to almost \$21,500 (previous week, \$21,800).  
"Glad Tidings," Lyceum (21th wk) (C-\$4.80; 995; \$22,844) (Melvyn Douglas, Signe Hasso). Nearly \$7,200 (previous week, \$11,300).

"Grand Tour," Beck (1st wk) (CD-\$4.80; 1,214; \$28,000). First week, about \$6,300; closed Saturday night (15) after eight performances, at a loss of about \$60,000.

"Guys and Dolls," 46th Street (56th wk) (MC-\$6.60; 1,319; \$43,904). As always \$44,400.

"Nina," Royale (2d wk) (C-\$4.80-\$6; 1,035; \$29,000) (Gloria Swanson, David Niven, Alan Webb). Reached \$22,000, with negligible refunds because of Miss Swanson's absence from the cast at both Saturday (15) shows (previous week, \$14,100 for first five performances, plus \$7,200 for two previews).

"Paint Your Wagon," Shubert (5th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Reached \$44,000, with theatre parties (previous week, \$44,500).

"Point of No Return," Alvin (1st wk) (D-\$4.80-\$6; 1,331; \$37,500) (Henry Fonda). Opened Thursday night (13) to five raves (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Pollock, Compass), two affirmatives with reservations (Kerr, Herald Tribune; Watts, Post) and one no-opinion (Hawkins, World-Telegram & Sun); first four performances drew over \$20,400, with the standee limit at all performances; steady line at the b.o. since the preem.

"Remains to Be Seen," Morosco (10th wk) (D-\$4.80-\$6; 912; \$25,700). Almost \$20,200 (previous week, \$23,600).

"Saint Jean," Cort (11th wk) (\$4.80; 1,056; \$27,000) (Uta Hagen). Just topped \$13,000 (previous week, \$15,900); moves Jan. 8 to the Century at reduced scale.

"South Pacific," Majestic (139th wk) (MD-\$6; 1,659; \$50,188) (Roger Rico, Martha Wright). Nearly \$40,800 (previous week, \$46,000).

"Salad '91," 48th St. (32d wk) (CD-\$4.80; 927; \$21,547). Almost \$13,200 (previous week, \$14,500).

"The Number," Biltmore (7th wk) (D-\$4.80; 920; \$22,600). Nearly \$9,500 (previous week, \$12,500).

"Top Banana," Winter Garden (7th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Over \$51,200; failed to go clean at the Wednesday (12) matinee (previous week, \$51,700).

"Two on the Aisle," Hellinger (22d wk) (R-\$6; 1,527; \$49,563) (Bert Lahr, Dolores Gray). Almost \$31,500 (previous week, \$38,200).

## OPENING THIS WEEK

"Cleopatra," Ziegfeld (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Laurence Olivier and Gilbert Miller present the former's twin revivals of Shaw's "Caesar and Cleopatra" and Shakespeare's "Antony and Cleopatra," offered on a rotating repertory schedule; the two shows, done in London last season in association with the British Arts Council, have already more than repaid their investment; can break even here at around \$59,600 gross (including the cost of round-trip transportation from England, preliminary advertising, etc.); 16-week engagement is virtually sold out in advance, including numerous theatre parties; "Caesar" premieres tonight (Wed.) and "Antony" dittoes tomorrow night (Thurs.).

## N.Y. City Ballet Winds 5-Week Run With \$28,000

The N. Y. City Ballet Co. wound up its five-week fall season at the City Center, N. Y., Sunday (16), with a \$28,000 take on the final stanza. This was a small increase over the previous week.

For the five-week run, the troupe garnered a \$154,400 gross. It will be back in February for a four-week engagement at its home base.

## 'Wedding' \$16,300, L.A.

Los Angeles, Dec. 18. Business built for "The Member of the Wedding" last week, show's second stanza in town. Tally hit \$16,300.

Ethel Waters starrer was the only show in town, following the abrupt shutdown of "My L.A." It winds this week, after which the Biltmore goes dark until Jan. 21 when "Mister Roberts" returns. Town has nothing else scheduled in the interim.



## Plays Abroad

### The Day's Mischief

London, Dec. 12.

Alec Ren, E. P. Clift & Roy Lambert production of new drama in two acts by Lesley Storm. Directed by Norman Marshall. At Duke of York's Theatre, London, Dec. 11, '51.

Stephen Barlow	..... Ian Hunter
Grace Barlow	..... Catherine Lacey
Laura Vining	..... Muriel Pavlow
Henry Vining	..... Walter Fitzgerald
Evelyn Vining	..... Beatrice Lehmann
Vi Vining	..... Nana Davey
Mrs. Usher	..... Marjorie Manning
Miss Faber	..... Mavis Walker
Phoebe	..... Barbara Fletcher
Kelly	..... Betty Blackler

This domestic drama has much of the quality of the author's previous success, "Black Chiffon." In this instance, interest does not center on one character but on a group of people in a small town near London involved in the tragic results of a young student's infatuation for her tutor. Interest mounts in a sequence of natural, not over melodramatic, events that have a ring of truth and poignancy. Play was warmly received and looks like another winner for Lesley Storm, and might make a bid for Broadway appropriation.

A young girl at a co-ed school comes to the home of one of the masters for extra coaching in Latin on the eve of her final examinations. His possessive wife, consumed with jealousy, taunts the youngster with being in love with her husband, and stages a scene. The distraught girl rushes out, and is missing for three days. Scandalous tongues begin to wag, her schoolmates conjecture and the whisper grows that the girl was pregnant and has killed herself.

Despite the tutor's protestations, the rumors enlarge to the point where they believe him to be criminally responsible, and possibly a murderer. He is compelled to resign his post, but convinces the distracted parents of his innocence. A neurotic aunt calls on the wife, asserts the child is dead and that her husband is already arrested. A mixture of jealousy and remorse drives her to commit suicide at the very time the girl arrives home after staying with a friend in London, unaware of the anxiety she has caused.

Muriel Pavlow gives a sensitive, moving performance as the young girl involved in her first love encounter and Walter Fitzgerald is forthright and understanding as her father. Catherine Lacey, as the sexually possessive wife, arouses a certain sympathy in spite of her unpleasant role. She is aptly cast. Ian Hunter, as her maligned husband, dignified and repentant for his culpability, is thoroughly at home in the character. Beatrice Lehmann conveys to a nicety the twisted mind of the aunt who seeks ghostly solace for her own unhappy love affair. Nana Davey, as the anxious mother; Marjorie Manning, as a loyal housekeeper, and Mavis Walker, as the head of the school, all contribute satisfying performances along with Barbara Fletcher and Betty Blackler, who do bits as school friends providing erroneous clues. The direction by Norman Marshall gives a strong, mounting sense of realism. Clem.

### The Importance of Wearing Clothes

London, Dec. 13.

Peter Cotes presentation of comedy in three acts by Lawrence Langner. Starring Joan Miller, Derrick De Marney. Directed by Cotes. Settings, Richard Lake; costumes, Hilary Virgo. At New Boltons Theatre Club, London, Dec. 12 '51.

Emma	..... Vivienne Burgess
Ralph	..... Tony Britton
Swegen Anderson	..... Neil Wilson
Godiva	..... Joan Miller
Anthony	..... Eileen Stevens
Godwin	..... Stanley Van Bess
Sir Thomas Schmidt	..... Arthur Lowe
Leoric	..... Derrick De Marney
Mayor	..... Hubert Woodward
Captain	..... Chelton
Edward The Confessor	..... Julian d'Albie
Robert De Jumigiere	..... Marcel Poncin
Blind Man	..... Gordon Richardson

Lawrence Langner's three-act, described in the program as a morality play, is based on the Lady Godiva legend. The famous story of the ride through Coventry is intermingled with a limited amount of historical background, but it adds up to a production of somewhat indifferent quality. It is not strong enough to move from this club to the West End.

The play is set in 1051, and the idea that Lady Godiva's naked ride horseback originated because she wanted to prevent her husband from participating in a conspiracy against the King (Edward the Confessor), is certainly novel. But it

is difficult to make such a theme appear convincing, and the author has not been able to overcome this handicap. Nor has he succeeded in infusing a light-hearted spontaneity which such a subject demands.

Peter Cotes's direction is interesting, if not ambitious, and within the limitations of the small stage, creates an impression of spaciousness. The cast tries hard to make a go of it, but the play, frankly, is not good enough by modern standards. Joan Miller, departing from her more familiar dramatic roles, turns in a pleasing, flippant study of Lady Godiva. Derrick De Marney as her long-suffering husband; isn't too happily cast, and seems to underplay the part. Stanley Van Bess makes the Earl of Godwine an appealing schemer, and Marcel Poncin is delightful as the Archbishop. Arthur Lowe as the bluff chaplain rates a few laughs. Tony Britton and Eileen Stevens are both a little arch in the romantic roles. Myro.

### Indian Summer

London, Dec. 14.

Tennent Productions (by arrangement with Benson) Albert production of comedy in three acts by Peter Watling. Stars Jane Baxter. Directed by John Gielgud; settings, Reece Pemberton. At Criterion Theatre, London, Dec. 13, '51; 42.

Muriel Pavlow	..... Margaret Hamilton
Lucy Bagot	..... Nora Nicholson
Sam Hartley	..... Robert Fleming
A Student	..... Jaron Yaltan
Kate Hartley	..... Jane Baxter
Priscilla Lane-Roberts	..... Betty Ann Davies
Charles Lane-Roberts	..... Clive Morton

There is very little prospect of "Indian Summer" tenting the Criterion for long. Peter Watling's new play, billed in the program as a comedy, is anything but that. Basically, it is a marital drama with not more than occasional light moments. Its main asset is the talented cast which works wonders with somewhat indifferent material.

The setting is Earls Court, London, a fading suburban district where the once grand family houses are rapidly being converted into apartment dwellings. The characters in the play are all ex-Indian army people. There is the mother who still pines for Quetta; her two daughters, one married to a colonel and the other to a wartime major who finds himself a civilian misfit as the story develops to a film company. And finally, there is a maiden cousin who finds solace in even-song and ekes out a pathetic existence by reading proofs for publishers.

With the exception of the young daughter who is happily married to the army officer, they are all unhappy people. The other daughter finds that relations between her husband and herself are strained, with the play revolving around their confused relationship.

The minimum of action, combined with the maximum verbiage, are major drawbacks, but when the author does play for a laugh, he usually gets it in good measure. The pity is he did not concentrate on comedy. John Gielgud, who directed the piece, has done it with his renowned skill, but his services ought to be in demand for efforts of greater merits.

On the acting side, there is no room for criticism. The cast give the play an atmosphere and conviction not achieved by the original script. Jane Baxter and Betty Ann Davies are excellent as contrasting sisters. Margaret Halstan contributes a delightful performance as the mother while Robert Fleming and Clive Morton do a great job as the two husbands. Nora Nicholson is appropriately pathetic as the maiden cousin. Jaron Yaltan does effectively with a minor bit as a neighboring Indian student. Myro.

### Une Folle (Madness)

Paris, Dec. 4.

Sacha Guitry and M. Maurey (Varieties Theatre) production of four-act comedy by Sacha Guitry. Stars Sacha Guitry. Directed by Sacha Guitry. Set by Boureau. At Theatre des Varieties, Paris.

Dr. Flache	..... Sacha Guitry
Missis	..... Lana Marconi
Cousin	..... Jacques Mori
Mlle. Puttlat	..... Sophie Mallet
Valentine	..... Jeanne Fuster-Gir

This one-act comedy by the most prolific writer of the French stage (it is his 125th comedy) will easily pay for itself. It is doing lush business due to Sacha Guitry's personal draw as an actor and good word-of-mouth. Despite a somewhat over-stretched farce, it gets plenty laughs.

The story is about a psychiatrist who is himself somewhat the nervous type. He is called on by a couple claiming to be married. However, each one thinks the other has gone crazy. The husband buys the business from the doctor with the wife calling but still thinking the old medico is in charge. Finally, the real doctor comes back when

he finds he can find no happiness away from his practice.

Guitry, as the doctor, is a natural, and fills the stage. He succeeds in keeping plausible a joke that would immediately explode if less capably acted. His wife, Lana Marconi, as the femme portion of the disrupting couple, brings in both good acting and pulchritude. She is well supported by Jacques Mori. Sophie Mallet and Jeanne Fuster-Gir have only minor parts but acquit themselves well, latter doing the doctor's nurse with her usual broad comedy.

The play has been well produced. Direction by Sacha Guitry gets everything there is from the lines. Mazi.

### On Our Way to Africa (Present Laughter)

Zurich, Dec. 11.

Albert Pulmann production of comedy in four scenes by Noel Coward. German adaptation by Curt Goetz. Directed by Oscar Karlweis. Set, Albert Knoebel. At Theatre am Central, Zurich.

Theatre am Central's production is another standout performance by a well-balanced team of players, headed by a top name, Oscar Karlweis, Viennese and Broadway actor.

Here, in the German version of Noel Coward's "Present Laughter," he gives a topnotch performance as an aging leading man who tries to keep his youth as long as possible and gets involved in a series of amorous adventures. However, his wife who has been separated from him, finally wins him back for good just before he is off to do a p.a. tour through Africa. Due to the latter, play has been tagged "On Our Way to Africa" in this excellent German adaptation by actor-playwright Curt Goetz.

Although the plot is only lightweight, it has sparkling dialog and many hilarious situations of which Karlweis, also director, takes full advantage. He steals every single scene, making this practically a one-man show. The supporting cast is excellently chosen, top honors being carried away by glamorous Viennese actress Susanne von Almassy as a femme fatale, who is not only comely but also talented. Albert Knoebel's one set is adequate. Mezo.

### Der Teufel und der Liebe Gott (The Devil and God)

Zurich, Dec. 11.

Schauspielhaus production of drama in three parts (nine scenes) by Jean-Paul Sartre. Directed by Leopold Lindtberg. German adaptation: Eva Rechel-Mertens. Incidental music, Boris Mersson. Sets, Leo Otto. Stars Oscar Homolka; features Hans Gausler, Heinz Woester, Anneliese Roemer, Robert Paulsen, Paul Boesiger, Herman Wlach, Kurt Horwitz, Ernst Ginsberg, Armin Schweizer, Erwin Parker, Maria Pierenkaemper, Margaret Carl, Hans-Helmuth Dickow.

First performance here of the new controversial Sartre play stands out as an actor's and directorial triumph. The direction by Leopold Lindtberg, who was responsible for Swiss pils "Marie-Louise," "The Last Chance," "Four Days' Leave" and "Four in a Jeep," did a wonderful job of mounting and staging. Play being overlong and talkative, he cut out two scenes and taking an acceptable three hours' playing time. In its present form, the play's few real dramatic highlights come out more effectively than at the Paris world preem four months ago where it ran nearly four hours. Leo Otto's sets are exemplary in imagination and atmosphere.

Highlight of the Zurich performance, however, is Oscar Homolka in the role of Goetz. His first appearance on a German-speaking stage in many, many years following his Broadway and Hollywood performances, is a real triumph. His interpretation of this difficult and ambitious role has punch and vigor, tenderness and richness, ranking this among the most memorable performances seen in years.

All the supporting players are equally outstanding, with the exception of newcomer Maria Pierenkaemper as Hilda, who is not up to the par of the rest of the cast. Mezo.

### Donogoo

Paris, Dec. 4.

Comedie Francaise production of comedy in two acts (25 scenes) by Jules Rodiere. Directed by Jean Meyer. Sets and costumes by G. Wakhevitch. At Comedie Francaise, Paris.

La Trouhadec	..... Jean Debucourt
Le Petit Brun	..... Julien Bertheau
Lamendin	..... Jean Meyer
Margat	..... Louis Seigner
Joseph	..... Maurice Portelat
Joris	..... Louis Eymond
Le Banker	..... Jacques Serviere
Mathieu	..... Jacques Eyser
Leaueur	..... Jean Plat
Miguel Rufsque	..... Henri Rollan
Un Steward	..... Tony Jaquet
.....	..... Michel Galabru
Sophie	..... Suzanne Nivette

This comedy opened originally on Oct. 25, 1930, at Philippe de Rothschild's Pigalle Theatre and was directed by the late Louis Jouvet. At that time, it was a natural for a demonstration of the un-

precedented machinery of the Pigalle. The presentation at the Francaise is exemplary. The sets are mostly light canvas which can be raised as easily as a backdrop, making for fast changes with very short blackouts.

The play is the sort that might be brought to Broadway with some hope of being a hit. Main drawback for the U. S. is the large cast, which, of course, means nothing at the Francaise since it has a permanent company. Like most of Jules Rodiere's comedies, it shows how men can easily be taken in by people who play on their gullibility. This time, it depicts a failure in life, an ex-architect about to suicide, who is directed by a friend to see a quack psychiatrist. Latter gets rid of him by sending him to a phantom town, which turns out to be real, and where the ex-architect rehabilitates himself.

Rodiere's dialog has lost nothing with time: it is if anything more real today than it was when the play first opened. There are many riproaring scenes, and the audience responds enthusiastically. A screen adaptation would likely draw.

Performances are excellent. The three main roles are those of Jean Debucourt, as the old prof, who is very funny; Jean Meyer, as the ex-architect, who is extremely convincing, and Louis Seigner, as the shady banker, who is a natural for the part. Balance of the cast in topical parts is far above average. There is only one femme part in the play, and that only a bit, the favorite of the governor.

Jean Meyer's direction brings out every line. Mazi.

### Mon Mari et Toi (My Husband and You)

Paris, Dec. 11.

Mitty Goldin production of three-act comedy by Roger Ferdinand. Directed by Louis Ducreux. Set by Yves Bonnat. At Theatre des Capucines, Paris.

Henriette	..... Renee Devillers
Falet	..... Paul Bordes
Professor Tardieu	..... Robert Sall
Jean	..... Michel Francois
M. Villeneuve	..... Maurice
Nicole	..... Lysiane Rey
Madame Mezelin	..... Pauline Carton
M. Daquinet	..... Georges Grey

Mitty Goldin, veteran Paris showman, who besides the miniature boulevard Capucines also has the vaudehouse ABC, has a hit in this light, hilarious and fairly sexy comedy. It has a small cast, and the one set also saves on overhead.

Roger Ferdinand, prexy of the Societe des Auteurs, has written numerous plays. This one is a natural for this house and it is sure to click on the road. It appears well worth grabbing for foreign countries, both for legit and the screen.

The story shows the middle-aged wife of a great lawyer worried about the despondent mental condition of her husband. His foolish psychiatrist unwittingly reveals to her that what her husband suffers from is being separated from his mistress, when the wife thought him very faithful and only interested in his profession. Various involvements on this theme constitute the plot.

The lawyer's menage consists of Renee Devillers, who for years has been a tragedian, and Maurice, who comes from the chansonniere's corner. Both manage to give nice performances. But the show is stolen by Lysiane Rey as the flighty, gold-digging widow. She is easy to look at especially in the sunbath sequence.

Other roles are taken by Pauline Carton, who does the mother of the widow. The son is very nicely done by Michel Francois. Robert Sall, as the bungling psychiatrist, appears only for a short scene at the beginning, while Georges Grey only appears at the end of the play.

Louis Ducreux's direction is standout. He has managed to bring a lot of things that help to keep the show moving, such as the wrestling match between the son and the widow.

The one set by Yves Bonnat is that of the lawyer's living room, but Mitty Goldin has not made the production look cheap at all. Mazi.

### Scot Cinemas Wire for TV

Glasgow, Dec. 11.

Three of Scotland's cinemas are now wired for showing of TV programs when video reaches Scotland in 1952. They are the Odeon, Glasgow; the George at Bellshill and the Forum in Kilmarnock.

No licenses yet have been granted to British cinemas to show TV programs to paying audiences. Negotiations are now in progress between the J. Arthur Rank organization and the British Broadcasting Corp. so that the former can screen important sporting events covered by TV.

## College Play

### Far Smiling Land (Yale Drama Dept.)

New Haven, Dec. 12.

Yale Drama Dept. production of drama in three acts (five scenes) by Andrew Jones. Directed by Mary Hunter; setting, John MacGregor; lighting, John A. Watter; costumes, Michael Zeldner. At University Theatre, New Haven, Dec. 12, '51.

With Virginia Fraley, Elizabeth Garfield, Grace E. Tuttle, William Francis, Edmund Levy, Sigmund Bajak, Russel S. Doughton, Jr.
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For the second major production of the term, Yale's drama department has tried something experimental in the staging division. They've brought in an outside pro, Mary Hunter, to direct the play, in order to give students a closer view of the workings of the actual theatre.

On the surface, it isn't apparent that the move has brought noteworthy improvement. The play is well directed, but there have been numerous equally well-directed productions staged by faculty directors in the past. However, it is quite possible that considerable undercover benefit was derived by the players and the student technicians, through this rubbing of elbows with an emissary from the commercial theatre itself.

Script is another version of the silver chord theme, which has a son tied, unwittingly, to his mother's apron strings until he sees the light and cuts loose on his own. Mother has had an unhappy marriage, culminating in the suicide of her husband, a member of a Wall Street family whose head had frowned on the union. Determined not to allow the son to follow in the career footsteps of his father, she manipulates the boy's life accordingly. A wheelchair patient at the play's opening, the mother dies at the finale, but not before several revelations have opened the son's eyes to the fact that he must seek his happiness with his wife and anticipated offspring, away from his mother and her warped ideas.

Virginia Fraley, as the mother, and William Francis, her bachelor brother-in-law, do well with the major acting burdens. Others who give satisfactory performances are Edmund Levy, as the son, and Grace E. Tuttle, his wife. Sigmund Bajak's otherwise suitable work as a family doctor is marred by failure to keep a straight face at certain sober moments. Elizabeth Garfield and Russel S. Doughton, Jr., are adequate in minor roles.

Single setting of a terrace is nicely done and technical angles as a whole are capably handled. Bone.

## Nat'l Theatre

Continued from page 55

racial discrimination policy), there were wide differences of opinion.

It was suggested that the Ford, Rockefeller or similar foundations might be persuaded to supply the financing for such a building, which might run anywhere from \$10,000,000 to \$50,000,000, and that the Government might be willing to supply the land for the project, besides granting it tax-free status. But there were objections that, instead of a physical building, national theatre might more profitably take the form of some kind of subsidy of local and regional theatre on a nationwide basis.

Although there was nothing even remotely resembling agreement on any single plan, it was decided to form a steering committee to explore the whole subject and, if possible, work out general areas of agreement and future planning. However, actual selection of such a committee will be made later.

Present at the dinner-meeting, which was held at the City Investing-owned Carlisle Hotel, N. Y., were Clarence Derwent and Louis M. Simon, of Actors Equity; Louis A. Lotito and Mrs. Martin Beck, of the League of N. Y. Theatres, as representative theatre operators; C. Lawton Campbell, of ANTA; Arthur Schwartz, of the League and Committee of Theatrical Producers; Walter Vincent, of the Actors Fund; Jonas Silverstone, of the American Guild of Variety Artists; Warren Caro, representing the Theatre Guild; Otto Preminger, Irene M. Selznick and Kermit Bloomgarden, representing the League and CTP, and various others.

Camilla Williams, N. Y. City Opera Co. soprano who sang Bess in the new Columbia recording of "Porgy and Bess," will give her first N. Y. recital in five years, at Town Hall Jan. 8.

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## My L.A.

Continued from page 57

gram, had failed to pay the agreed-upon 1% of the gross and had failed to supply a stipulated weekly accounting. Show grossed \$11,000 in four performances, which would have given Weinstein, at best, \$110. He never saw the show.

It's known that there have been random, anonymous phone calls to the district attorney, the Securities Exchange Commission and to the California Commissioner of Corporations, who originally granted the firm a charter to sell stock. No formal complaint has yet been made, although the Corporation's Commissioner's office said that stockholders usually were too benumbed for two or three weeks to decide what action they might take.

### "Tiny" Investors

Caught in the debacle were probably more than 300 "tiny" investors whose pieces ranged upwards from \$102. Many are believed to have invested their entire life savings in the promotion.

Position of the show was unique in show biz history. No closing was announced, so the various talent and craft unions still are holding on to the bonds. Cast and crew was told, upon arrival for Monday night's (10) performance, that "there will be no show tonight—we'll let you know." Bonds, however, cover a closing only. Coin therefore still appears to be due for the two performances Sunday and for Monday night, since all concerned showed up ready to work.

Musicians union already has slapped a \$5,900 attachment against what there is of the show's assets. Other unions may follow suit, although it's understood that Equity had been having cast paid in cash per performance and there wasn't much outstanding in that direction.

During the long, intensive stock promotion—pitches for which frequently resembled a "blue sky" operation—over a local radio station and through expensive brochures, Trenk made the point that VARIETY had called him a "top-notch entertainer."

For the record, Trenk appeared on a one-shot radio program on WNYC, New York, in March, 1942. The review at that time noted that "Willy Trenk, with engaging accent, came through the mike as a top-notch entertainer for whom there should be a spot in niteries. He was formerly program producer and director at the Municipal radio station in Vienna."

Harold Maresch also appeared on the program, which was called "Old Vienna Versus the New Order," but was not singled out for any attention.

Trenk's persistent claim that he was a well-known European legit producer and director were not borne out by any standard reference works of the theatre.

## New Frequencies

Continued from page 4

competitive, nationwide theatre television is to be established, because of the inevitable expansion and technical growth of the service.

Petition pointed to the technical progress in high-definition monochrome and color theatre TV equipment. Without exclusive channels of sufficient bandwidth, it added, it may not be possible to bring to the public the full benefits of these achievements on a competitive, nationwide basis. Organizations agreed with the position taken by 20th that theatres could share frequencies with other users of the industrial radio service. They submitted, however, "that the establishment of a theatre television service and the allocation of frequencies therefore on a shared basis would be, at most, a decision of expediency."

### Cite Rapid Expansion

Petition pointed out that "once frequencies are allocated for theatre television, the industry will rapidly expand its service to the many metropolitan areas throughout the U. S. This will occasion an increased demand for channels on the part of individual theatre TV systems. At the same time it is not expected that there will be no concomitant growth in the other

industrial radio services, creating new demands for frequencies presently available . . . for developmental purposes.

"With the various industrial radio services, including, if the Commission should so decide, theatre TV, expanding simultaneously and imposing new demands on the same portion of the spectrum, it is inevitable that new problems will arise each day and multiply as time goes by. The problem . . . will be certain to manifest itself to the greatest extent in terminal areas, wherein demands of the theatre TV service will be greatest. In such areas, a saturation point in the use of industrial service frequencies might possibly be reached, short of the establishment of a truly nationwide, competitive theatre TV service."

Hearings on theatre TV are to be held before the full Commission beginning Feb. 25, and are expected to last several weeks.

## Legit Bits

Continued from page 56

Gant Galtner's production of "Dear Barbarians" . . . Richard Cleary and J. Richard Jones join the cast of "Stalag 17" this week, succeeding Robert Shawley and William Pierson, who withdrew to appear in the film version . . . Legit actor William E. Hawkes, who was inducted into the Navy last year, is serving on the aircraft carrier Tarawa . . . Lorella Val-Mery is pressagating the "Sleep of Prisoners" tour . . . Bernard Gersten will be stage manager for the City Center revival of "Anna Christie."

Ted Goldsmith took over for Ned Alford as flack on "Gentlemen Prefer Blondes" . . . Etta Moten, former "Porgy and Bess" star, leaves for Liberia and then Europe for a concert stint.

Dr. John Newfield is leaving the U. of Kansas City, where he is head of the drama department, effective June 1, 1952. He has been director of the University Playhouse since it opened in 1948.

Sam Schwartz, Sam Levene's understudy in the Broadway "Guys and Dolls," who took over Dec. 7 when the latter had an appendectomy, is still playing the role all this week, pending Levene's return . . . Eddie Dowling is now talking about a concert series with Margaret O'Brien . . . Helen Roberts and Richard Walker, seen here in previous seasons with D'Oyly Carte Co., are in N. Y. prepping a Gilbert & Sullivan lecture-recital tour. They've been on tour the past two years in Australia and New Zealand.

## Theatre TV's Push

Continued from page 3

board will reconsider and okay the big-screening.

TNT is basing its pitch to the Academy on the fullscale public relations benefits which would be derived by the industry if the actors could be shown actually receiving their Oscars on the same theatre screens on which filmgoers throughout the country watched their performances.

According to TNT, theatre televising of the event could be promoted as an annual affair for the benefit of the entire industry. Arthur L. Mayer, exec secretary of the Council of Motion Picture Organizations, has also supported the big-screen coverage on that basis and the new exhib backing is being led by such key exhibs as Mitchell Wolfson, prez of Theatre Owners of America.

## NBC's 'Assignment'

Continued from page 22

runs because set circulation will automatically increase. Each market is being sold on a firm 52-week deal, which means that re-runs probably won't be possible within a year's time after the initial screening. Set circulation should climb at least 4,000,000 in that year, NBC estimates, which should make the subsequent-run rights worth that much more since, of course, the time charges will increase.

"Assignment" is the first of three vidpix series being produced and syndicated by NBC. Coming up next are "Fu Manchu" and "Texas Rangers." It's considered almost a certainty, incidentally, that the films will not be aired on NBC's o.&o. stations, even though they play in the web's o.&o. cities. That's because the NBC stations have no time available.

## Literati

N. Y. Times Ad Record

New York Times last weekend set a record for Gotham, becoming the first N. Y. daily to publish 40,000,000 lines of advertising in one year. Sheet will probably show a gain of at least 1,500,000 lines over its previous record volume last year.

In the classified ad field, the Times publishes as much as the other metropolitan N. Y. gazettes combined.

### Straus On Housing

Nathan Straus, owner of indie radio station WMCA, N. Y., will have his "Two-Thirds of a Nation," tome on the housing problem, published by Alfred A. Knopf Jan. 8.

Straus, who from 1937 to 1942 was the first administrator of the U. S. Housing Authority, wrote the book to guide home-seekers and those interested in housing.

### Buffalo Byliner

Ardis Smith, former dramatic reviewer defunct Buffalo Times and later for the News there, returned to Buffalo as a byline columnist in the News last week.

Smith's last Buffalo stint was as News stage and screen critic up to the middle 1940s. He left to do screen treatments for RKO in the late Frederick Ullman Productions. More recently he has free-lanced around New York.

### Coblentz's Hearst Book

E. D. (Cobby) Coblentz, one of W. R. Hearst's confidantes and publisher of the Frisco Examiner, has closed with Simon & Schuster for his book on the late publisher. It will be called "The Letters of William Randolph Hearst."

This is one of several books, biogs and "intimate recollections" of Hearst that are in process of writing and publication since his death recently.

### Joel To Prexy Dial Press

George W. Joel, who has been managing Dial Press for past two years, has been elected prexy after buying the interest formerly held by Burton C. Hoffman in the firm. Hoffman, on leave for the past two years, retires from active participation in Dial but will serve as consultant.

### CHATTER

Simon & Schuster to publish Arthur Godfrey's "My Favorite Stories" in January.

Hillis Mills, who's been in London for Time mag for the past nine months, returned to New York last week for reassignment.

Paul Gardner, Young & Rubicam flack and sports scripter on NBC-TV's "We, the People," has piece on skiing in January Redhook mag.

Barbara Frost, publicity manager for J. B. Lippincott Co.'s N. Y. office, authored "The Corpse Died Twice," which Coward-McCann is publishing Jan. 21. Mystery tome has a Coney Island background.

The 1950 Music Index Annual Cumulation, guide to music as recorded in periodicals of '50, has just been published by Information Research Service. List of mags has been expanded to 120; subject headings have been further developed, and printing improved. VARIETY articles on pop and long-hair, symph, opera and ballet are included.

Charles Angoff, managing editor of Mercury Publications, whose first novel of trilogy on Boston family-life, "Journey To The Dawn," was published last February by Beechhurst Press, has just delivered the second volume to the publisher. Book, of 900 pages, and as yet untitled, will be published in fall of '52. Angoff is now writing volume three.

Maurice Zolotow is doing a profile on film producer Louis de Rochemont for Saturday Evening Post.

### Veteran Editor

## Herbert Bayard Swope

who certainly should know about those things, heralds the inevitability of electronic news communication, but still reaffirms

## Respect for the Printed Word

one of the many editorial features in the

46th Anniversary Number

of  
VARIETY  
OUT SOON

## SCULLY'S SCRAPBOOK

By Frank Scully

Burbank, Cal., Dec. 15.

Doris Day, as friendly a character as Santa Claus himself, though of course far more beautiful, even with her hair in curlers, got a Christmas present that's strictly from Cinderella. "I'll See You In My Dreams," in which she is starring, is at Radio City Music Hall for the holidays. Everybody is raving about her performance, and around the Warner lot in Burbank she is now officially listed as its No. 1 star.

Actually, the part she played in "Dreams" required very little characterization, for her. She played Mrs. Gus Kahn, widow of one of America's greatest lyricists, and as lovely a gal herself as ever graced the backstage of a musical. For Doris Day that was a natural, too.

It's a beautiful picture, but there was a scene in it that just about singed my curls. It involved Patrice Wymore playing a Ziegfeld star. She was making a play for Gus as portrayed by Danny Thomas, himself performing a deft nup. Her pitch for Kahn set up a lot of backstage gossip. But he was no more responsive than if she were a discarded lyric.

For more than a year I've had to combat that sort of gossip myself. But in my case it wasn't Patrice Wymore. It was Doris Day.

No Parson or Hopper ran items about it. I spat on no curbstome chatter-writer's gabardine regarding it. In fact, the gossip never got below the upper story of Bedside Manor, which houses the Scully Circus.

It began 18 months ago. My shopworn bride had returned home from the maternity wing with her fifth precious bee from heaven. There was shopping to do. So I took two of the older hornets with me to the Ranch Market on Vine St.

Coming out of the market, our arms loaded, I almost ran into a dame in slacks and her hair in curlers. She also was loaded down with shopping bags. Her back was to me. She was talking most pleasantly to three Hollywood characters. I turned to get a load of her profile, which was the best I could do, her legs being covered.

"That's Doris Day," I said to the kids.

"Where?" they whispered, loud enough to disturb the cash registers. "Over there—with those three fugitives from Skid Row. Producers, probably."

From there the thing began to build. Within a month I caught snatches of dialog in which the words "Daddy's girlfriend" figured prominently.

What were they trying to do—run a dagger of jealousy into their poor mother's heart? Or did they think that crack I made about the Three Muskrats surrounding Doris Day were prompted by jealousy on my part?

### Buck Teeth Ride Again

Once I heard two moppets in conversation below my office window. One was our Nonny, named after Anon, the greatest poet who ever lived.

"Daddy's girlfriend has not got buck teeth!"

"She has, too," countered the rival.

"You got buck teeth," shouted Nonny.

"Okay, Doris Day has buck teeth, I got buck teeth. But all you got is a big hole where we got buck teeth."

Smack! I had to rush out and bust them up. This fight, fortunately, was kept out of the papers because we're not on a party line.

Now once before in history a guy passed a dame in a market place and we've never heard the end of it. That was Durante Alighieri-Dante as he was known among the Florentine word racketeers in the 13th century, not wanting to be confused later in the history of letters with Jimmy Durante. Dante once looked back at a looker named Beatrice, whose last name eludes me. I think it was Kappelhoff. From then on he carried a torch for Beatrice. She was his unrequited love. He already had a wife and six children, remember!

The deadly parallel was not going to be lost on me. It reached a climax when one day in another market Nonny and Patt pointed out a fan magazine featuring Doris Day. The headline promised to expose "The Men In Her Life."

"Look, Dad," said Patt, 14, beautiful and a sucker for this sort of intrigue.

### The Men In Her Life

The "men" turned out to be Marty Melcher, her agent, to whom she's married, and Terry, her 8-year old son. That's all. I wasn't even among the men under the designation of "Mr. X." If I had so few women in my life I would bury the disgrace in a time capsule.

Then came "I'll See You In My Dreams." By now I simply had to see this homewrecker vis-a-vis and ask her in the presence of witnesses if (1) she had ever seen me in her life, (2) if she had ever heard of me and (3) had ever read a line I had written. (This last was likely to be the most humiliating for both of us.) So Alice, my office wife, was ordered to set up a luncheon with this starry-eyed cup of gold of the picture biz.

We both dressed our best—Alice in a two-tone gray flannel ensemble, I a symphony in brown, in a Harris tweed suit. Miss Day arrived in the studio eatery 20 minutes late. Through no fault of her own, I assure you. She was detained by makeup men. After that by prop men, doormen, directors, producers, press men. From the door to table she did some table-hopping. But she arrived. She arrived with her hair in curlers, which were fairly well covered by mosquito netting. (I think they call it tulle.) She smiled, apologized and smiled again.

She hasn't got buck teeth. She's a dental delight. You can compare her to Shakespeare's summer's Day. You can sing, "When, the blue of the night meets the gold of the Day, some one waits for Doris." You can do it. But not me.

I'm tied down to the facts. These were a little hard to get from her as she was waving, calling and talking to all sorts of well-wishers around the Green Room. Her director came over and told her they'd be shooting some stuff the next day on her next picture, which is a biopic of Grover Cleveland Alexander, the old Phillies pitcher as portrayed by Ronald Reagan.

### She Pitches For Writers, Too

But I did manage to discover one small secret of her success. She is loyal even to scriptwriters. I was remarking that one scene in "I'll See You In My Dreams" gave me a laugh. That was when she blew her top because Gus Kahn burlesqued one of his own songs to pick up 10 bucks in a honkytonk. I thought the parody was better than the original lyrics and advanced the idea that great men are quite capable of poking fun at themselves. But Mme. Scully and Mme. Melcher assured me that women would not take such degradation of the talents of their men and play it for laughs.

Some day I suspect Warners will do "The Story of Doris Day." I hope they don't glide over the fact that her mother took in sewing to pay for her dancing lessons and by the time she was 12 she was good enough to make a Fanchon & Marco stage unit, only to get badly mangled in an automobile wreck near Hamilton, O., that left one leg so smashed it hospitalized her for 14 months.

She had to give up dancing and try singing in radio. She worked up from there to singing with dance bands—Barney Rapp's, Bob Crosby's, Fred Waring, Jimmy Dorsey's and Les Brown's.

She was a sucker for musicians, having married and divorced two before she got some sense of proportion and married an agent. Her rise in pictures began with "Romance on the High Seas" and for some time afterward Mike Curtiz, who put her under personal contract, got a part of her weekly pay check. I suppose that's all changed now, or Marty Melcher isn't the man I think he is. And he is.



## Broadway

Women's Wear's amusement ad chief, Ben Schneider, to Florida for Christmas holidays.

Songstress Ann Shelton and novelist Christopher Isherwood to Europe of the Queen Elizabeth.

Charles Carpenter, manager of Technicolor's local office to the Coast last week but due back Jan. 1.

Jack Goldstein back in town after handling national and Canadian exploitation campaign for RKO on "Kon-Tiki."

Denise Darcel in for a round of personals at Loew's theatres as part of the buildup for Metro's "Westward the Women."

Warner flack Herb Pickman in St. Augustine steering Richard Webb and Marl Aldon for world preem of "Distant Drums."

Jerry Pickman, Paramount's ad-pub chief, back in town following Coast huddles on the campaign for "Greatest Show on Earth."

Robert Newton, star of United Artists' upcoming "Tom Brown's Schooldays," left for the Coast Monday (17) after a round of interviews to ballyhoo the film.

The Free Milk Fund for Babies, sparked by Mrs. William Randolph Hearst as founder-president, will sponsor an operatic double-bill at the Met, Jan. 10, to mark its 26th year of service.

## Vienna

By Emil W. Maass

American basso Keith Eugen signed by Gratz Opera House.

E. W. Emo will direct the Erich Neusser production, "Angel With Faults."

Kammerspiele prepping French comedy, "Toy Department," Hans Jaray will direct.

Menotti's opera, "The Telephone," on program of USFA Cosmos Theatre here.

Christl Mardayn inked by Geza von Bolvary for "Hotel Sacher," an Alfieri-Brand production.

"Everyman" will be directed in the coming Salzburg season by Ernst Lothar. Will Quadflieg to play lead.

Hintermeyer Quartet at USFA Cosmos Theatre premed a serenade of the American composer D. G. Mason.

## Philadelphia

By Jerry Gaghan

Guy Lombardo will open national tour for "Hit Parade" in this town, Feb. 14.

Josephine Baker is due for return date (28) at the Earle, sharing spotlight with Count Basie's orch.

Buddy Bailey, slated to open at Showboat with combo, cancelled out because of virus infection. Lynn Hope orch was fast replacement.

Academy of Music will be lighted Christmas night for the first time in its history, with Maurice Schwartz and his company on tap.

Thieves' broke into Little Johnny's Musical Bar (16) and made off with \$700 in cash and \$800 worth of liquor. Only the latter was insured.

Jack Lynch of Zodiac Room flew to Miami over weekend to check renovation progress on Beachcomber, which he has been asked to manage during Florida season.

## Pittsburgh

By Hal Cohen

Carl Brisson booked into Carousel for Feb. 4 week.

Tommy Carlyn band cut another two sides for Rondo Records over weekend.

"The River" opens at the Art Cinema Saturday (22) for minimum four weeks.

April Stevens at the Copa this week, with Billy Farrell coming in Monday (24).

Sgt. Peter Higgins, Jr., son of the tenor, has arrived in Germany with an ordnance outfit.

Beverly Crosson, Elizabeth Blando and Betty Greenland are newcomers to Casino Chorus.

Carol Mansfield (Mrs. John Cole) spent half of her Puerto Rican honeymoon in the hospital.

Johnny Harris (Donna Atwood) have taken the family to Miami Beach for a two-week vacation.

Clarence Derwent replacing Hugh Pryse in "A Sleep of Prisoners" at start of engagement here.

Ken Welch, who wrote scores for two Playhouse revues, appointed musical director of community theatre.

Chariteers will stick around for week of club and TV dates after

closing at Monte Carlo tomorrow (Thurs.).

Sammy Schwartz's mother to New York to see "Guys and Dolls" while local boy's filling in for Sam Levene.

Wally Wanger Girls after month's run at Jackie Heller's went into Blue Ridge as the Hollywood Dolls.

Kitty Green Flina has left for Texas to rejoin her handleading husband, Jack Flina, after a visit here with the family.

## Barcelona

By Joaquina C. Vidal-Gomis

Rigat's nitery show stars Harry Flemming, Princess Menen and Noana de Ka.

Sergio Orta's Co. at the Teatro Espanol with musical, "A Star Was Born Singing."

Spanish Ballet with Pilar Lopez, Roberto Jimenez and Manolo Vargas at the Barcelona Theatre.

Liceo Opera House, which opened to capacity as usual here, has Strauss' "Shadowless Woman" for second offering.

American pictures current on Barcelona screens are "Four in a Jeep," "Lady Gambles," "Wyoming Mail," "Kim" and "Buck Private."

Director-producer Ladislav Vajda returned to city for preem of "Spanish Ronda," his latest pic. Film stars Jose Suarez, Elena Salvador and Manolo Moran.

German producer Gustav Frohlich here seeking deal with Spanish producers to make a bilingual pic. Mallorca and Canary Islands would be the locale of proposed film.

## Frankfurt

By George F. Gaal

Italian tenor Beniamino Gigli in Frankfurt for concerts.

Paul Hindemith to conduct a concert in Hamburg next March.

Carl Froehlich planning to direct a film based on the "Flying Dutchman" yarn.

Director Geza Radvanyi invited by Japanese authorities to direct a picture about Hiroshima.

Swedish director Ingmar Bergman inked to direct a film in Hamburg next year. Akros Verleih will distribute.

Swedish actress Cecile Ossbahr negotiating with two Hamburg producers on possibility of doing a pic in Germany.

Rolf Meyer, head of Junge Film Union production company, and actress Maria Litto, seriously injured in an auto accident. Both hospitalized with head injuries in Bad Nauheim.

Army staged gala preem for "Rich, Young and Pretty" (M-G) at Nuerberg, with Vic Damone doing a 30-minute personal after pic was screened. Damone is now a private first class with a Special Services unit there. Lots of brass attended the opening, and Armed Forces Network broadcast Damone's performance.

## Theatre TV

Continued from page 1

rights on the simple economic basis of who makes them the best offer.

Mounting tide of actions to stem unlimited radio and TV coverage of sports continued during the last week. The New York Giants baseball team announced it would follow the pattern set by the N. Y. Yankees in banning any radio broadcasts of its games into minor league territories. Pittsburgh Pirates and St. Louis Cardinals are reported to be taking similar action, in response to pleas from the minor leagues that the majors' unlimited ballcasts were ruining them financially.

On the football front, the Eastern Collegiate Athletic Conference last Friday (14) tabled a resolution proposed by the U. of Pennsylvania which would have permitted the individual colleges to make any type of deal for TV coverage of their games next season that they desired. ECAC, reaffirming its support of the controlled TV system adopted this year by the National Collegiate Athletic Assn., decided to wait for next month's annual NCAA conclave, when results of the 1951 experiment will be revealed.

All member colleges of the NCAA have submitted their findings on the experiment to the National Opinion Research Centre in Chicago, which is currently compiling the results. In view of last week's ECAC action, it's expected the national organization will attempt to repeat the experiment next year, unless the Dept. of Justice can make stick a reported threat that it would attempt to end the plan monopolistic and in restraint-of-trade.

## London

J. B. Priestley back from trip to America.

American pianist Abbey Simon to be featured on a radio program next Sunday (23).

Film director David Lean and actress wife Ann Todd off to France for the winter sports.

Ruth Clayton made her West End cabaret debut at the Colony and Astor last Monday.

Ben Warriss (of Jewel & Warriss) injured when his car struck an obelisk in a London street.

Van Heflin and Wanda Hendrix here to star in a new British film, "Mask of Pharaoh" at Elstree.

Theatrical historian W. MacQueen-Pope broadcasting talk entitled "Bring Back Harlequin."

Noble & King, currently playing the cabaret at 96 Piccadilly, set for Christmas week in Blackpool vaude.

Francis L. Sullivan, David Wainwright, Raymond Rouleau and Joseph Combe came in on the Ile de France last week.

Hans Nieter, producer of "The Vatican," back from Germany where he attended the Dusseldorf preem of his picture.

Maurice Cowan's first indie production, "Home At Seven," directed by Ralph Richardson, who also stars, finished in less than two weeks.

## Minneapolis

Cass Franklin & Monica Lane in Radisson-Flame Room for two weeks.

Twin City Newspaper Guild sets annual gridiron dinner show for April 28.

Niteries report lack of New Year's eve reservations indicates stay-at-home holiday.

Mary Ann Mauren, local amateur, jumped into "title" role of "I Remember Mama" at Edyth Bush Little Theatre when illness took Erma Kuebler out of action.

George Grim, Minneapolis Tribune columnist and broadcaster, filling in on personal appearance dates missed by the injured Cedric Adams, also columnist-broadcaster.

Martin & Lewis booked into Radio City for week Feb. 22. Date is playoff for Martin-Lewis skip during summer, when personal appearances exhausted comedy duo in Chicago.

## Scotland

By Gordon Irving

Ted Heath band set for stand at St. Andrew's, Glasgow.

Ballet Russe to King's Theatre, Glasgow, for two weeks.

Robert Wilson, Scot. tenor, mulling trip to Australia and New Zealand in 1952.

David Farrar concluded personal appearance tour of Britain with visit to Regent cinema in Glasgow.

Eileen Fyffe, widow of late Will Fyffe, to Glasgow for broadcast honoring Scot character-comedian.

George Taylor, indie exhibitor in West Scotland, named vice-chairman of Scottish branch, Cinematograph Exhibitors Assn.

Josef Locke, Irish singer, here in vaude, mulling plan to tour "Old Chelsea," Richard Tauber musical, in which Tauber sang 10 years ago.

## Mexico City

Patricia Moran, Mexican pic star, making a film in Valencia, Spain. Sergio Franco, Mexican dancer, to tour Europe on a \$1,500-Mexican government subsidy.

Alfred Holguin, Universal manager, readying fiesta for company's 40th annl of operating in Mexico.

President Miguel Aleman laid the cornerstone of the new national musicians union's headquarters building.

Jose Limon a hit with a U. S. Mexican dance troupe performing Mexican dances at the Palace of Fine Arts.

Walt Disney bought Juan Garcia Esquivel's song, "A Walk in the Wood" and retitled it "Chapultepec Park" for the noted local spot.

"Cantinflas" (Mario Moreno), stage-pic comic, raised \$231,000 in cash for the new shrine of Our Lady of Guadalupe, Mexico's patron saint, via a 12-hour stint at local radio station XEW.

## Chicago

George Brandt in for opening of "Season in the Sun" at Selwyn.

Tom Neal in town visiting Barbara Payton, who's making personals.

Herman Levin, producer, in for discussions on "Gentlemen Prefer Blondes."

Jean Fardulli, former Chi opera star, opened his swank Opera Club last week.

Harry Davies tub thumping for "Seventeen" which opens at Great Northern Jan. 8.

Charlton Heston, film and TV ac-

tor, and wife in for the holidays visiting his parents.

Ray Ashton-Stevens and Claudia Cassidy, Tribune critic, off for 10-day looksee of Broadway shows.

Christopher Fry "A Sleep of Prisoners" will be presented at Temple Shalom starting Jan. 1.

Richard Myers, co-producer of "Moon Is Blue," looking over Chi. company and Robert Keith, Jr., who took over from Murray Hamilton as juvenile lead, Mrs. Leon Ames, with her children, also in for the holidays.

## Berlin

By Bill Conlan

Communists ban music of Hindemith and Honegger in East Germany.

Beniamino Gigli appearance here was sold out. Audience gave him numerous curtain calls.

"Streecar Named Desire" pic socko at Cinema Paris. One daily here called it the year's best film.

Jean Dailymple, Elmer Cox and Paul Gordon working on a vidpix variety series to be known as "Old Kate's Tavern."

Second showing of anti-Russ pic, "Crossroad of Freedom," was held without incident after numerous mysterious threats during previous week.

Film Festival here next June will run two weeks instead of 10 days as last year. There will be two feature films shown daily instead of three.

## Leland Hayward

Continued from page 1

star withdrawing May 31 or thereabouts, the show will close, but may tour next season with a lead replacement.

Hayward is the co-producer with Richard Rodgers, Oscar Hammerstein 2d and Joshua Logan of "South Pacific," probably the top hit in Broadway history. It is approaching the three-year mark at the Majestic. On tour, he is represented with Rodgers, Hammerstein and Logan by the second company of "South Pacific" and "Mister Roberts." And he is partnered in the London edition of "South Pacific."

Past items in Hayward's notably successful legit record include "Bell for Adano," "State of the Union," both critical and boxoffice hits; "Anne of the Thousand Days" (in association with the Playwrights Co.), a critical hit but financial failure, and the following flops: "Rat Race," "Wisteria Trees" (in partnership with Logan), "Daphne Laureola" (in partnership with Herman Shumlin) and "Portrait in Black" (folded during tryout, and subsequently a Broadway flop under another management).

Only definite entry on Hayward's future schedule is "Wish You Were Here," a musical version of Arthur Kober's "Having Wonderful Time," with book by Kober and Logan and songs by Harold Rome. It is due late next spring or early next season.

## Dance Troupe

Continued from page 1

outfit has apparently lived up to advance publicity or exploitation, making a strong impression, getting fine notices, and doing SRO biz practically everywhere.

Sadler's Theatre opened in Quebec Oct. 5, to take in \$15,000 in three shows. In Ottawa and Montreal it grossed \$60,600; Toronto, \$45,400; Buffalo, Rochester, Cleveland, Detroit split, \$61,300; Grand Rapids, Milwaukee, East Lansing split, \$64,300; Omaha, Minneapolis, Des Moines, Sioux City split, \$65,400; Denver-Salt Lake City, \$47,500; Seattle-Portland, \$74,700 (for seven); Vancouver, \$57,600; a Coast split, \$75,800 (for seven), and another Coast split last week (10-15), \$55,200.

Troupe danced Sunday-Monday (16-17) in San Diego and Bakersfield, Cal., for an estimated \$17,000, and lays off till Christmas Day, when it opens in Los Angeles. Two weeks there should garner an estimated \$118,000.

Sadler's Theatre plays in Boston March 17-22, and then comes to N. Y. for two weeks, before going home. Hub tickets, on sale for two weeks, are expected to be sold out this weekend—eight weeks in advance of the run. Troupe gives four shows in Washington, Feb. 25-27. City has rep as a bad advance-sale town, yet Sadler's sale is expected to go clean by Jan. 1, with a \$51,000 potential on the date.

## Hollywood

Mel Ferrer—played in from the east.

Mitchell Lelsen recuperating from virus.

Bobby Breen became an American citizen.

Lloyd Bacon to Tucson on scouting expedition.

Alan LeMay returned from Korean war front.

Claire Booth Luce reported ailing in Phoenix.

Betty Smith divorced John Piper Jones in Reno.

Freeman Lusk's fourth wife filed suit for divorce.

J. Farrell MacDonald up and around after a heart attack.

Fred Allen checked into 20th-Fox for "We're Not Married."

Johnny Johnston left for Florida after a short visit with his child.

Elizabeth Risdon hospitalized in Santa Monica with heart trouble.

William S. Hart's old home being razed to make way for public park.

Frankie Laine, cancelled some bookings to give his sore throat a rest.

Joe Di Maggio in town to visit his son at Black-Foxe military school.

William Perlberg in from N. Y. after two weeks of homeoffice huddles.

The Victor Borges divorcing.

Ginger Rogers in from N. Y. to resume film work.

Burglars prowled Donald O'Connor's home and got away with \$500 in motion picture equipment.

Russell Holman in from N. Y. for Paramount confabs with Y. Frank Freeman and Don Hartman.

El Mirador Hotel in Palm Springs bought by a Los Angeles-Chicago-Oakland syndicate for reported \$1,000,000.

## Washington

By Florence S. Lowe

Arena Stage, local theatre-in-the-round, featuring their version of "Twelfth Night" for holiday season.

Gladys Swarthout giving a Constitution Hall concert Jan. 20 under aegis of Patrick Hayes, whose wife, pianist Evelyn Swarthout, is cousin of soloist.

New members added to roster of Variety Tent 11 are Ben E. Wilbur, manager of WOL, and Alan McCarroll, deputy chief of Army and Air Force Motion Picture Service.

Sammy Kaye orch giving a special "blood donor" benefit concert at National Guard Armory tonight (Wed.), with price of admission a blood donation for armed forces.

The Nathan Goldens (he's National Production Authority film topper) received friends, including Secretary of Commerce Charles Sawyer, deputy Signal Officer Maj. General Kirke Lawton, and pic and government brass in honor of their silver wedding anni (16).

Barney Balaban, Paramount Pix prexy, will present the original first version of Abraham Lincoln's Emancipation Proclamation to the New York Ave. Presbyterian Church here today (Wed.). A special ceremony will feature the presentation at the church where Lincoln worshipped when he was President. Balaban recently purchased the hand-written document from a private dealer.

## Portland, Ore.

By Ray Feves

"Ice Cycles of 1952" opens nine-dayer at Portland Ice Arena.

Dennis & Darlene, Rex Weber and Toni LeRue in at Amato's for two weeks.

Henry Busse orch in at Jantzen Beach Ballroom for a one-niter (15). Charlie Barnett crew inked for this Saturday (22).

Jat Herrod's "Manhattan Cocktail Revue" (6) returns to Clover Club for indef stay. Layout held five weeks several months ago.

A. C. Lyles made his first trip to the Pacific Northwest last week, spent one day in Portland talking over some of his Pine-Thomas films with Evergreen exhibitors.

## Milan

By R. F. Hawkins

Josh White to give single concert at the Nuovo.

Victor DeSabata here from U. S. conducting Verdi's "Vespro Siciliani" at the Scala.

"First Legion," with Charles Boyer, showing at the Angelicum in English-language version.

First all-Italian jazz band festival sponsored by Italian Jazz Federation, held at Nuovo Theatre with 10 combos from all over Italy participating.

Stravinsky's "Rake's Progress" received rave notices in its second Italian performance at Scala.

Ferdinand Leitner conducting. Opera premed earlier this year at the Venice Music Festival.



# OBITUARIES

## BENJAMIN S. MOSS

Benjamin S. Moss, 73, pioneer motion picture exhibitor and theatre builder, died in New York Dec. 12. He was president of the B. S. Moss Corp., which runs a chain of theatres in New York, Long Island and New Jersey.

An early operator of both motion picture and vaude houses, Moss formed the Keith-Moss-Proctor circuit in 1920 with B. F. Keith and F. F. Proctor. He sold his interest in the chain, which became RKO, in 1928.

About 23 of the theatres which he built are now being operated as RKO houses. Among some of his better known houses in the New York area are Coliseum, Franklin, Hamilton, Kenmore, Madison, Trans-Lux (49th and Broadway), the new Criterion and the Broadway. He became a theatre operator through earlier business dealings with William Fox and Marcus Loew.

Moss also produced several silent films including Elinor Glyn's "Three Weeks," and "Boots and Saddles." He was associated with the late William Randolph Hearst in the making of these pictures.

Moss presented the first New York stage presentation of television in the Broadway Theatre, in 1931. A scene was acted at the Guild Theatre and transmitted via TV to the theatre's screen. The house offered commercial showings of TV for several months.

Moss was a former prez of National Variety Artists and the Vaudeville Managers Protective Assn.

His wife, a son, a daughter, two brothers and sisters survive.

## ARTHUR SINCLAIR

Arthur Sinclair, 68, stage and screen actor, died in Belfast, Northern Ireland, Dec. 14. Among the

N. J. He had been on location in Connecticut earlier in the day for the film shots of the "Good-year Playhouse" TV dramatization of the Robert Vogeler imprisonment in Hungary, in which he was to have played the role of the American consul next Sunday (22).

Van Dyk had appeared on TV in "Armstrong Circle" and "Chevrolet" plays, the Robert Montgomery Lucky Strike show and on Westinghouse's "Studio One." He also played on such radio programs as "Gangbusters" and "Mr. District Attorney." He was emcee at Stage Door Canteen, N. Y., during World War II.

## FRANZ J. HORCH

Franz J. Horch, 51, literary agent and former stage director, died in New York Dec. 14. Horch was associated with the late Max Reinhardt in a number of stage and screen productions in Vienna and Berlin from 1925 until 1936. As an author's representative, Horch handled such clients as James Hilton, Edna Ferber, Upton Sinclair, E. B. White, John Dos Passos, Thomas Mann, Franz Werfel and Ferenc Molnar.

Surviving are his wife, Maria Hirschman Horch, director of the Young People's Theatre, N. Y., and the Berkshire Playhouse Drama School, Stockbridge, Mass., and a brother.

## PAOLO W. TAMBURELLA

Paolo W. Tamburella, 41, producer-director, died in Rome Dec. 9. Born in Cleveland, he had been working in Italian films for many years, attaining fame in 1946 by producing DeSica's "Shoeshine," which won an Oscar the following year. He recently turned to direction with "Vogliamoci Bene," which he also wrote and produced. Shortly before his death, he had finished directing a second film, "Return of the Seven Dwarfs."

Tamburella was associated with Alfa Cinematografica, was director of P. W. Tamburella Productions, and headed a releasing organization.

## MARIA GREVER

Maria Grever, 57, songwriter, died in New York Dec. 15. Among her top hits were "Ti-Pi-Tin," "What A Difference A Day Makes" and "Besame."

"Besame," her first published song, was brought out in 1921. She had penned almost 200 songs since then. In some instances, she wrote the words as well as the music. She founded the Pontilla Music Corp. in 1946 and had been its director until her death.

Mrs. Grever was also a pianist and singer and gave occasional recitals in New York. Her husband, son, daughter and sister survive.

## FRED A. DATIG

Fred A. Datig, 60, casting director at Metro for 14 years, died Dec. 11 at Culver City home after a long illness. His film career began at Universal in 1910 and later shifted to Paramount where he worked in the casting department.

For a time, Datig operated a talent agency and eventually became casting director at Metro, retiring from active work a year ago but continuing his association with the studio in an advisory capacity.

His wife, a son and two step-daughters survive.

## GUY GUNDERSON

Guy Gunderson, 63, drive-in theatre pioneer, died Dec. 12 in Los Angeles. He had spent 31 years in the film industry as distributor and exhibitor.

Starting as a salesman for the United Artists branch, Gunderson went into the ozone business 17 years ago, starting with the Olympic first outdoor film house erected in the L. A. area. At his death he was an executive of Cal-Pac, a subsidiary of Pacific Drive-In Theatres, in charge of the circuit's concessions.

His wife and two sons survive.

## MRS. ANNIE T. SWITOW

Mrs. Annie Tuvil Switow, 76, prexy of M. Switow & Sons, Kentucky-Indiana theatre chain, died in Louisville, Dec. 10. She was the widow of Michael Switow, founder of the theatre chain, which she had headed since his death in 1940. Previously she had been the chain's veepee.

Surviving are two daughters, two sons and two sisters.

## JOHN B. EAMES

John B. Eames, 60, dean of New England film exhibitors, died in Littleton, N. H., Dec. 11. He operated theatres in Littleton, Bethle-

hem and Colebrook. Last spring, when he opened the new Jax Jr. Theatre in Littleton, a community-wide celebration was staged in his honor. Before his illness, he was preparing for his 18th annual Christmas party for all children in the area.

Eames was a former state senator and owned Thayer's Hotel in Littleton. His wife and two sons survive.

## LOUIS G. CALDWELL

Louis G. Caldwell, 60, radio operations lawyer, died in Washington Dec. 11. He served as general counsel of the old Federal Radio Commission (forerunner of the FCC) in 1928-29. He also represented leading broadcasting companies before and after his connection with the FRC.

A daughter survives.

## GEORGE C. DAVIS

George C. Davis, 60, veteran film exhibitor, died Dec. 11 in Pittsburgh. He owned and operated theatres in Wellsville and Wooster, O., and in Beaver and Freedom, Pa. He was publisher of the Wellsville News for several years before going into the picture business.

He leaves five sisters. His wife died in 1949.

## MORTON F. LEOPOLD

Morton F. Leopold, 68, chief of the U. S. Bureau of Mines motion picture section for more than a quarter century, died in Washington Dec. 11.

Leopold created the system whereby educational films, distributed by the Bureau, were financed by sponsoring industrial concerns.

## CLAUDE J. MUSSELMAN

Claude J. Musselman, 65, motion picture theatre operator, died in Paris, Tex., recently. He was prez of the Texas Independent Theatres in 1915 and in 1925-26 organized the Texas Consolidated Circuit with L. L. Dent.

He owned and operated six theatres in western Texas at the time of his death.

## DON ALFONSO ZELAYA

Don Alfonso Zelaya, 57, concert pianist, died of a heart attack Dec. 14 in Hollywood. He was a headliner for a number of years on the Keith-Orpheum circuit and appeared in several motion pictures.

His father, Jose Santos Zelaya, was once president of Nicaragua. His wife, Desmondae Zelaya, was formerly one of the Reiman Sisters on the stage.

## GRAHAM MOFFAT

Graham Moffat, 85, author and playwright, died in Capetown, South Africa, Dec. 12. His best-known work, performed all over the world, was "Bunt Pulls the Strings."

Born in Glasgow, Moffat acted in old-time plays with members of his family. He retired to South Africa in 1936 and recently completed book of memoirs.

## JOHN MARLEY

John Marley, 67, musician, died in Dallas, Dec. 9. He trouped with many tent shows as a trumpet player, including Ringling Bros., Barnum & Bailey Circus.

With Lester Harris and Merle Evans, latter bandleader of R-B circus, he founded the Chili Banquet, an annual get-together in Dallas of trouping and ex-trouping musicians.

## WILLIAM WEISS

William Weiss, vet motion picture film salesman, died in St. Louis, Dec. 6. He started his sales career in Chicago in 1920 and came to St. Louis in 1924 to become associated with First National Pictures. His last St. Louis connection was with Realart Pictures.

His wife and brother survive.

## DORIS RUBY

Doris Ruby, 24, vaude and nitery dancer, was killed in a plane crash at Elizabeth, N. J., Dec. 16, in which 55 others also died. Her most recent engagement in New York had been at Cafe Society Downtown.

Miss Ruby was on her way to Florida to fill a booking at the Vagabond Club, Miami Beach.

## ORRA G. DEVEREAUX

Orra Gardner Devereaux, 69, known on the stage as Grace Gardner in the early 1900s when she was leading lady for the Belasco stock company, died Dec. 11 in Orange, Calif.

She toured with several road companies before her retirement in 1919.

## ELPIDIO BARRERA

Elpidio Barrear, 56, Spanish language radio announcer, died in Corpus Christi, Tex., Dec. 6. He had been associated with KUNO there since 1948 and had charge

of the "La Hora Mexicana" ("The Mexican Hour").

Previous hitches were as announcer in San Antonio and for KSIX, Corpus Christi.

## THOMAS FLEMING

Thomas Fleming, 84, former circus performer, died Dec. 13 in Fall River, Mass.

Fleming began his circus career with the old Barnum & Bailey-Hutchinson show as a roustabout. He later developed a high-wire and balancing act.

## E. HAROLD STONEHAM

E. Harold Stoneham, 49, president of Interstate Theatres Corp., New England circuit, died in Brookline, Mass., Dec. 11.

Stoneham's holdings included theatres, a chain of restaurants and hotels.

## PERCY WAKEFORD

Percy Wakeford, 53, veteran salesman for Universal-International in New Zealand, died Nov. 23 at his home in Wellington.

He is survived by his wife, currently in England.

## STANLEY DAMERELL

Stanley Damerell, 72, lyricist, died in London, Dec. 12.

His best known work was "Let's All Sing Like the Birds Sing."

## FRANK KITCHEN

Frank Kitchen, 61, secretary of the New South Wales branch of the Australian Musicians' Union, died in Sydney, Nov. 30.

Kitchen had been attached to the union for over 20 years.

Wife survives.

## DOROTHY DIX

Dorothy Dix, 90, syndicated advice-to-the-lovelorn columnist, died in New Orleans Dec. 16. She wrote the column for more than 50 years.

A brother survives.

## LEON MAGUIRE

Leon Maguire, 52, vaude magician, died of a heart attack in New York Dec. 14 during a club-date performance. He was veepee of the Magicians Guild.

His mother survives.

Mrs. Harriet Thorne Rhoads, 90, formerly one of Ohio's leading musicians and composers, died Dec. 9 in Youngstown, O. Among her works were "American Waltz Caprice," "Gems," a collection of hymns, and "Soldiers' Song of Freedom."

Mrs. Clara Louise Murray, 81, who with her late husband made up a dance instruction team, died Dec. 11 in Albany. Survived by a son, James F., who operates a dancing academy in Albany, and three brothers.

Wife of William Primrose, concert solo violinist, died in Lausanne Dec. 14. She was a musician before her marriage.

Alice Enright, 46, dean of Chicago women film bookers, died in Chicago Dec. 13. She had been with Paramount exchange 30 years. Survived by brother.

Wife, 59, of Naylor Rogers, exec veepee of the Keystone Broadcasting System, died Dec. 13 in Chicago.

Wife of Mel Klein, manager of Columbia Pictures in Northern California, died Dec. 12 in San Francisco.

Mother, 90, of Irene Schreck, executive assistant to film producer Scott R. Dunlap, died Dec. 8 in Hollywood.

Frank Kieca, 56, first string bass player of Indianapolis Symphony Orchestra, died Dec. 8 in that city. Wife, son and daughter survive.

Irving R. (Ed) Marshall, retired veteran theatre electrician and property man, died Dec. 8 in Toledo. Wife and sister survive.

Mother, 70, of Phil Lampkin, of Chicago office of William Morris Agency, and Josef, concert violinist, died in Hollywood Dec. 5.

Mother of Lester Kropp, 78, general manager of the Wehrenberg theatre circuit, St. Louis, died Dec. 11 in that city.

Mrs. Pat Insita Rivera, rumba dancer and singer, was killed in a plane crash at Elizabeth, N. J., Dec. 16.

Courtlandt Palmer, 79, pianist-composer, died in New York Dec. 15.

Welford Beaton, 77, retired publisher of Hollywood Spectator mag, died in Hollywood, Dec. 10.

Father of Jack Hatfield, director of Indianapolis Civic Theatre, died in Evansville, Ind., Dec. 11.

# Top H'wood Talent

Continued from page 2

following appearances at U. S. Army installations in France. This group includes Dorothy Wenzel, emcee; Jack Powell, Tony Trent, with a Punch and Judy show; Paul LePaul, Bill Roberts, Virginia Sellers, Conway & Parks, and Evelyn Hamilton. The group will tour Germany and Austria, with additional one-night stands for U. S. troops stationed at Leghorn and Trieste.

## 4 Units Trekking

Hollywood, Dec. 18. Hollywood's Yule entertainment for troops overseas moves into high gear Thursday (20) when four troupes, comprising some 80 performers, leave here for treks to the Korean-Japan, Alaskan, Caribbean and Europe-North African areas. Rehearsals of the routines by special production exec Ed Lowry wind tomorrow.

All personnel participating have been called for a special briefing this afternoon by Gen. John Christenberry, commanding general of Army Special Services. Also in attendance will be Lawrence Phillips, exec veepee of USO-Camp Shows, public relations director Myron Eichler and Col. Joseph M. Goetz and his aides. George Murphy, prexy of Hollywood Coordinating Committee, will chair the session. Newsmen will be permitted to attend for the first time.

## MARRIAGES

Heleen Peden to Harry Pye, Thornton, Fife, Scotland, Dec. 9. Both are skaters in the Tom Arnold ice show, "Dick Whittington."

Margaret Jones to Bert Hinkson, New York, Dec. 16. Bride's been musical director of several Pittsburgh Playhouse musicals.

Eileen Raab to Harry R. Passarelli, Pittsburgh, Dec. 1. Groom, in the navy, is the son of A. Harry Passarelli, of Paramount Pictures' Pitt branch.

Signe Carlson to John Holtman, Dec. 14, Colorado Springs. He's a Chicago NBC announcer.

Irene Morini to Paul F. Chrystal, Albany, Dec. 8. Bride is cashier for Republic Pictures there.

Antigone Anagnostos to Peter Agis, Manchester, N. H., Dec. 9. Bride was secretary at WFEA, Manchester; groom is publisher of the Hellenic Chronicle in Boston.

Michelle Bridget Farmer to Robert Amon, Paterson, N. J., Dec. 17. Bride is daughter of actress Gloria Swanson.

Marie Wilson to Robert Fallon, Santa Barbara, Cal., Dec. 14. She's TV and screen actress; he's a TV producer.

Joan Conley to John B. Campbell, Jr., Las Vegas, Dec. 8. Both are flacks at 20th-Fox.

Elaine Fifield to John Lanchbery, Los Angeles, Dec. 17. Bride is a leading ballerina with the Sadler's Wells Theatre Ballet Co.; groom is company's musical conductor.

## BIRTHS

Mr. and Mrs. Peter Scully, daughter, Hollywood, Dec. 9. Father is a producer at Monogram.

Mr. and Mrs. Ward Graybill, son, Santa Monica, Cal., Dec. 10. Father is photographer of stills at Warners.

Mr. and Mrs. Ted Kavanaugh, daughter, Norwalk, Conn., Dec. 9. Mother is Satevepost staffer, Carola King; father is Curtis Publications' publicity manager.

Mr. and Mrs. Ken Nordine, son, Dec. 2, Chicago. Mother is Chi radio actress; father is radio-TV announcer.

Mr. and Mrs. Irving P. daughter, N. Y., Dec. 14. Father is co-producer with his brother Norman of "Ellery Queen" TV series.

Mr. and Mrs. Frank Zuzolo, daughter, Dec. 9, Bronxville, N. Y. Father is manager of press information for Mutual network.

Mr. and Mrs. Don Roberson, daughter, Santa Monica, Cal., Dec. 12. Father is a makeup man at Metro.

Mr. and Mrs. Ken Nelson, son, Dec. 4, Chicago. Father is a WMAQ salesman there.

Mr. and Mrs. Clarey Barblaux, daughter, Hollywood, Dec. 15. Father is an RKO flack.

Mr. and Mrs. Lucien Ballard, son, Hollywood, Dec. 14. Father is a cameraman.

Mr. and Mrs. Arthur Reiman, daughter, New York Dec. 15. Father is exec in United Artists contract department.

Mr. and Mrs. Joseph Stamler, son, Dec. 12, Jersey City, N. J. Father is on sales staff of WMGM, N. Y.

## HARRY MOSS

Died Dec. 18, 1947

best known of Dublin's Abbey Theatre actors, Sinclair was seen in many of the early plays by George Bernard Shaw and other Irish playwrights. His wife, Marie O'Neill, who survives, appeared with him in many productions.

Sinclair appeared in the U. S. on seven tours, between 1911 and 1935. On the first visit both he and Sara Algood were in the troupe, whose production of Sygne's "The Playboy of the Western World" caused a near-riot at the Maxine Elliot Theatre, N. Y. He was last seen here in the British film, "Hungry Hill." His last Broadway stage appearance was in Billy Rose's "Jumbo" in 1935, at the old Hippodrome (now razed). Four years ago, illness forced him to give up a leading role in "Finian's Rainbow" at the Palace Theatre, London.

Sinclair headed his own company when he played in New York in 1921 in "The White-Headed Boy." Three years later he appeared on Broadway in "The Merry Wives of Gotham," and in 1927 he played in "The Plough and the Stars" and "Juno and the Paycock."

## MILDRED BAILEY

Mildred Bailey, 48, blues singer, died Dec. 12 in Poughkeepsie, N.Y. Miss Bailey, nee Mildred Rinker, suffered a heart attack recently. She became ill last month at conclusion of nitery engagement in Detroit.

Miss Bailey sang for many years with the Red Norvo band. She married Norvo but later divorced him. She also worked with the Paul Whiteman orch and the Rhythm Boys, who included Bing Crosby, Harry Barris, and Al Rinker, her brother. Some of the tunes associated with her were "Ol' Rockin' Chair," "Sleepy Time Down South," "Lover Come Back to Me" and "Downhearted Blues."

During her tour with Whiteman, Miss Bailey was said to be one of the first femme pop singers to travel with a band. She recorded with Tommy Dorsey, Jimmy Dorsey, the late Bunny Berigan and other leading jazz units. In New York she appeared at Cafe Society (Uptown and Downtown), Le Ruban Bleu and other niteries and theatres.

In addition to her brother, Al, another brother survives.

## JAMES VAN DYK

James J. Van Dyk, 56, stage-screen-radio-TV actor, died of a heart attack Dec. 17 in Montclair,



*Season's  
Greetings  
to Everyone!*

THE TOUCH OF GENIUS . . .

George  
**SHEARING**  
*and his*  
Quintet



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# VARIETY

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## 1952 SEEN KEY TO PIX-FOR-TV

### Miami B.O. Looks Lush as Plush Spots Add to Beach's '51-'52 Bistro Parade

By LARY SOLLOWAY

Miami Beach, Dec. 25. Judging by the abundance of announcements anent niter openings, addition of new restaurants with musical-entertainment lounges, and girding by hotel cafes to meet the competition, the '51-'52 season promises to match any previous winter in this show biz town. Prospects look lush despite elimination of the chance casinos from the overall picture in the past two years.

While Copa City is kingpin and top bidder for the draws (Durante, Thomas, Tucker, et al.), this upcoming four months or more will find the Schuyler-Weinger plushery up against strong challenging from Clover Club and Ciro's, among others.

**Copa Bows In**  
Copa City reopened Saturday (22) with Metro star Jane Powell in the top spot with solid support that includes Gene Baylos, Mary Kaye Trio, Steve Gibson's Red Caps and a Benny Davis-produced show featuring the June Taylor girls and boys. This kind of layout was to be expected but, upsurging in the run for the patronage, the Clover Club teed off next day (23) with a lineup such as Billy Grey, Patti Moore and Ben Lessy, to be followed by Frankie Laine, Patti Page, Jan Murray and Lena Horne (for her first appearance hereabouts, on Jan. 23).

Ciro's, now under ownership of Maurice "Red" Pollack (formerly of Casablanca), gets going Christmas week with Tony & Sally DeMarco, Dorothy Dandridge and Larry Storch with an enlarged (450) capacity. Also on the season agenda (Continued on page 16)

### 'Cocktail Party' Blasted In Cal. as Bait for Liquor Lobby; Soanes Dissents

Oakland, Cal., Dec. 25. "Cocktail Party," which had already had just about every imaginable reaction, came through with a new one recently at Berkeley. As Wood Soanes, critic of the Oakland Tribune wrote in column last week, the T. S. Eliot play has "been called many things by many people," but it remained for a local resident to protest its presentation as a "brazen liquor advertisement."

The squawk, addressed to the Berkeley Board of Education, was that it was a "gross misuse of our High School Community Theatre" to permit the verse play to be performed there. The writer of the letter asserted, "As acted out, there was in excess of 100 hard liquor cocktails consumed in a most engaging manner by the fashionably dressed actors during the course of the play."

"If liquor had actually been consumed in the quantities acted out, some of the actors would have (Continued on page 55)

### Grandma Moses 1-Shot Video Biog for \$2,500

One-telecast rights to the forthcoming "Autobiography of Grandma Moses," have been bought by Schlitz beer for \$2,500, believed to be a record price for the single-time video rights to a book. With Helen Hayes in the title part of the noted painter, the full-hour show will be aired on CBS-TV, Feb. 29, two days after publication of the book by Harpers.

Script for the TV version is being written by David Shaw, painter who recently turned to the more lucrative field of tele authorship. He's a brother of novelist-playwright Irwin Shaw. The Moses autobiog, which ran serially in McCall's, was edited by Otto Kaleer, an art dealer and the artist's advisor and representative. Sale of the TV rights was agented by James P. O'Neill, of the William Morris office.

### RCA, DuM, GE See 18,000,000 TV Sets By Nov. Elections

Top electronics industry brass, reprising the past year's developments and crystal-balling into the future, predicted this week that television will fulfill its destiny as a moulder of public opinion in the Presidential campaigns next year. With the nation's defense effort cutting drastically into the amount of material necessary for TV receiver production, they also foretold that the industry will turn out a total of 4,300,000 sets in 1952, as compared with an estimated 5,300,000 for 1951.

Year-end statements were made by Brig. Gen. David Sarnoff, RCA Board chairman; Dr. Allen B. DuMont, prez of DuMont Labs, and Dr. W. R. G. Baker, General Electric veepee. As pointed out by Gen. Sarnoff, by election day, there will be approximately 18,000,000 video receivers in the country with a total audience of more than 60,000,000—"exceeding the total population of the U. S. when Grover Cleveland campaigned for the Presidency in 1884." Declaring that the "power of such a medium for moulding public opinion is unprecedented," Gen. Sarnoff underscored that "this new art brings sincerity or insincerity into focus and has an intimate way of portraying the distinguishing characteristics of a natural leader."

Similar theme was taken by Dr. DuMont, who pointed to TV's (Continued on page 16)

### YEAR OF DECISION FOR MAJOR COS.

Unless 1952 is marked by a miraculous upturn in film biz—which distribution and exhibition execs frankly don't see in the cards—it will be the year of decision on swinging major feature pictures into television channels. Large quantities of important pictures will undoubtedly come out of vaults for sale to TV. (See page 26 for story on TV competing with "art" theatres for quality first-run pix.)

That's the clear impression gained by a sounding out of top distribution and production officials on the call last week by Illinois exhib leader Jack Kirsch for a declaration of the majors' position on the selling of films to TV. Prexy of Illinois Allied Theatres asked that exhibs be clarified on "where they stand in this whirlpool of uncertainty."

Importance of the coming 12 months in determining the future is highlighted by what's happened during the past year. High indignation that marked every exhib statement on films-into-tele in 1950 and earlier was replaced during 1951 by an attitude of resignation.

Theatremen have apparently begun to admit publicly what the whole industry realized long ago. That is that theatres were in for tremendous competition from features on TV because pix would start pouring into the medium as soon as the economics of films versus tele made such a move profitable.

There's no thought, of course, that new features are going to go to the air channels first. Big coin is still in theatres, out of all proportion to what can be gained as yet from television.

However, there are thousands of old features in vaults that have been seen by a comparatively small percentage of the total population. Plenty, of course, have all (Continued on page 16)

### ASCAP'S Record \$2,500,000 Divvy

Year-end dividend of the American Society of Composers, Authors and Publishers, which was mailed to writers and publishers over last weekend, is understood to have been the highest in the Society's history, going well over \$2,500,000. Dividend for the last three months of 1951 is expected to be the harbinger of distributions of even bigger quarterly melons starting next year, when ASCAP's income may top \$14,000,000 if the present rate of revenue growth is maintained.

ASCAP made an approximate calculation on performance ratings for the last three months of 1951 in order to get the checks out in time for Christmas holidays.

### Taxes Worse'n Rustlers, Hoppy Talks Sale to NBC for \$8,000,000

#### Decide This Week On Rose Bowl Theatre TV

Hollywood, Dec. 25. Tournament of Roses committee will decide this week whether to permit theatre televising of the New Year's Day Rose Bowl game. If the majority concur, there will be no objection from NBC, which has home TV rights to the game.

In previous years NBC and CBS had threatened legal action against any private enterprise showing the game, where an admission was charged. NBC's present pact gives the web no control over theatre TV. Gillette, which is sponsoring the home telecasts, favors big-screening the grid classic because of the added circulation.

If theatre TV is okayed, NBC would provide the feed to which ever theatres are approved.

### Shaw Tops B'way; 85 1/2 G Wkly. Take From 3 Revivals

With the opening of the Laurence Olivier-Vivien Leigh "Cleopatra" cycle last week, George Bernard Shaw became Broadway's most billed playwright, with three revivals running simultaneously. It's estimated that his plays can rack up an \$85,500 weekly gross.

Shaw's "Caesar and Cleopatra," which Olivier is alternating with Shakespeare's "Antony and Cleopatra," in a 16-week run at the Ziegfeld Theatre, drew sock notices and is now one of the toughest tickets in town. Engagement was virtually sold out before the Dec. 19 preem. It's figured the plays will draw \$59,600 weekly, with half credited to Shaw.

Also running at capacity for its limited run at the Century Theatre is "Don Juan in Hell." Although it's skedded to close Dec. 31, show is due for a return run in March. "Don Juan," which stars Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead, drew unanimous raves from the local crit. It's been a top touring card and has been steadily topping \$41,000 in its N. Y. run.

Now in its 12th week at the Cort Theatre, "Saint Joan" is pulling in about \$15,000 weekly.

In the past few years Shaw revivals have been big b.o. In 1949 the playwright had two plays running simultaneously on Broadway, "Caesar and Cleopatra" with Cedric Hardwicke and Lilli Palmer, and "Devil's Disciple," with Maurice Evans. Recent revivals of "Pygmalion," "Man and Superman" and "Candida" were top earners.

Hollywood, Dec. 25. NBC is negotiating for the purchase of William Boyd Enterprises for a price of close to \$8,000,000, it was disclosed here yesterday by Bob Stabler, manager of the Hopalong Cassidy of pix and TV.

Stabler said he and Boyd had decided to sell the company, which embraces an empire of merchandising, AM, TV, 66 old pix, newspaper, comic strip and comic book rights, because of heavy taxation which leaves the cowpoke a comparatively small net as compared to his gross earnings.

NBC is sending Jack Cron, head of its film syndication department, and another rep to Hollywood Dec. 29 to confer with Stabler on the deal.

The net holds present distribution contract for the Hoppy pix and has first refusal right on the properties.

Stabler says despite Boyd's huge gross earnings, he has yet to recoup about \$400,000 of his own coin he spent in grabbing TV rights to his old pix. He reports Boyd's gross income in '51 \$2,032,000, his net \$140,000.

Stabler disclosed that Boyd, who enjoyed his biggest b.o. year in '51, is still \$172,000 shy of the sugar shelled out for 58 oldies. Business expenses plus taxes were given as the main reasons for Boyd's peculiar financial situation.

Hoppy commercial tie-ups grossed \$25,000,000 this year, and the net for Boyd is \$1,200,000. The cowboy star got \$650,000 from lease of his pix to TV; \$120,000 from comic strip rights; \$55,000 comic (Continued on page 55)

### N.Y. Post Probes Miami For 'Winchell Expose'; Ed Sullivan Blasts Rival

Miami Beach, Dec. 25. New York Post reporters Al Davis and Irving Lieberman spent several days here digging stuff on Walter Winchell for a series the daily is planning on the commentator-columnist who makes his winter headquarters at the Roney Plaza Hotel here.

The duo arrived with a list of persons to interview and from all reports, were angling on an "expose" type of story. They checked into the Roney and approached Winchell as he was heading for his daily, late-afternoon putting session on the golf green at the hotel. Davis identified himself and partner and asked if he (Winchell) knew about the Post's planned series.

Winchell's reply was direct: he thought the idea was okay, to print it, and with that went on to the putting green.

Davis and Lieberman's approach seems to angle on the Josephine Baker controversy. (She filed a \$400,000 damage suit against Winchell in New York, stemming from (Continued on page 55)

# Using B'way Originators in Pic Roles Becoming More Widespread in H'wood

Although the practice has been followed to a degree in the past, the use of members of the original Broadway casts for the screen versions of hit legit is becoming more widespread. Three current film offerings based on Broadway stage successes are peopled predominantly with performers who first essayed the roles on the Main Stem. They are "Detective Story," "A Streetcar Named Desire," and "Death of a Salesman." And there are others slated in the near future.

There are a number of factors that contribute to a producer's decision to line up the Broadway cast for his film. In general, an indie producer is more apt to seek the services of the legit performers since he has no readily available contract stable, and Broadway talent, as a rule, can be obtained at lower rates than film names. However, major studios occasionally will go after the Broadway actors if their identification with the roles are so great that it is inconceivable to think of other performers in the parts. Frequently, too, it is a great deal more economical to sign up the stage originals than

(Continued on page 53)

## India Campaign To Discredit Efforts In Filming Gandhi Biog

Bombay, Dec. 25.

Some film critics in India strongly doubt that a western writer or producer could do justice in transcribing the life of Gandhi to the screen and as a result have launched a campaign to discredit the efforts of Geza Herczeg, Hungarian-American writer, who is here on behalf of producer Gabriel Pascal to prepare a film script on the Mahatma's life.

Campaign has resorted to personal vilification, with Herczeg's ability, veracity and motives being uncompromisingly assailed. The writer is being called a publicity hound and it has been charged that his only interest in Gandhi's life is mercenary.

Basis for the blasts has bewildered the American and British colony here, since Herczeg had not committed a single word to paper nor has he submitted a story outline for approval or consideration. It is based, many believe, on the surging wave of nationalism and a chauvinistic attitude that has overtaken India since the country gained its independence from England.

Local trade publications have joined the vilification campaign. Herczeg has been attacked in language that undoubtedly would be considered libelous in American and British newspapers. Perhaps indicative of the general attitude in Indian film circles is that of producer Acharya Kishore Sahu, who declared, "How can Americans ever make an honest and humble approach to a subject of such great spiritual stature from their long-distance acquaintance, when we who have lived in Gandhi's shadow and fasted with him through half-a-century, cannot even think of framing his life in celluloid for fear of distorting his hallowed memory."

## 125G for 'Remains'

Metro is understood to have paid \$125,000 for the film rights of "Remains to Be Seen," current Broadway hit by Howard Lindsay and Russel Crouse. Film company intends to convert the mystery-comedy into a Technicolor musical with Debbie Reynolds portraying the role of the singer, played on Broadway by Janis Paige. Part played by Jackie Cooper remains to be cast. Film version of the play is slated for Metro's 1952 production schedule.

Twentieth-Fox, also eyeing the Lindsey-Crouse opus as a musical possibility, was an active bidder for the screen rights, but dropped out after a \$100,000 offer.

## H'wood Character Grabs Mike in Zany KNX Show To Sound Off Versus UN

Hollywood, Dec. 25.

An unscheduled guest, apparently too imbued with Christmas spirits, took over comic Jim Hawthorne's show on KNX, CBS outlet here, Saturday midnight (22), and turned the program into a shambles with a profanity-filled denunciation of the United Nations before he was faded off the air.

The character, identified by police as Ted Dougherty, was finally ousted by the cops after a free-for-all. He made a spectacular entrance from backstage mid-way in the show, grabbed a hand-mike from Hawthorne, and started regaling the studio and home audience with his choice words. Hawthorne started tussling with him as engineer Marshall King faded him off.

Mel Baldwin, the show's producer, and ushers ran to Hawthorne's assistance. It took 10 minutes to subdue Dougherty, by which time the cops arrived and charged him with drunkenness. Because Hawthorne does a zany type of show, the studio audience thought it was a gag and laughed through most of the hassle.

It's understood that KNX, seeking to play down the incident, won't press charges, but will keep its back door locked in the future.

## Gloria Swanson, ABC-TV Call It Quits on Pact

Gloria Swanson and the ABC-TV web have let their five-year exclusive pact expire by mutual consent, following the web's inability to tag a sponsor for a potential show for the actress.

Deal would have given Miss Swanson about \$4,000 weekly on a setup similar to that held by Milton Berle with NBC, under which part of his paycheck each week is set aside as a retirement fund. Actress, currently starring on Broadway in the legit, "Nina," has no immediate future TV plans. She expects to take a short vacation after the play's close and then embark on a six-week tour of department stores throughout the country to promote her "Puritan" dresses.

## Thirer Back to Reviewing After 18-Month Illness

Irene Thirer, out ill for the past 18 months, returns Jan. 7 to her duties as motion picture editor and critic of The New York Post. She'll divvy the chores with Archer Winsten, as they did before her absence.

Winsten has been handling the reviewing and editing on his own during Miss Thirer's illness.

## Damone Auditions 600 Gls on Talent Search For Huge Soldier Show

Stuttgart, Dec. 25.

Vic Damone and two Special Services entertainment specialists, Arlene Hershey and Fran Holly, are presently on a tour of 7th Army installations to audition GI talent for a giant soldier show planned for a run of several months early in 1952. Damone, now a private firstclass, during an audition here said that since the tour started on Nov. 19, he and his assistants have auditioned more than 600 soldiers. They expect to go beyond the 1,000-mark by the time the tour folds early in January.

Damone also said he was surprised at the great number of former show biz professionals, now serving with the 7th Army, most of whom, like himself, have been drafted. In the 4th Infantry Division, they discovered Joe Knight, who used to be the announcer of the "Lone Ranger" program, while in another outfit they found actor Robert Phillips. They also uncovered several excellent amateurs.

Among them was Frank Brents, a magician serving in Wuerzburg, and Ann Dougherty, a Special Services girl here, who has original songs. Considerable good GI talent was found in the 28th Infantry Division of the Pennsylvania National Guard.

Damone, who emcees the auditions, has scored a tremendous success with GI audiences. Naturally, he also sings with these shows. He is accompanied by an excellent four-piece Special Services band.

James W. Bunn, who was with the Dizzy Gillespie orch before he got into the army, is pianist with the band.

## CHEVALIER SET FOR NEW REVUE IN PARIS

Paris, Dec. 18.

Maurice Chevalier has been signed, on percentage deal by Pierre Louis-Guerin to act in the revue which will open in April at the Theatre de l'Empire. Contract is for the duration of the show. He will appear mostly in the second part of the show.

The Empire, a recent buy of Guerin who already has the Club Lido, has opened under the house management of Jean Boucher-Ysaye with ballets, currently housing the Cuevas company. It is grossing about \$3,000 nightly at the current moderate scale. When Guerin revises it for the revue to bring more in line with current scales, it may gross as much as \$4,500 nightly.

Chevalier is under contract to Arthur Lesser for TV.

## BBC's Lauder Tribute

London, Dec. 25.

BBC will pay tribute to the late Sir Harry Lauder with a special New Years Eve broadcast emanating from the village of Strathaven, Scotland, where the late performer lived.

Program will comprise a series of Lauder's favorite hymns.

Metro Production Chief

## Dore Schary

is of the opinion that while  
TV Is Now a Real Big Kid  
With Muscles, It's By No  
Means a Deadly Assassin

on interesting editorial feature  
in the

46th Anniversary Number  
of

VARIETY  
OUT NEXT WEEK

# Jack Lait's All in the Family

This business of writing books can become wearisome, and when you're working on your 20th you may wonder why you ever began. The rewards can be rich. I have been lucky. But I have put in some long, hard licks.

There is a song, I believe, which tinkles and jingles to the theme, "I Could Write a Book!" or something like it.

The underlying idea, by some frivolous lyricist who knows very little about such things, is that someone has a situation, out of his or her individual experience, which would be not only material for a book, but WHAT a book!

This is fallacious, unless you were on the Kon-Tiki raft or you are Winston Churchill, etc.

Subject-matter is rarely a problem. As I look out of my window while I type these lines, "books" pass every minute.

People—strivers, toilers, lovers, law-breakers, bums, rich riders in limousines, honeymooners, growing kids, policemen, celebrities, nincompoops. There's a novel or a fact-story in every one.

But those tales must be told with X-ray eyes, human understanding (not necessarily kindly or even sympathetic), experience whereby to weigh the unusual, professional skill with which to project the usual in a manner to interest those who, themselves, cannot see the extraordinary or transmit the drama and comedy of the commonplace.

And ability is only one factor. Long, hard work is always an essential.

As the editor of a big metropolitan daily and Sunday newspaper, a seven-day-a-week night-and-day job, author of 52 short stories a year and about twice as many columns, I have done what for many is a lifetime of labor "on the side."

Whatever I have so written, whatever I have ever written for publication, has been published and paid for. I have never seen a rejection slip. So there is no waste. But when I think back of the back-breaking hours, I am staggered in retrospect.

It comes home to me right now because I am again hacking away, dictating many hours to a swift typist who takes it down directly on the machine, every evening, Sundays and holidays included, as I rifle pages of notes and indexes.

And, as I opened my mail this week, I found a dozen letters from aspiring amateurs, asking me to recommend literary agents, to col-

(Reprinted from N. Y. Mirror of Dec. 15, 1951.)

laborate on their great ideas, to pass opinions on their manuscripts, to cut in on their royalties for using some of my magic to get them published.

I have no time to read their output. But I glance through some of it and I am appalled. These poor souls have worked hard, too. That part of it most of them have comprehended, though some send "outlines" or a few paragraphs of "synopsis" which they want me to fill in—say about 120,000 words for each, they presume, though they have no idea of even the approximate count of a full-length volume.

They are hopelessly incompetent, almost every last one; they haven't the rudimentary conception of construction, dialog, light and shade, climax, balance, or even honest simplicity. Yet they feel "I Could Write a Book!" and some even do.

The primary self-deception is in the illusion that something is intriguing because it happened to them. Every stenographer who has been dated by a shipping-clerk thinks she has lived a novel, and some actually write one.

Rarely is what we do of general broad interest. But, if we combine it, or something not out of our own lives, with what we see and hear and think, and have the faculties for projecting all that, together with some talent for the written word, the "material" need not be melodramatic, sensational or even realistic.

Observation and imagination, in fiction as well as factual exposition, are requisites. Imagination must do double duty—to visualize the effect of a set of circumstances and to divine what reactions they will have on strangers, readers: who don't know the writers and don't care what they have lived; seen, done, heard, known—who care only to be entertained or enlightened, excited, pleased or pleasantly insulted.

The whole answer is in the reader, not the writer. It isn't what is put in, but what comes out.

So, as I batter away at my twentieth book, I try to juggle a hundred balls in air at once, get over what I imagine will "go" and throw out what will not ring any bells.

I have accepted a substantial advance, so I not only must go through with it; I must deliver it against a set deadline.

I wonder how many times more I will so commit myself, I, the lucky guy who need not plead for help and advice—but must still do the work.

## FAMOUS FIRST NIGHTS

### 'Yoshe Kalb'

(Yiddish Art Theatre, N. Y., Oct. 18, 1932)

This opening night became famous in reverse—nobody in the audience got even a breath of its significance. Maurice Schwartz had been laboring on Second Avenue for years, had gotten occasional kind attention but never was taken too seriously. His productions just barely got by, although it was generally admitted that he had the best Yiddish acting company. Yiddish legit was badly on the wane. Yet "Yoshe" almost single-handedly revived Yiddish legit for a while, set a new long run record for Yiddish plays and managed to get itself drummed into the consciousness of most of its theatre contemporaries, even on Broadway.

Of the first night audience there were only the Yiddish paper representatives and a Variety mugg. Variety called it a potential smash and predicted it would travel around the world. The other English language papers ignored it 100%. Business for the show was only fair. Schwartz began preparing a new play to replace it. Then Brooks Atkinson of the N. Y. Times went down to take a look, liked it and raved about it. A drama critic from another English daily followed the next week. Business began increasing. The show got the curious result of having views spread out in all papers over a period of several months, at an average of about one a week in a different paper—and almost all raves.

Play reached hit proportions. Ran almost two seasons on Second Avenue and toured a full season through the U. S. An attempt at production in English on Broadway, badly adapted, flopped rapidly, and play went back to its original tongue, Yiddish, and back to good business. It did another full season on the road to good grosses.

### 'The Great Diamond Robbery'

(American, N. Y., Sept. 4, 1896)

Many of her admirers flocked to the American opening night to view with mournful regret the downfall of Mme. Janauscheck, who for so many years had been regarded as the foremost "Meg Merrilles" and by many acclaimed the successor of Charlotte Cushman, but she fooled 'em. Her mother Mandelbaum, the jewel fence, was the most forceful performance of her career and the house rang with applause.

A. M. Palmer and Edwin Knowles made the production, which included such players as Blanche Walsh, W. H. Thompson and Annie Yeaman.

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# 9 MAJORS GROSS \$662,100,000

## 9-Month Grosses

Estimated gross business racked up by the big film and theatre companies for latest nine-month periods, mainly up to about Sept. 30, is as follows:

	1951	1950
Col	\$42,500,000	\$44,200,000
Loew's	\$34,100,000	\$40,000,000
Par	\$68,700,000	\$59,000,000
RKO Pictures	\$39,000,000	\$35,000,000
RKO Theatres	\$24,400,000	\$23,000,000
20th	\$118,100,000	\$118,000,000
UPT	\$82,200,000	\$74,600,000
Universal	\$52,100,000	\$43,200,000
WB	\$94,000,000	\$99,000,000
	<b>\$662,100,000</b>	<b>\$636,000,000</b>

## Wald-Krasna Would Stay at RKO On Stock-Swap, Salary Basis

Hollywood, Dec. 25.

Jerry Wald and Norman Krasna are seen, as a result of negotiations started last week, staying at RKO under an arrangement similar to that by which Paramount took over the Liberty unit three years ago. That means W-K would swap the stock in their indie setup with RKO for shares in that company and go on the studio payroll. Wald and Krasna are seen getting as much as \$1,000,000 each in RKO stock in return for their shares in their own unit. Wald may possibly graduate to production chief under or in place of top-per Howard Hughes. Krasna would become a writer-director.

Team, together with their attorney, David Tannenbaum, and Lew Wasserman, prez of Music Corp. of America, their agents, met with RKO studio chief C. J. Tevlin in a pre-Yule session, but no definite decision was reached. Further huddles are slated.

W-K are now operating under a 60-day extension to Jan. 1 of the option period of their present contract. It is expected that there will be further extensions while current talks continue.

Liberty deal, after which the W-K and RKO arrangement may be patterned, saw Frank Capra, George Stevens, William Wyler and Sam Briskin trade their stock to Par and then go on that studio's payroll.

## Theatre Bldg., Film Equipment Due For Slashes During 1952

Washington, Dec. 25.

Construction of theatres and production of motion picture and still photographic equipment and products of all types will be reduced below 1951 levels during 1952, Nathan D. Golden warned today (Tues.).

Golden, director of the Motion Picture and Photographic Products Division of National Production Authority, said there was a sharp tightening of scarce materials—with special emphasis on copper—which would hit their use for show business. Golden warned that "certain more essential segments of the industries" under his jurisdiction "will have to be programmed at the highest permissible level, and some less essential segments, including personal use items, at lower levels."

"It is evident," he continued, "that it will not be until at least early 1953 before production levels approaching those of the last year can be resumed."

According to Golden, supplies of copper available to photographic and other civilian industries, will be reduced during the second quarter of 1952. He foresaw no increased availability of steel in the coming year, and said there would be no improvement in aluminum supplies for picture theatres before the end of 1952 at the earliest.

## 10 Biopix for Metro

Metro will produce 10 pictures based on careers of real-life people in 1952.

Biopix will comprise about a fourth of the studio's program.

## Disney Foundation Aids Visual Education

Los Angeles, Dec. 25.

New educational and charitable corporation, the Walt Disney Foundation, has been formed here, with particular stress on visual education.

Board of trustees will be appointed early next month by Walt and Roy Disney, and Gunther Lessing, general counsel for Disney Productions.

## UA, MCA Deal Would Give Top Hypo to Indies

Independent production will be given its biggest hypo in years if United Artists and Music Corp. of America succeed in wrapping up their projected package deal with five stars, UA toppers feel that if the arrangement proves a commercial click, numerous other top-notch performers would be almost certain to enter similar arrangements whereby they would own a part of the films in which they appear.

UA-MCA setup which is now being negotiated calls for Cary Grant, James Stewart, Marlon Brando, Alan Ladd and Gregory Peck (all MCA clients) each to make one indie pic per year for UA release. MCA would package each film, doubtless employing producers, directors, players and other talent also on its roster. Instead of the straight salary payoff, the stars will receive a partial ownership in the films, thus will have an unending equity in the residual values in addition to the initial marketing.

Putting the deal together are Lew Wasserman, MCA president, and Arthur Krim and Robert Benjamin, UA toppers. Wasserman left N. Y. for the Coast Saturday (15) to confab with the five stars on their part in the setup as it's now shaping. Krim and Benjamin probably will join him shortly, following Benjamin's period of mourning over the death of his mother last week.

UA's effort in cooking up the deal is described as phase two in (Continued on page 22)

## Rosenstiel Won't Run For Col Bd. Reelection

Lewis Rosenstiel, who joined the Columbia board a year ago, will not run for reelection at the annual meeting in February. It is reported he has already submitted his resignation. He is chairman of the board of Schenley Distillers.

Personal reasons are seen back of Rosenstiel's decision to quit the Col. directorate. He was married to the niece of prexy Harry Cohn at the time he was elected to the board, but they have since been divorced.

## 1ST GAIN SINCE '47 IN 9-MO. REPORT

Nine major film and theatre corporations racked up total gross revenue of \$662,100,000 in the most recently reported nine-month periods of their respective fiscal years. It represents a gain of 4.1% and the first time the outfits, combined, showed an increase over the immediately preceding period since business went on the skids in 1947.

Total business for the corresponding nine-month period in 1950 amounted to \$636,000,000. The '51 figures show a jump of \$26,100,000.

Reports cover operations beginning last spring, through the summer and into the fall. While the upbeat in gross income is encouraging, the industry's financial analysts point out that it will not be matched in net profits. Companies, for the most part, have managed to cut down on operating expenses, but the tax bite this year obviously is taking a heavier earnings toll.

Important factor is that the film trade has, temporarily at least, stemmed the flow of period-to-period decreases.

Big gains were scored by Paramount, United Paramount Theatres and Universal. Production-distribution end of 20th-Fox was on the climb, but its domestic exhibition subunit, National Theatres, fell off in gross. In the case of the two new RKO companies, a breakdown on total revenue was not made prior to divorce last Jan. 1, consequently the figures used are unofficial estimates.

Incoming coin picked up for all the film and theatre outfits about midsummer and continued through the fall. There has been some leveling off in recent weeks generally.

## No Official Confirmation On Johnston's Cancelled Trip, But '10-1 He Won't Go'

While there was still no official confirmation last week by Eric Johnston that he had cancelled his projected tour of Latin America, Motion Picture Assn. of America prexy is understood to have told his staffers there's a "10-to-1" chance he won't be going.

Johnston, who returned to active presidency of the association Dec. 1, had planned to take off Jan. 15 for a month's swing south of the (Continued on page 47)

## National Boxoffice Survey

Pre-Xmas Session Biz Sluggish; 'Quo Vadis' Again Finishes No. 1, 'Elopement' 2d, 'Tickets' 3d

Pre-Christmas influences continue to be felt at the film theatre wickets this session in a majority of key cities covered by VARIETY. Most first-run houses will not reflect the holiday upbeat until next week because they're opening their new, stronger bills on Xmas Day. Many big-deluxers continue to be plagued by snowstorms and severe cold.

One of the few big key cities to reflect the improvement in biz is New York, where fresh fare was brought in by several theatres on Dec. 20 and caught on surprisingly well even before Christmas Day. Additional strong product was launched there yesterday, with public interest in better films attested by the sharp upbeat.

Pacing the field for fifth week in row is "Quo Vadis" (M-G). It is closely followed by "Elopement" (20th) although this new Clifton Webb comedy is extremely spotty in current frame, partly no doubt because it is playing sessions still under the weight of pre-Christmas downbeat.

"Two Tickets to Broadway" (RKO) is a strong third-place winner while "Detective Story" (Par) is gathering in fourth money. Fifth spot goes to "Callaway Went That-

## Skouras Piles Duties on Lichtman To Give Eidophor More of Own Time

Fred Allen

has written a humorous piece

Mostly About an American

(In Paris, That Is)

another editorial feature in the 46th Anniversary Number

VARIETY

OUT NEXT WEEK

With the aim of giving added attention to the Eidophor theatre television system, 20th-Fox prexy Spyros Skouras has been piling as many of his duties as possible on the shoulders of distribution chief Al Lichtman. It is understood that Skouras hopes, as far as possible, to give Lichtman still further chores.

Lichtman joined 20th three years ago, shortly after resigning as v.p. of Metro. He has become an increasingly important factor since that time in top-echelon policy-making, particularly in regard to distribution.

Imbued with his belief that the Eidophor system may be the salvation of American theatres, Skouras has been giving more and more of his attention to it. 20th recently paid \$400,000 for global rights—except Europe—to the Swiss tele system.

Aside from the technical and financial problems in regard to Eidophor installations, Skouras has been giving great thought to programming. That's in realization, of course, that there's no point to any TV system unless it is accompanied by a satisfactory method of (Continued on page 47)

## Over \$1,500,000 Set For Air Force Films; Some for TV, Theatres

More than \$1,500,000 has been earmarked by Congress for the U. S. Air Force's production of training and public information films. Unit of the air arm, the Air Pictorial Service, headed by Brig. Gen. Brooks S. Allen, is supervising making of the pix and hiring commercial film production firms for the job.

Public information films are spotted on teevee, distributed to theatres, and shown to civic groups. To facilitate contact with civilian producers and for the purpose of (Continued on page 24)

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HAPPY NEW YEAR

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# Film Story Editors Little Encouraged By Book Prospects for Next Year

With the dearth of story material for the Hollywood production mill growing to panic proportions, story editors are getting little encouragement from looking at publishers' agendas for 1952. They report about the same volume of books in prospect next year as in the past 12 months, but fear the quality—at least from a film standpoint—may be even lower.

Complete lists have not arrived on story eds' desks from major publishers as yet, but the usual backdoor scouting holds little hope of anything sensational. Top on the list of major prospects for films is Edna Ferber's "The Giants." It is to be serialized by The Ladies Home Journal and then hardcover by Doubleday.

It is the first new novel by Miss Ferber in 10 years. As with her last, "Saratoga Trunk," it will probably be offered for lease, rather than for sale to films. Warner Bros. released "Trunk" in 1945 with Gary Cooper and Ingrid Bergman starred. Miss Ferber also authored, "Cimarron," and other film properties. She is represented on film deals by her attorney, Morris Ernst.

Another big book for 1952 is Daphne du Maurier's "My Cousin Rachel." It has already been bought, however, by 20th-Fox. Its publication has been postponed for serialization.

Another hot property on which story eds have their eye is "The Brotherhood of Fear" by Robert Ardrey, screenwriter for Metro. Latter studio will probably get first crack at it because of Ardrey's association, but hasn't made any move on it as yet. To be published by Random House, it's a Hitchcock-type chase story.

Vincent Sheean is coming up with a new one, "Rage of the Heart," to be published by Random House in June. There is some interest in it. However, it concerns India and is believed to be tied up with Gabriel Pascal's plans for filming a life of Gandhi.

John Steinbeck also has a book due that is naturally on the studios' "must see" list. Called "East of Eden," it is a three-generation story from the Civil War to 1950 with a Salinas Valley, Cal., background. Viking is publishing in May.

Another Hollywood writer, Joseph Landon, has a book forthcoming via Doubleday in March that has intrigued film interest because of an unusual story twist. Labeled "Angle of Attack," it is about the crew of a crippled U. S. bomber that is being escorted to an enemy field by Nazi fighter planes. Crew shoots down the fighters, which results in determination by the Nazis to wipe out the entire unit to which the bomber was attached. Main story is the feeling of guilt which the bomber crew members then feel for being indirectly responsible for the death of many of their buddies.

With Hollywood hot for biogra-

(Continued on page 55)

## MPAA Aide Delayed In Indonesia By Snag On U. S. Remittances

Delays in negotiations on threatened legislation will keep Ted Smith, of Motion Picture Assn. of America's New York headquarters in Indonesia for another two to three weeks. In Jakarta for the past month, he was due back by Christmas.

Indonesians are insisting on a formula that will cover both taxes and remittances in their efforts to cut down on the amount of frozen coin accruing. Yank companies have taken about \$1,000,000 out this year and another \$1,500,000 has piled up in the deep freeze.

Americans want to reduce the size of the pile of unthawed coin by being allowed to remit more of it to the U. S. Indonesians, on the other hand, aim to reduce it and to keep such large sums from piling up in the future by instituting a tax.

Possibility of a compromise is seen, although the MPAA is against any sort of confiscatory tax as a matter of principle. Fear is that it would become a precedent for other countries.

Paramount President  
**Barney Balaban**  
says that while 1951 was upbeat  
**'52 Looms Even More  
of a Challenge to  
the Industry**  
one of the many editorial features  
in the  
**46th Anniversary Number  
of  
VARIETY  
OUT NEXT WEEK**

## Ct. Nixes Loew's In Test Seeking To Rescind Story Buy

Hollywood, Dec. 25. In a decision of far-reaching importance in the literary field, Federal Court Judge James Carter denied Loew's plea for a court ruling rescinding the contract for purchase of "Case History," an original by defendants Eric and Victoria Wolff. Case developed when, after Loew's purchased the story, a third party entered a claim for part of the proceeds, claiming she'd worked on story development with the Wolfs.

Superior Court invalidated this claim but Loew's decided to seek abrogation of the contract. Loeb & Loeb, appearing for the studio, contended that the law applying to real property is also applicable to literary property when an intervening claim is made. Judge Carter held no such doctrine of marketability applies in the field of literary property.

Gordon Stulberg, of Pacht, Tannenbaum & Ross, filed an amicus curiae brief on behalf of the Screen Writers Guild due to importance of the case to writers.

## Roy Rogers Dickers 2 Pix Between TV, Etc.

Hollywood, Dec. 25. Art Rush, Roy Rogers' manager, is currently negotiating for the oater star to appear in a pair of major Technicolor Productions in 1952, sandwiched between television, radio and rodeo stints. Star recently shared top billing with Bob Hope, Jane Russell in Paramount's "Son of Paleface."

With 16 half-hour vidpix already canned, plus tele program starting Dec. 30, Rogers will start four more telefilms Jan. 8. After 12-day appearance at the Houston Rodeo Jan. 30, he'll launch 10 more vidpix March 5.

12 Rogers Reissues  
Los Angeles, Dec. 25. While awaiting the result of an appeal on the Federal Court decision mixing the sale of Roy Rogers films to television, Republic is re-issuing 12 of the star's old oaters for theatre exhibition.

Studio is lining up new publicity material on the pictures, produced in 1946-47-48, in an effort to get all the coin possible out of them while the case is in litigation. Herbert J. Yates declared he would carry it to the U. S. Supreme Court if necessary.

## Lippert Sales Talks

Hollywood, Dec. 25. Lippert Pictures will hold its sales convention Dec. 27-29 at the Blackstone Hotel, Chicago, to discuss the new season's product and map selling campaigns.

Among those slated to address the convention are Robert L. Lippert, president; Arthur Greenblatt, general sales manager; Marty Weiser, pub-ad chief, and Anthony Hinds, Paul Henreid and Hall Bartlett, producers respectively of "The Stolen Face," "For Men Only" and "Navajo."

M-G's Tunnel Sabina  
Hollywood, Dec. 25. Practically all the young thespians on the Metro payroll will be rounded up for "Sabina Women," slated as one of the studio's outstanding musicals on the 1952 program. Picture will be based on Stephen Vincent Benet's tale of the Sabine women in ancient Rome. Assigned to head the cast are Jane Powell, Howard Keel, Ann Miller and Nannette Fabray.

## Defers to Hughes On Russell Film

Hollywood, Dec. 25. Astor Pictures, after vigorous protest from Howard Hughes, indefinitely postponed theatrical release and tele release of Jane Russell starrer, "Young Widow," produced by Hunt Stromberg in 1945 and released by United Artists. Miss Russell made the pic on loan-out.

Hughes, who has the star under personal contract, contended that reissue and televising would seriously affect grosses of Russell starrers for RKO during the next year. Three ready for 1952 release are "Macao," "Las Vegas Story" and "Montana Belle."

After Hughes' protest, Astor's proxy, Robert Savini, agreed to a six-month postponement. "Widow" is one of six Stromberg made for UA which Astor acquired. Astor had made a local deal with KTTV to start showing the sextet next June for seven showings each over a two-year period for approximately \$50,000.

## 100G Memorial Gift To Eastman House For Preservation of Old Pix

Constant danger to the industry that famous old films will be lost forever has been partially alleviated by a gift of \$100,000 made last week to the George Eastman House of Photography in Rochester. It will permit the acquisition and reprocessing for preservation of historic pix.

Gift was made by L. Corrin Strong, of Washington, as a memorial to Henry Alvah Strong, who provided financial assistance to George Eastman at the beginning of his photographic enterprises. Films to be preserved with the fund will be known as "The Henry A. Strong Collection of Historical Motion Pictures."

Pix will be kept, along with about a million feet already owned by Eastman House, in a building especially constructed for storage of valued films. It will be called the "Henry A. Strong Archives."

Many of the pix that have proved milestones in the 57-year history of the industry have already turned to dust. As a result, there has been a big move recently by Eastman House and the Film Library of the Museum of Modern Art, N. Y., to find a way to preserve them.

While several private firms, among them Jack Bernard's Rapid Film Service, N. Y., have made progress in developing techniques for slowing down deterioration, no positive method has been found. Only absolute way is to duplicate prints when they show signs of breaking down. That's normally when they are between 20 and 40 years of age.

The new \$100,000 gift to Eastman House will permit duplicates to be made on modern acetate safety stock. This eliminates possibility of destruction by fire and also is expected to last longer.

Further aid in preserving prints of historic significance is a deal in the making between Eastman House and the Museum of Modern Art. This will eliminate duplication by the two libraries of reprinting and storing the same pix.

Films from both libraries will be available for future study and for showing at Eastman House's Dryden Theatre, N. Y., and the Museum of Modern Art's Theatre in New York.

## N. Y. to Europe

Pearl Bailey  
Binnie Barnes  
Eddie Buzzell  
Mary Garden  
Bella Spewack

# U.S. Optimistic on French Accord With Nix on Upping Dubbed Imports

Charlie Skouras  
sees a  
**Big Theatre TV in the  
Future of the Picture  
Business**  
one of the many editorial features  
in the  
**46th Anniversary Number  
of  
VARIETY  
OUT NEXT WEEK**

## 'Perjury,' Cry Majors in Claim To Supreme Ct.

Washington, Dec. 25. Milwaukee Towne Corp. won its huge treble-damage verdict partially on the basis of perjury testimony, the defendant majors alleged last week in a reply brief to the Supreme Court.

Milwaukee Towne, operating the Towne Theatre in that city, won a verdict of \$1,295,878 plus \$225,000 in legal fees, before the Federal District Court. Towne claimed the majors refused it first-run product. The 7th U. S. Circuit Court of Appeals whittled the award to \$941,574 plus \$75,000 in lawyers' fees. Towne is appealing and asking the Supreme Court to restore the full amount.

The reply brief of the majors urges the High Court to nix the Towne appeal. In addition, the majors have a counter-appeal of their own already on file in which they urge the Supreme Court to throw out all the award given to Milwaukee Towne. In the current reply brief, the majors declared that:

In the so-called "first damage period," for which the trial court awarded treble damages to Towne, the indie exhibitor never asked first-run product. Brief includes copy of a letter from the president of Towne Corp. asking that the majors give him "second-run product" for the City of Milwaukee. When A. M. Speeris, president of the theatre, testified that he verbally requested first-run product in 1946, according to the majors, Speeris perjured himself in this testimony.

The defendants continue that the theatre was completely unfit to handle first-run product until United Artists became a partner in it and put up a substantial amount of cash to modernize and streamline the house. Cost of the changeover amounted to \$200,000. Not until June, 1947, when the changeover had been completed for some months and Towne Theatre had run through the backlog of UA product, says the brief, did Towne come to the majors and ask first-run pix from them.

## N. Y. to L. A.

Barbara Belle  
Olive Brasso  
Hayes Gordon  
Bert Kulick  
Ken Langley  
Milton R. Rackmil  
Billy Rose  
Buster Shaver  
Irving Tishman  
Fran Warren

## Europe to N. Y.

Salvador Dali  
Diana Davson  
Rhonda Fleming  
Greta Garbo  
Joan Haythorne  
George Marchal  
Yfray Neaman  
Dany Robin  
Al Rosen  
Uday Shankar  
David Stein

Some optimism that a favorable new U. S. film agreement can be worked out with France has resulted from moderation shown by Paris in renewal last week of the Jouve Import tax on dubbed foreign footage. With authorization to up the levy to 1,200 francs per meter, government let it stand at the present 400-franc rate.

U. S. industry is hoping to get the tax removed completely, well as obtain other concessions, when the new agreement is negotiated. Present pact expires June 30 and talks are slated to start on renewal about April.

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, is expected to handle the negotiations. MPAA proxy Eric Johnston said several weeks ago that he may also go to Paris to participate.

There's likewise a possibility that the Society of Independent Motion Picture Producers may be represented. That would probably be by proxy Ellis G. Arnall or James A. Mulvey, prez of Goldwyn Productions and chairman of SIMPP's distribution committee.

Attitude of the French on renewal of the Jouve tax was being watched by the Yanks as a possible tell-tale on the spring negotiations. Thus there was considerable relief during the past week when present rate was retained. Anything beyond that, the Americans contended, would have been tantamount to confiscation and have made further operations in France unprofitable.

As a result of present tough times being experienced by the domestic industry in France, the government has been under terrific pressure from Communists, unions and producers to drub American films. Yank distributors, as a result, were pleased to note that French officials hadn't succumbed to this pressure.

Yank negotiators hope to reduce the Jouve tax, increase the number of import permits from the 121 now annually allotted and decrease the screen quota that requires French theatres to show domestic pix five weeks out of 13.

Possibility is seen that in return for concessions on import permits, American negotiators might work out a deal to help French producers with financing or co-production. That would be similar in some respects to the Anglo-U. S. arrangement.

## A-C Must Appear For Exam in U Suit

Bud Abbott and Lou Costello, who are pressing a \$5,000,000 damage suit against Universal Pictures, must appear for examination before trial in New York during the week of Jan. 21 under a ruling handed down last week by N. Y. Federal Judge Vincent Leibell.

Court's decision came after lengthy argument by Universal counsel Louis Nizer and the comedians' legalite, Jack Kraus. Both sought priority on the examinations. Action involves a number of films on which an accounting is

## L. A. to N. Y.

Ralph B. Austrian  
Valerie Bettis  
Bruce Cabot  
J. Cheever Cowdin  
Joan Davis  
Kirk Douglas  
Helene Francois  
Thomas Gomez  
Farley Granger  
John Hodiak  
Paul Keast  
Julian Lesser  
William Marshall  
Sam Marx  
Paul McGrath  
Ralph Meeker  
Harriet Nelson  
Ozzie Nelson  
Jerry Paris  
Gregory Peck  
Sidney Pollier  
Ruth Roman  
Harry Ruby  
Fred Schang  
David O. Selznick  
George Skouras  
Art Smith  
Ezra Stone  
Max Weinberg  
David Wolper  
Teresa Wright  
Herbert J. Yates



# EXHIBS REPORT KIDS BACK TO PIX

## Debate Price Switches

Pulse-taking by VARIETY correspondents virtually touched off a nation-wide debate among exhibitors on the advisability of raising or lowering admission scales. While opinions varied, it was clear that with few exceptions the theatremen will maintain the status quo on ticket prices.

Exhibits were divided in two camps. One preferred price cuts as a means of drawing new business. However, the feeling was that operating costs are continuing so high that it would not be feasible to ease the tariff at this time.

Sentiment on the other side was that the public will not buy inferior pix at any price; but will support good product. So why change the cost of admission?

An independent operator in Buffalo related that a few weeks ago he reduced the weekend price from 40c to 25c. This had only the effect of reducing his income, consequently the old prices will be restored on Jan. 1.

Fanchon & Marco houses in the L. A. area dropped its scales recently but neither customers nor revenue increased as a result.

Indianapolis first-runs upped their scales from 44-65c to 50-70c some time ago. In this instance, the tilt was said to have helped income.

## SURVEY REVEALS OVERALL BIZ LAG

Home TV is losing its hold on the youngsters to some degree, according to theatremen polled by VARIETY correspondents in key cities. Exhibs reported they've spotted a growing number of children coming back to the film theatres, bolstering matinee trade considerably in some areas.

Theatreowners, in spotting the trend, conceded it's been limited to the younger element. But they're holding out hope that adults, too, will join in the trek away from the home sets at a more frequent rate.

This was virtually the sole bright spot in the mosaic of exhib business reports and opinions. Theatremen, particularly the small, independent operators, traditionally paint a dismal picture of "conditions." It's evident, however, that hundreds of the lesser, marginal houses are experiencing economic difficulties.

On the other hand, the field reports disclose relatively few actual closings. While many exhibs complained that this year worse than 1950, and 1950 was a bad year, the fact remains that these same exhibs still are in business, although not enjoying any wave of prosperity. Los Angeles area appears one of the hardest hit so far as shutterings are concerned.

Reasons for the offbeat business are plenty varied. But many exhibs agreed that the country's general economic conditions are a big factor. Heavy consumer buying of household wares, TV sets and automobiles, on the installment payoff basis, has cut the amount of "free money" for entertainment. The public still is buying film entertainment, but apparently is more selective than ever.

Conditions peculiar to a specific territory also figure largely in the state of exhibition. Detroit's number of unemployed is up to 140, (Continued on page 20)

### Should Use Pond's

Always a bridesmaid but never a bride appears to be the fate of "Marriage '52," one of the 47 active story properties listed by Warner Bros. for future production.

Vera Caspary yarn was first announced by Warners in 1949 as "Marriage '49" and in subsequent years as "Marriage '50," etc. Now marking its first anniversary, story has yet to go before the altar.

## Steffes Lone Mpls. Indie to Get 1st Run Par Pix After Nixing Suit, Court Hears

### Tasty Scenery Chewing

Hollywood, Dec. 25. Chewing scenery is not confined exclusively to human thespians. At least, it wasn't on the "Lost in Alaska" set at Universal-International, where dozen hungry Malamute dogs ruined a snow scene representing the cold white northern spaces surrounding Lou Costello and Bud Abbott.

The snow consisted of untoasted corn flakes, a popular form of delicatessen in Malamute canine society. It required 50 more bags of corn flakes to cover the bare spots on the floor.

## 1-Man Operation Become Vogue In Hapless Chi

Chicago, Dec. 25.

Chicago's small indie theatreowner is gradually being squeezed to the point where his business is becoming a one-man (with exception of operators) and weekend operation.

At last count, week before Christmas, over 134 theatres were shuttered in this exchange area; over 104 had closed within the year. This in a region which normally holds about 400 theatres is especially alarming.

High grosses downtown have been at the vaude houses, but mainly on the few top drawer attractions such as Martin and Lewis, Josephine Baker the first time around, Sid Caesar and Imogene Coca, Milton Berle, and Billy Eckstine.

Pic draws have been limited to "The Great Caruso" (M-G), "Born Yesterday" (Col), "Streetcar Named Desire" (WB), "Bitter Rice" (Italian), "Tales of Hoffmann" (British), "Show Boat" (M-G), "David and Bathsheba" (20th), and possibly a few others.

At present there are only seven first-run outlets, with the exception of the small foreign houses and the occasional roadshow at one of the legit houses.

Minneapolis, Dec. 25. As the Martin and S. G. Lebedoff Homewood neighborhood theatre's \$500,000 damages conspiracy suit against six major distributors and the Paramount theatre circuit here approaches its culmination in Federal Court, more fireworks are being set off.

Resuming after a two-week recess, the two-month old trial before Judge G. H. Nordbye provided a series of sensational developments. Metro branch manager W. H. Workman enlivened it by passing the lie to Martin Lebedoff from the witness stand.

The trial sizzled, too, when plaintiff counsel's Lee Loevenger announced he'd ask for an injunction to restrain distributors from continuing their present clearance so that pictures would become available for Minneapolis neighborhood and suburban theatres one day after they finish their downtown first-runs, instead of 28 days, which now is the earliest availability and which he claims is "unreasonable" and "discriminatory."

Loevenger also tossed a bombshell by introducing evidence showing that the late W. A. Steffes, independent exhibitor leader, received the north Minneapolis first-run for his Paradise theatre and was the only independent exhibitor here to obtain the same run enjoyed by the Paramount circuit theatres after he had a suit against distributors, the Paramount circuit and the then-existing Minneapolis film board dismissed. The suit had charged an antitrust conspiracy as (Continued on page 17)

## Herbert's Tax Suit May Set Precedent On Cap Gains Deals

Los Angeles, Dec. 25.

F. Hugh Herbert's tax refund suit against the Internal Revenue Bureau, involving more than \$1,000,000 and slated for decision by Federal Judge Leon Yankwich in March, is attracting wide attention among independent film producers. It is expected to set a precedent in deals involving long-term capital gains.

Herbert's play, "Kiss and Tell," is the basis of his suit. It was filmed in 1945 by a company organized by the author and George Abbott. Later the Abbott-Herbert company was liquidated, with the partners making long-term capital gains deals. Holding that the long-term capital gains principle does not apply to companies dissolving after one picture, the Government assessed taxes.

Herbert's case is the first tax refund suit of its kind. Understood more than a hundred other cases will be affected by the decision.

## 6 Sablosky Bros. Ask \$5,775,000 in Trust Rap

Philadelphia, Dec. 25.

The six Sablosky brothers—Lewis, Abe, David, Benjamin, Thomas and Nathan—owners of the Norris Amus. Co., have entered suit in Federal Court here for treble damages amounting to \$5,775,000 against seven film distributors, charging they broke the antitrust laws by holding back first-run films.

The Sabloskys have four theatres in Norristown, and one in Bristol, Pa. They charged the distributors conspired to violate an agreement with their company to supply it with films 30 days after they were released in Philadelphia. They said the delays were much longer than the time agreed upon. Because of this, they have been forced to close two of the houses and have suffered an actual boxoffice loss of \$1,925,000.

Defendants are 20th-Fox, Paramount Distributing, RKO Pictures, Warner Bros., Columbia, Universal Film Exchanges and Loew's.

## Action & Melody Score With Exhibs; Heavy Dramatics Lightweight B.O.

Action films, including westerns, and musicals are the choice of hinterland exhibs. The public, they say, has been surfeited with heavyweight dramatics.

Theatremen, who expressed their thinking to VARIETY correspondents across the country, insist, however, that the oaters and melody pix should be done up big, and with star names.

It's reasoned that potential customers can get a full share of sagebrush and musical fare via home TV, but the TV program is limited in scope. With strong production values, this type of Hollywood product stands the best chance of luring the ticket buyers.

One angle is that western material has won many new friends through the big play given dated oaters on TV. Exhibs figure that the home viewers, having been introduced to the thataway product, would be more eager to pay for big westerns on a big screen.

## Carreras Big Factor As Indie Brit. Distrib Of Pix Via Lippert Deal

Hollywood, Dec. 25.

Inking of a new distribution contract with Robert L. Lippert makes James Carreras, head of Exclusive Films of England, an important factor in indie distribution of U. S. pix in the British Isles. Pact gives Carreras exclusive distribution rights to all Lippert pix, including the films made under the recent Lippert-Charles Feldman deal as well as other indie units for which Lippert secures financing and handles distribution.

Among the score of pix involved in the deal are Paul Henreid's "For Men Only," the Hall Bartlett-Norman Foster art film, "Navajo," and Charles Marquis Warren's "Hellgate Prison."

Carreras and Lippert already have a joint production deal under the banner of Intercontinental Pictures whereby Lippert supplies stories and American stars for pix produced by Carreras in England.

## Marshall Sues Flynn On \$25,000 '49 Note

Hollywood, Dec. 25.

Indie film producer William Marshall has filed suit in Superior Court, charging Errol Flynn failed to pay a \$25,000 note dated June 12, 1949. Action seeks total of \$30,665, including principal, interest and attorney fees.

A Flynn check from Warners for \$4,103.93 has been attached. Suit said note was given Marshall for an interest in a documentary film Marshall produced in 1949. Marshall and Flynn teamed as producer-director and star, respectively, of "Adventures of Captain Fabian" in France two years ago, which Republic is releasing.

### Oldknow Critically Ill

Hollywood, Dec. 25.

Oscar S. Oldknow, head of National Theatre Supply, was hospitalized Sunday (23) following a stroke.

Cedars of Lebanon reports his condition very critical.

## 5 Philly Theatres Sold to Realtor By WB for \$500,000

Philadelphia, Dec. 25.

Warners has sold five theatres to realtor Albert J. Grosser for approximately \$500,000, three of the houses to be dismantled, thus following a recent Philly trend. Two theatres will continue operation either by lessees or the realty firm.

Local Warner office refused to comment, as usual shifting all queries to the home office in New York. Grosser, however, confirmed the sale by saying he purchased the Imperial, North Philly; Imperial, (Continued on page 16)

## OUT NEXT WEEK

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# BACKLOG DOWN TO 175 FILMS

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Deal was understood to be motivated by Metro's aim to simplify the corporate setup of its subsidiaries in light of the impending divestment operation. Such simplification is seen easing the stock split once Metro divorces its theatre holdings. Further details in Music Section.

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Par kicked off the buildup drive with a special bulletin to division, district and branch managers, and special reps.

Actress was discovered and signed in England by Richard Mealand, Par's former N. Y. and Hollywood story chief and now its British studio rep. Her pact with Paramount calls for two pix a year for seven years, with a limit on the number of weeks she can be required for each assignment. She also is permitted to make outside films and legit appearances.

Miss Hepburn's contract with Gilbert Miller, producer of "Gigi," expires May 31, 1953. She is, however, permitted to take off from June 1, 1952, to Oct. 1, 1952. Should the play run until the summer, it is expected that she will go to Hollywood at that time to appear in "Rosalind."

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Henry M. Warner, the board's topper, hopes possibly to make it self-sustaining via subscriptions to its monthly magazine and the weekly guide to better films that it provides to film councils throughout the country. Getting coin from those sources, however, is such a long way off that the board may never survive to see it.

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Organization's original label was National Board of Censorship. Its founders agreed in 1916, however, (Continued on page 16)

## 3-Year Pact for IATSE With 90 St. Loo Theatres

St. Louis, Dec. 25. Members of IATSE Local No. 143 last week signed a three-year wage increase contract with approximately 90 theatres in St. Louis and St. Louis County. New pact provides for a 2 1/2% increase at the beginning of each of the three years. Increase is retroactive to the expiring date of the old contract. All of the provisions in the old contract are included in the new ones.

The St. Louis Amus. Co., operated by Fanchon & Marco and the largest single circuit in St. Louis; the Wehrenberg circuit and the Ansell Bros. Chain are signatories to the pact.

Meantime, members of Local No. 143-A, Negro projectionists, are still huddling with owners of 13 houses catering to Negro trade over a wage increase. In the event an agreement is not reached they threaten to strike.

## Author Wins Decree On Laurel Lease

Failure of Laurel Films to produce his script, "The Criminal," as a Broadway play and as a picture won playwright Martin Stern an interlocutory decree in N. Y. Supreme Court last week cancelling a Dec. 7, 1949, agreement with the firm. Deal was a lease arrangement which was to be terminated in the event the company did not put the yarn on the stage or before the cameras.

Stern also sought \$25,000 damages from Laurel. However, the question of whether damages should be assessed against the defendant film firm that will be determined by Referee David Well. He's to hear arguments and later report his findings to the court.

## NLRB Cancels Vote

Hollywood, Dec. 25. National Labor Relations Board cancelled the recent election for studio set designers and will order a new ballot after a meeting to establish eligibility requirements. In the election held Nov. 15, IATSE led with 87 votes, with 63 designers voting against any union and 17 ballots challenged.

**Bill Halligan**  
has his own conception of a  
**Hollywood Baedeker**  
another byline piece in the  
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## Spain Willing To Compromise On Disputed Point

Spanish government reportedly is showing willingness to compromise on one disputed point in the proposed agreement with the U. S. film industry, but has balked on a second. Negotiations are being handled in Madrid by M. A. J. Healy, rep of the Motion Picture Assn. of America, on instructions from New York.

Signs of acquiescence have been given by the Spanish to demands that companies which have already paid for import permits get them in addition to the allotment to be forthcoming under the new deal. Nix so far has been given by Madrid, however, to the second point. That is that Monogram, Republic, United Artists and indie producers (Continued on page 22)

## SWG DEFERS HEARING AGAINST LEO TOWNSEND

Hollywood, Dec. 25. Screen Writers Guild postponed the hearing of Lee Townsend, who had been ordered to appear before a grievance committee to explain why his name was placed on stories written by Dalton Trumbo and Lester Cole.

Indefinite postponement was announced after Townsend's attorney, Martin Gang, informed the SWG board that the scripter's testimony before the House Un-American Activities Committee last September was of a privileged nature and could not be used in a Guild hearing.

## Local 80 OK's New Pact

Hollywood, Dec. 25. First IATSE local to formalize the new basic labor contract with the major film companies is studio grips, Local 80. Pact calls for a 10% wage hike retroactive to Oct. 25.

Other IATSE locals are ready to sign as soon as contract details are straightened out.

**It's Forever Springtime**  
(E PRIMAVERA)

Italian import scheduled to preem Friday (28) at the Cinema Verdi Theatre, N. Y., was reviewed by VANIZZI from Genoa in the issue of March 15, 1950, under the title of "E Primavera." Hawk opined that the film is a "delightful comedy, ably scripted by Cesare Zavattini, Silvio D'Amico and director Renato Castellani whose fine pacing keeps the nie moving at a fast clip."

Picture will keep 'em laughing in Italy, wrote Hawk, "but its heavy dialect brand of comedy, particularly attuned to Italian ears, may seriously hamper its chances abroad." Story concerns a young man who commits bigamy and the complications that come as a result of it. Castellani directed his non-pro players "in such a delightfully natural and believable manner" that largely overcomes story discrepancies. A. F. E. Corp is distributing in the U. S.

okay story with a surprise ending and enough gunplay, chases and villainy to hold its own in the usual gater groove.

Teamed again with Jimmy Ellison, Brown in this one is a roving cowboy who agrees to help Ellison, the local sheriff, track down the identity of a group of masked stagecoach robbers. Seems the robbers are led by a costumed individual, who has taken advantage of a local legend about the "whistling hills" to signal them via a weird whistle when the stage buses into town.

whistle when the stage moves into sight. Although Ellison resents the stagecoach line's dependence on Brown, an outsider, he goes along with the private-eye business on horseback and the two of them after the usual number of fights, duels, etc., outgun the bandit crew and unmask the mystery leader.

Brown is credible in both the thespian and action departments. Ellison is good in a role that calls for just as much action. Noel Neill, who plays the stagecoach owner's niece and provides whatever love interest is allowed in these cactus chronicles, over-emotes, but she sits a horse well. Stan Jolley is more believable as her uncle, and Lee Roberts, as the chief villain, is

Production and technical credits are on the plus side. Director Derwin Abrahams keeps the action perking, and Ernest Miller took full advantage of the western hill country with his camera work. *Stal.*

**Indian Uprising**  
(COLOR)

**Cavalry vs. Indians actioner  
for more general playdates.**

Hollywood, Dec. 25.  
Columbia release of Edward Small pro-  
duction (Bernard Small, associate). Star-  
George Montgomery; features Audre-  
Long, Carl Benton Reid, Eugene Iglesias,  
John Baer, Joe Sawyer, Robert Dover-  
Eddy Waller, Douglas Kennedy, Robert  
Shayne, Miguel Inclan, Hugh Sanders. Di-  
rected by Ray Nazarro. Screenplay, Ken-  
neth Gamet, Richard Schreyer; story,

Holden and Stewart get excellent support from the handicapped cast playing the assorted racial types. Among them are Stanley Clements, Basil Ruysdaal, both sharing daily life of Holden and Stewart; Carl Benton Reid, Ralph Dumke, Ed Begley and Hugh S. Co. Only females are Ann Lee, the mother, and Toni Gerry.

Outside of being inclined to let the footage run too long at 115 minutes, Holmes and Dieterich have put the film together cleverly. The two top-notch technicians from the technical ends, such as lensing and music, ends, Broderick

Johnny Mack Brown, a one-time All-American footballer, may be getting older—and heavier—but he can still toss his weight around in the right way as the hero of these Monogram westerns to satisfy customer demands. "Whistlin' Hills" is latest in the series, has

Reviewer called the film a "very nearly a static biographical study of a woman who eventually finds happiness after a tragic youth." Margaret Johnston, who portrays the title role, "is an accomplished actress worthy of much better material." Richard Todd "is most inadequately served in a minor role." Stratford Pictures is distributing it in the U.S.

This is another standard, cavalry-vs.-Indians outdoor action grooved to be well received by juve audiences. Reception in the general action market should be okay. It has been filmed in Supercinacolor and has a typical outdoor cast headed by George Montgomery to support the lead.

What transpires has a familiar look as the basic good vs. evil movie. The good vs. evil theme of civilization has been done often before. Montgomery, cavalry captain, is charged with keeping peace between Geronimo and settlers. It's a tough job because the Indian reservation contains rich gold deposits coveted by Hugh Sanderson and Douglas Kennedy. Latter part of the movie is a little more of the dirty work, plus the misunderstanding of the Indians in Washington, cause an Indian uprising that threatens to wipe out the cavalry, now led by Robert Shayne when Montgomery is confined to post under arrest. However, Montgomery manages to prevent the massacre, Geronimo is captured and the villains are punished.

Routine plot is marked by plenty of highly actionful clashes, both on a mass basis and in individual set pieces. Montgomery is a satisfactory hero, while Audrey Long has

much to do in the top femme spot. Joe Sawyer and John Call supply some chuckles as cavalry top kicks the dirty work is in good hands and among the others rating mention are Eddy Waller, prospector Miguel Inclan, as Gerónimo; Robert Dover, as his son; John Baer Shayne and Carl Benton Reid.

The Edward Small production gets a good action affect while watching the budget dollar, and Ellis Carter's cameras give it an okay hue treatment. Broa-

**Lacks names but dramatic enough for some arty theatres.**

Snader Productions release of Karl Hartl production. Stars Bobby Markey, directed by Karl Hartl. Screenplay, Gene Markey, from original story by Hartl. Camera, Robert Kramker. Under Anders music, Willy Schmidt-Gentner. Trade time, 84 MINs. 3, Dec. 20, 31. Running time, 84 MINs.

Sebastian Gire..... Bobby Henreze  
Rocks Cooley..... Robert Shackleton  
Anni..... Christa Winter  
Ma..... Muriel Acker  
Ma Gire..... Edw. Gire  
Prof. Bindl..... Paul Harnum  
Rudi..... Oscar Werner  
Pozzo..... Sebastian Cabot  
Nik..... Klaus Hirschel  
Dog Hirschel..... Klaus Hirschel  
Dog Hirschel..... Klaus Hirschel

**Story of a young wonder pianist** who finally breaks away from a domineering manager, to enjoy the things a teen-ager appreciates, is nicely told in "Wonder Boy." It has added asset of having Bobby Henrey, who did so well in "Fallen Idol," as the musician. In spite of some mawkish characters who purport to be gangsters and blackmailers, this film is okay for many U.S. city theatres.

The pianist is depicted as a lad never permitted the relaxation of a normal youth. It is always concentration on his art because the piles up coin. But when his governor discovers that the manager, who has been cheating the lad, threatens to become his legal guardian, she conspires with a cable to have the young pianist dropped out of sight. She pays the youthful crook and his three pals to hide him in a nearby Tyrol chalet, telling the police she was attacked and the boy taken away.

Remainder of story concerns the unhappy pianist's sojourn in the country and how he learns all the things a normal child likes—learning to swim, fish, etc. The American member of the gang becomes his friend and companion as does the taxi driver's sister. The Yank and comely Austrian girl ultimately get the boy back to safety after the other gang members attempt to hold him for ransom.

Karl Hartl, who scripted the original story, has produced and directed with smooth skill although some of his characters are odd, cast or get out of hand. Henry Cavill is excellent as the youth who discovers the real life of normal law-abiding after years of being penned up by his musical career. But Elwyn Brook-Jones' conception of the manager is a heavy-handed, villainous portrayal. Robert Shackleton is slightly ludicrous when he tries to be an American gangster. Some of the lines she has to speak in showing his familiarity with American scene get laughs in the American area.

Christa Winter shows no future potentialities as sister of the gangster leader. June Elvin is an odd-acting secretary but easy on the eyes. Oscar Warner, as the cabbie and gangleader, is satisfactory in strange in his conception of what a gangster looks like. Excellent support is provided by Murrie Aik, the governess; Paul Harding, music master for the ladies; Sebastian Cabot and Lowe, a superb duo in the police department.

Besides Hartl's fine direction, Robert Krasker and Gunther Anderson have supplied topnotch photography. Music is played by the London Film Symphony orch, being excellently conducted by Dr. Hubert Clifford, especially in the concert hall sequences. Wear.

**Mildly interesting Soviet-made "musical comedy"; scant b.o. prospects in U. S.**

Artkino release of Kiev Film Studio production. Directed by Boris Barnet. Screenplay, N. Pomeschnikov. N. Dal'skiy; camera, M. Magidov. A. Mishurin; music, V. Zhukovskiy. At Stanley, N. Y. week of Dec. 22, '51. Running time, 105 MINS.

Nazar Protesenko.....	N. Kryuchka
Vera Groshko.....	N. Arkhipov
Peter Sereda.....	M. Kuznetsov
Oksana Podpruzhenko.....	M. Belokobyl'skiy
Ruban.....	V. Dobrovolskiy
Teslyuk.....	K. Sorok
Dorka.....	repkorsgorak
Kaladachin.....	M. E. Mexlin

(In Russian; English Titles)  
**"Bountiful Summer,"** from Russia's Kiev Film Studio, gives American audiences an insight as to life in the Ukraine.  
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Paramount has launched a star buildup campaign for Audrey Hepburn long before the 22-year-old Belgian-born actress makes her first appearance in a U. S. film. Actress, currently starring on Broadway in "Gigi," is slated for Paramount's "Rosalind" as soon as she completes her stage engagement.

Par kicked off the buildup drive with a special bulletin to division, district and branch managers, and special reps.

Actress was discovered and signed in England by Richard Mealand, Par's former N. Y. and Hollywood story chief and now its British studio rep. Her pact with Paramount calls for two pix a year for seven years, with a limit on the number of weeks she can be required for each assignment. She also is permitted to make outside films and legit appearances.

Miss Hepburn's contract with Gilbert Miller, producer of "Gigi," expires Mar. 31, 1953. She is, however, permitted to take off from June 1, 1952, to Oct. 1, 1952. Should the plan run until the summer, it is expected that she will go to Hollywood at that time to appear in "Rosalind."

## 3-Year Pact for IATSE With 90 St. Loo Theatres

St. Louis, Dec. 25. Members of IATSE Local No. 143 last week signed a three-year wage increase contract with approximately 90 theatres in St. Louis and St. Louis County. New pact provides for a 2½% increase at the beginning of each of the three years. Increase is retroactive to the expiring date of the old contract. All of the provisions in the old contract are included in the new ones.

The St. Louis Amus. Co., operated by Fanchon & Marco and the largest single circuit in St. Louis; the Wehrenberg circuit and the Ansell Bros. Chain are signatories to the pact.

Meantime, members of Local No. 143-A, Negro projectionists, are still huddling with owners of 13 houses catering to Negro trade over a wage increase. In the event an agreement is not reached they threaten to strike.

## Author Wins Decree On Laurel Lease

Failure of Laurel Films to produce his script, "The Criminal," as a Broadway play and as a picture won playwright Martin Stern an interlocutory decree in N. Y. Supreme Court last week cancelling a Dec. 7, 1949, agreement with the firm. Deal was a lease arrangement which was to be terminated in the event the company did not put the yarn on the stage or before the cameras.

Stern also sought \$25,000 damages from Laurel. However, the question as to whether damages should be assessed against the defendant film firm that will be determined by Referee David Weil. He's to hear arguments and later report his findings to the court.

## NLRB Cancels Vote

Hollywood, Dec. 25. National Labor Relations Board cancelled the recent election for studio set designers and will order a new ballot after a meeting to establish eligibility requirements. In the election held Nov. 15, IATSE led with 67 votes; with 63 designers voting against any union and 17 ballots challenged.

## Bill Halligan has his own conception of a Hollywood Baedeker

another byline piece in the  
46th Anniversary Number  
of  
VARIETY  
OUT NEXT WEEK

## Spain Willing To Compromise On Disputed Point

Spanish government reportedly is showing willingness to compromise on one disputed point in the proposed agreement with the U. S. film industry, but has balked on a second. Negotiations are being handled in Madrid by M. A. J. Healy, rep of the Motion Picture Assn. of America, on instructions from New York.

Signs of acquiescence have been given by the Spanish to demands that companies which have already paid for import permits get them in addition to the allotment to be forthcoming under the new deal. Nix so far has been given by Madrid, however, to the second point. That is that Monogram, Republic, United Artists and indie producers (Continued on page 22)

## SWG DEFERS HEARING AGAINST LEO TOWNSEND

Hollywood, Dec. 25. Screen Writers Guild postponed the hearing of Lee Townsend, who had been ordered to appear before a grievance committee to explain why his name was placed on stories written by Dalton Trumbo and Lester Cole.

Indefinite postponement was announced after Townsend's attorney, Martin Gang, informed the SWG board that the scripter's testimony before the House Un-American Activities Committee last September was of a privileged nature and could not be used in a Guild hearing.

## Local 80 OK's New Pact

Hollywood, Dec. 25. First IATSE local to formalize the new basic labor contract with the major film companies is studio gips, Local 80. Pact calls for a 10% wage hike retroactive to Oct. 25.

Other IATSE locals are ready to sign as soon as contract details are straightened out.

# Xmas Boosting L.A. Biz; 'Drums' Loud \$44,000, 'Tickets' Sock 35G, 'Dawn' Big 20G, 'Salesman' 17G, 'Want You' 9G

Los Angeles, Dec. 25. After several weeks of marking time, local first-runs are sighting a boxoffice uplift in the current frame, especially at theatres where most of the week takes the period after Christmas Day, overall total does not loom smash but several situations are rated strong.

"Distant Drums," with sturdy \$44,000 in three theatres, and "Two Tickets To Broadway," sock \$35,000 in two houses, are making the most noise at the wickets. "Death of Salesman," despite picketing, is likely to get hefty \$17,000 playing advanced-prices at Beverly Hills.

"Elopement" looks to get thin \$21,000 in four spots while "Silver City," two spots, is slow \$12,000. "Decision Before Dawn" is rated good \$20,000 in three small-seaters. "I Want You" is starting slowly at Hollywood Paramount with \$9,000. "Quo Vadis" in fourth frame, is wading up with a handsome \$30,000 in two sites.

**Estimates for This Week**  
Los Angeles, Chinese, Uptown, Loyola (F&M) (2,097; 2,048; 1,719; 1,248; 70-\$1.10)—"Elopement" (20th) and "Hideout" (Indie). Thin at \$21,000. Last week, "Never Forget You" (20th) and "First Legion" (UA), \$18,200.

Hollywood, Downtown, Wilmet (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Distant Drums" (WB). Sturdy \$44,000. Last week, "Captain Blood" (WB) (reissue) (8 days), \$24,300.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10)—"Too Young to Kiss" (M-G) and "Red Badge Courage" (M-G) (2d wk-8 days). Dull \$12,000. Last week, \$12,200.

Millstreet, Pantages (RKO) (2,752; 2,812; 70-\$1)—"Two Tickets Broadway" (RKO) and "Jungle Manhunt" (Col). Smash \$35,000. Last week, "Strange Door" (U) and "Finders Keepers" (U) (8) okay \$16,500.

Los Angeles Paramount, Hawaii (F&M-G&S) (3,398; 1,106; 60-85)—"Silver City" (Par) and "Interrupted Journey" (Indie) (Par) only. Slow \$12,000. Last week, L.A. Par "Submarine Command" (Par) and "Skipalong Rosenbloom" (UA) (2d wk), \$4,400. Hawaii, "Worlds Collide" (Par) (4th wk), \$1,900.

Hollywood Paramount (F&M) (1,430; 80-\$1.50)—"I Want You" (RKO). Disappointing at \$9,000 or near. Last week, "Submarine Command" (Par) (2d wk-8 days), \$3,500. Ritz, Vogue, Globe (F&M) (1,370; 885; 782; 70-\$1.10)—"Decision Before Dawn" (20th). Good \$20,000. Last week, "Well" (UA) and "Mr. Drake's Duck" (UA) (9 days), \$10,000.

United Artists, Four Star (UA) (2,100; 900; 80-\$2.40)—"Quo Vadis" (M-G) (4th wk). Handsome \$30,000. Last week, \$29,500.

Fine Arts (F&M) (677; 80-\$1.50)—"Tony Draws Horse" (Indie). Thin \$2,500. Last week, "River" (UA) (9th wk-6 days), \$2,000.

Beverly Hills (WB) (1,612; 80-\$1.50)—"Death of Salesman" (Col). Smart \$17,000. Last week, "Streetcar" (WB) (13th wk-8 days), \$4,400. Wilshire (F&M) (2,296; 80-\$1.50)—"Detective Story" (Par) (9th wk). Light \$3,500. Last week, \$5,300.

## 9-Inch Snow Sloughs

**Toronto; 'Secret' Poor  
\$7,000, 'Aladdin' \$8,000**

Toronto, Dec. 25.

Nine inches of snow, which caused worst traffic snarl here in decades, is killing biz in current round. Most deluxers are cutting their sessions short after four days to open with top product today.

**Estimates for This Week**  
Crest, Downtown, Glendale, Mayfair, Seabrook, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Kentucky" (20th) and "Little Colonel" (20th) reissues. Yanked after three days, bad \$3,500. Last week, "Ft. Defiance" (UA) and "Bannerline" (M-G), oke \$14,000.

Eglinton, Shea's (FP) (1,080; 2; 386; 40-80)—"Family Secret" (M-G). Poor \$7,000 for four days. Last week, "Submarine Command" (Par), \$9,000.

Imperial (FP) (3,373; 50-80)—"Silver City" (Par). Slight \$6,500 in 4 days. Last week, "Tanks Are Coming" (WB), \$8,500.

Loew's (Loew) (2,743; 55-90)—"American in Paris" (M-G) (7th wk). Light \$6,000. Last week, \$7,500.

Northern, University (FP) (959; 1,558; 40-80)—"Girl on Bridge" (Continued on page 24)

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$586,500  
(Based on 20 theatres)  
Last Year ..... \$634,500  
(Based on 18 theatres)

## 'Tickets' Smash \$8,000 in Omaha

Omaha, Dec. 25.

Badly chopped schedules have resulted from desire to put best film feet forward for the holidays. Brantley for Dec. 26-27, used stagelows, offering "Goldilocks" and "Snow White." These will go on at 11 a.m. but will not alter the film shows. Best showing currently is being made by "Two Tickets to Broadway," smash at State.

**Estimates for This Week**  
Brantley (RKO) (1,500; 16-70)—"The Racket" (RKO). Opened today (Tues.). Last week, "Behave Yourself" (RKO) and "Whip Hand" (RKO), light \$5,000.

State (Goldberg) (865; 25-75)—"Two Tickets to Broadway" (RKO). Smash \$8,000 or near. Last week, "Come Fill Cup" (WB) (2d wk), fair \$3,800.

Omaha (Tristates) (2,100; 16-70)—"Yanks Are Coming" (WB) and "Two Gals and Guy" (UA). Opened today (Tues.). Last week, "Africa Screams" (U) and "Nose Hangs High" (U) (reissues), mild \$5,500.

Paramount (Tristates) (2,800; 16-70)—"Elopement" (20th). Starts today (Tues.). Last week, "Anne of Indies" (20th) and "Love Nest" (20th), fair \$9,000.

Orpheum (Tristates) (3,000; 16-70)—"Flight to Mars" (Mono) and "The Highwayman" (UA). Light \$8,500. Last week, "New Mexico" (UA) and "When I Grow Up" (UA), \$9,000.

## Frisco Waits Arrival of Christmas; 'Cloak' Good \$9,000, 'Elopement' 15G

**'Touch' Dismal \$5,000,  
Buff; 'Secret' Sad 6G**

Buffalo, Dec. 25.

Current session does not take in enough of Xmas week to do local spots much good, with a majority of films hitting bottom. Tony Bennett boosted "The Highwayman" to fine total at Paramount in four days. "Wild Blue Yonder" held for 10 days at the Century but could not overcome handicap of being launched in the pre-Christmas stanza. "Light Touch" is very sad at the Buffalo.

**Estimates for This Week**  
Buffalo (Loew's) (3,500; 40-70)—"Light Touch" (M-G) and "Ft. Defiance" (UA). Blah \$5,000 in 4 days. Last week, "Too Young to Kiss" (M-G) and "Calling Bulldog Drummond" (M-G), \$8,500.

Paramount (Par) (3,000; 40-70)—"The Highwayman" (Mono) and Tony Bennett heading stagelows (4 days). Fine \$11,000. Last week, "Capt. Blood" (WB) and "One Foot in Heaven" (WB) (reissues) (5 days), \$4,500.

Center (Par) (2,100; 40-70)—"Caesar, Cleopatra" (UA) and "Seventh Veil" (UA) (reissues). May hit oke \$9,000 in 10 days.

Lafayette (Basil) (3,000; 40-70)—"Family Secret" (Col) and "Barefoot Mailman" (Col). Sad \$6,000. Last week, "Raging Tide" (U) and "Never Can Tell" (U), \$5,500.

Century (20th Cent.) (3,000; 40-70)—"Wild Blue Yonder" (Rep) and "Street Bandits" (Rep). Only about \$9,500 in 10 days.

## RKO's 8 Big Tinters

Hollywood, Dec. 25.

RKO will release a total of eight high-budget color films during the first six months of 1952, compared with only two during the corresponding period in 1951.

## Prov. in Doldrums But 'Outlaws' Lady' \$6,500

Providence, Dec. 25. Pre-Xmas doldrum prevail here this round, with most stands opening new bills today (Tues.) for hoped-for holiday biz. Best showing in the past week was made by "Cave of Outlaws" and "Lady From Texas" at the Albee.

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65)—"The Racket" (RKO) and "Young Scarface" (RKO). Opened Monday (24). Last week, "Cave of Outlaws" (U) and "Lady From Texas" (U), 5 days, fair \$6,500.

Majestic (Fay) (2,200; 44-65)—"Never Forget You" (20th) and "Steel Fist" (20th). Opened Monday (24). Last week, "Little Egypt" (U) and "Reunion in Reno" (U), 4 days, tepid \$3,000.

Metropolitan (Snider) (3,100; 44-65)—"Man in Saddle" (Col) and "Purple Heart Diary" (Col). Opened today (Tues.). Last week, "Sands of Iwo Jima" (Rep) and "Fighting Seabees" (Rep) (reissues), slow \$3,500 for 5 days.

State (Loew) (3,200; 44-65)—"Elopement" (20th) and "Unknown Man" (M-G). Opened Monday (24). Last week, "Fort Defiance" (UA) and "Mr. Imperium" (M-G), 4 days, thin \$7,000.

Strand (Silverman) (2,200; 44-65)—"Family Secret" (Col) and "Harlem Globetrotters" (Col). Opened Monday (24). Last week, "Warpath" (Par) and "Mister Drake's Duck" (UA), sad \$4,500.

## 'Kiss' Rousing \$18,000, St. Lo

St. Louis, Dec. 25.

Christmas week trade is giving mainstem spots a shot in the arm after several weeks of fair to poor biz. "Too Young to Kiss" looks best with nice week at Loew's while "Elopement" is equally strong at the Missouri. "Detective Story" looks only okay at the St. Louis which was relighted along with the Shubert. Latter is doing sturdy trade with "Bitter Rice."

**Estimates for This Week**  
Ambassador (F&M) (3,000; 60-75)—"Flame of Araby" (U) and "Magic Carpet" (Col). Opened today (Tues.). Last week, "Sub-" (Continued on page 24)

## Hub Marks Time Awaiting Holidays; 'Crosswinds' NG 14G, 'Cloak' Drab 9G

### Key City Grosses

**Estimated Total Gross**  
This Week ..... \$1,820,200  
(Based on 21 cities, 186 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,343,500  
(Based on 24 cities, and 193 theatres.)

## 'Want You' Great \$20,000, Philly

Philadelphia, Dec. 25.

The last-minute shopping along with the late launching of new fare is holding down first-run biz here this session. "I Want You" is making the best impression with a smash \$20,000 at the Boyd. "Man in Saddle" looms fine at Aldine while "Elopement" shapes trim at the Fox. "Flight to Mars" shapes good at Stanton. Lionel Hampton band topping stagelows is helping "FBI Girl" to an okay session at the Earle.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99)—"Man in Saddle" (Col). Fine \$11,000. Last week, "Cage of Gold" (Indie), \$5,000.

Boyd (WB) (2,360; 85-\$1.30)—"I Want You" (RKO). Smash \$20,000. Last week, "Unknown Man" (M-G), \$9,000.

Earle (WB) (2,700; 50-99)—"FBI Girl" (Lip) plus Lionel Hampton band. Clark Bros. onstage. Okay \$19,000 or near. Last week, "Sea Hornet" (Rep) and "Captain Blood" (WB) (reissue), \$10,000.

Fox (20th) (2,250; 50-99)—"Elopement" (20th). Nice \$18,000 or near. Last week, "Fixed Bayonets" (20th) (2d wk), \$10,000.

Goldman (Goldman) (1,200; 50-99)—"On Loose" (RKO). Mild \$9,000. Last week, "Ten Tall Men" (Col) (4th wk), \$7,000.

Mastbaum (WB) (4,360; 50-99)—"Wild Blue Yonder" (Rep). Tame \$13,000 in 12 days.

Midtown (Goldman) (1,000; 50-99)—"Slaughter Trail" (RKO) and "Whip Hand" (RKO). Fair \$6,000. Last week, "Raging Tide" (U) (2d wk), \$5,000.

Randolph (Goldman) (2,500; 50-99)—"American in Paris" (M-G) (7th wk). Nil \$7,500 in 5 days. Last week, \$8,000.

Stanley (WB) (2,900; 50-99)—"It's a Big Country" (M-G). Fair \$13,000 in 9 days. Last week, "Too Young to Kiss" (M-G) \$6,000.

Stanton (WB) (1,473; 50-99)—"Flight to Mars" (Mono). Good \$10,000. Last week, "Son of Dr. Jekyll" (Col), \$7,000.

Trans-Lux (T-L) (500; 85-\$1.20)—"Detective Story" (Par) (6th wk). Hefty \$6,000. Last week, \$7,200.

World (G S) (500; 50-\$1.20)—"Lavender Hill Mob" (U) (5th wk). Fine \$3,400. Last week, \$3,800.

## 'Elopement' Oke \$10,000, Port; 'Kiss' Mild 5½G

Portland, Ore., Dec. 25.

Pre-Xmas still is hurting here this week, all first-runs suffering at boxoffice. "Elopement" and "Tanks Are Coming" loom okay.

**Estimates for This Week**  
Broadway (Parker) (1,890; 65-90)—"Tanks Are Coming" (WB) and "Havana Rose" (Rep). Okay \$9,000. Last week, "Fort Defiance" (UA) and "St. Benny the Dip" (UA), \$7,500.

Guild (Parker) (400; 65-90)—"Three Musketeers" (M-G) and "Summer Stock" (M-G) (reissues). Slow \$1,000. Last week, "Lucia de Lammermoor" (Indie) and "Barber of Seville" (Indie), \$1,500.

Oriental (Evergreen) (2,000; 65-90)—"Elopement" (20th) and "Love Nest" (20th), day-date with Paramount. Good \$3,500. Last week, "Make It Legal" (20th) and "Slaughter Trail" (RKO), \$3,700.

Orpheum (Evergreen) (1,750; 65-90)—"The Mob" (Col) and "Criminal Lawyer" (Col). Snappy \$7,500. Last week, "Make It Legal" (20th) and "Slaughter Trail" (RKO), \$7,000.

Paramount (Evergreen) (3,400; 65-90)—"Elopement" (20th) and "Love Nest" (20th), also Oriental. So-so \$500. Last week, "Silver City" (Par) and "Yellow Fin" (Mono), \$6,000.

Boston, Dec. 25.

Pre-holiday biz at mainstems hit a new low this stanza, with most big deluxers juggling opening dates to coincide with the expected upbeat starting Xmas night. Newcomers are "I Want You" which opened Saturday (22) at Astor, "Clouded Yellow" at Exeter, Sunday (23); "Double Dynamite" bowing in at Memorial Monday (24) and "Quo Vadis" at State and Orpheum today (Tues.). Neither "Crosswinds" nor "Man With Cloak" are doing much on their initial weeks.

**Estimates for This Week**  
Astor (B&Q) (1,200; 50-95)—"I Want You" (RKO). Opened Saturday (22) with little activity but figures to pick up after Xmas. Last week, "Streetcar Named Desire" (WB) wound big 8½-week run with \$5,000 for last 11 days.

Boston (RKO) (3,000; 40-85)—"Cave of Outlaws" (U) and "Diamond City" (Indie). Tepid \$7,000. Last week, "Strange Door" (U) and "Double Confession" (Mono), \$9,000 in 6 days.

Exeter (Indie) (1,300; 55-80)—"Clouded Yellow" (Col). Opened Sunday (23). Last week, "Lavender Hill Mob" (U) okay \$4,200 for seventh wk after big \$5,500 in sixth round.

Fenway (NET) (1,373; 40-85)—"Crosswinds" (Par) and "Highwayman" (Mono). Fair \$4,500. Last week, "FBI Girl" (Lip) and "Silver City" (Par), same.

Memorial (RKO) (3,000; 40-85)—"Double Dynamite" (RKO) and "Whistle at Eaton Falls" (Col). Opened yesterday (Mon.). Last week, "On Dangerous Ground" (RKO) and "Leave To Marines" (Lip), good \$16,000.

Metropolitan (NET) (4,367; 40-85)—"Man with a Cloak" (M-G) and "Mr. Imperium" (M-G). Blah \$9,000. Last week, "Wild Blue Yonder" (Rep) and "Honeychile" (Rep), \$10,000.

Orpheum (Loew) (3,000; 90-\$1.50)—"Quo Vadis" (M-G). Opened today (Tues.). Last week, "Callaway Went Thataway" (M-G) and "Light Touch" (M-G), not bad \$12,000.

Paramount (NET) (1,700; 40-85)—"Crosswinds" (U) and "Highwayman" (Mono). Thin \$9,500. Last week, "FBI Girl" (Lip) and "Silver City" (Par), \$10,400.

State (Loew) (3,500; 90-\$1.50)—"Quo Vadis" (M-G). Opened today (Tues.). Last week, "Callaway Went Thataway" (M-G) and "Light Touch" (M-G), oke \$7,000.

## Mpls. Hits B.O. Bottom; 'Elopement' NSG 10G, 'Carol' Sluggish \$2,000

Minneapolis, Dec. 25.

What with sub-zero temperatures, daily snowstorms and icy streets making transportation difficult as well as the pre-Christmas downturn, current grosses are nearing the complete vanishing point. In the face of such handicaps, most houses are drawing on what ordinarily would be sluffs along with reissues. It is the sixth week for "American in Paris" which also suffered from seasonal and weather adversities.

**Estimates for This Week**  
Century (Par) (1,600; 50-76)—"Christmas Carol" (UA). Slim \$2,000 in 4 days. Last week, "One Foot in Heaven" (WB) (reissue), \$2,500.

Gopher (Berger) (1,000; 50-76)—"Never Can Tell" (U). Light \$3,000. Last week, "Thunder on Hill" (U) (2d wk), \$2,400 in 6 days.

Lyrie (Par) (1,000; 50-76)—"Bride of the Gorilla" (Indie) and "Panchito Villa Returns" (Indie). Lean \$3,000. Last week, "Lady from Texas" (U) and "Mark of Renegade" (U), \$3,500.

Radiation City (Par) (4,000; 50-76)—"Elopement" (20th). Running through Dec. 31 to get only \$10,000. Last week, "Lady Says No" (UA), \$6,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Captain Blood" (WB) and "G-Men" (WB) (reissues). Okay at \$3,500 in 4 days. Last week, "On Dangerous Ground" (RKO), \$6,500.

RKO-Par (RKO) (1,600; 40-76)—"Isle of Dead" (RKO) and "Body Snatcher" (RKO) (reissues). Nice \$3,000 in 4 days. Last week, "Three Steps North" (UA) and "Man With My Face" (UA), slow \$4,500.

State (Loew) (3,500; 50-76)—"Raging Tide" (U), oke \$4,000 in 5 days. Last week, "Ft. Defiance" (UA), \$5,500.

World (Mann) (400; 65-\$1)—"American in Paris" (M-G) (6th wk). Good enough \$2,000 under conditions. Last week, okay \$3,000.



# No Chi White Xmas, All Red Ink But 'Drums' Socko \$18,000; 'Story' 25G, 'Saddle'-Vaude Very Dull 30G

Chicago, Dec. 25. Although it may be white Christmas, its red ink on nearly all Loop exhibitors' books. Last week's low, caused by snowstorms and zow, weather is being partly equalled this week. Only hope is the flock of Xmas openings, which might take the sting out of the bad business.

Most likely looking is Oriental with "Callaway Went Thataway" plus Ames Bros. on stage which should hit fine \$50,000. One waker of "Man in the Saddle" backed by vaude show looks only light \$30,000 at Chicago. Roosevelt is bringing in good action fare with "Distant Drums" and "Highwayman" for sock \$18,000. "Two Tickets to Broadway" and "Whip Hand" at United Artists shapes brisk \$17,000. Woods should register fancy \$25,000 for "Detective Story".

Only holdovers are "The River" at Ziegfeld in fourth moveover week. "American in Paris" winds up lukewarm in sixth State-Lake week.

**Estimates for This Week**  
Chicago (B&K) (3,900; 55-98)—"Man in Saddle" (Col) with vaude. Might hit light \$30,000. Last week, "Starlift" (WB) with stage show (2d wk), \$18,000.

Grand (RKO) (1,200; 98)—"Cimarron Kid" (U) and "Finders Keepers" (U). Okay \$10,000. Last week, "Streetcar Named Desire" (WB) (7th wk), \$5,000.

Oriental (Indie) (3,400; 55-98)—"Callaway Went Thataway" (M-G) plus Ames Bros. on stage. Should pull in fine \$50,000. Last week, "Let's Make It Legal" (20th) and vaude, \$20,000.

Roosevelt (B&K) (1,500; 55-98)—"Distant Drums" (WB) and "Highwayman" (Mono). Sock \$18,000. Looks in wake of rain-snow storm. Saturday brought an upbeat at most houses. "Red Badge of Courage" with Blackstone Magic show onstage at Loew's Capitol will top town, partly because it is sole mid-town newcomer staying over Christmas Day. General pattern, except for longruns, is to preem new features for the Yule trade. Most other big houses marking time with holdovers and reissues.

State-Lake (B&K) (2,700; 98-125)—"American in Paris" (M-G) (6th wk). Minor \$8,000 in store after last frame's \$9,000.  
United Artists (B&K) (1,700; 55-98)—"Two Tickets Broadway" (RKO) and "Whip Hand" (RKO). Hep \$17,000. Last week, "Dalton's Women" (Indie) and "Flight to Mars" (Mono), \$4,000.

Woods (Essaness) (1,073; 98)—"Detective Story" (Par). Fancy \$25,000. Last week, "Fixed Bayonets" (20th) (3d wk), \$7,000.

World (Indie) (587; 80)—"Emperor's Nightingale" (Indie). Bright \$4,000. Last week, "Hills of Ireland" (Indie) (5th wk), \$2,500.  
Ziegfeld (Lopert) (451; \$125-\$240)—"The River" (UA) (4th wk). Nifty \$4,000. Last week, \$2,800.

## Cincy Brings in Fresh Fare for Xmas; 'Ground' 9½G, 'Elopement' \$7,000

Cincinnati, Dec. 25. Four RKO downtown theatres marked time in first half before Sunday and Monday openings with holiday films. "Double Dynamite" at Albee, "Ten Tall Men" at Palace, "Aladdin Lamp" at Grand and "Hotel Sahara" at Lyric are all new. Capitol is heading for fairish first week on "Elopement" which holds until New Year's Eve. "On Dangerous Grounds" did okay last week at Palace.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-75)—"Double Dynamite" (RKO). Opened Monday (2d). Last week, "Light Touch" (M-G), mild \$7,000.  
Capitol (Mid-States) (2,000; 55-75)—"Elopement" (20th). Fairish \$7,000. Holds for second week. Last week, "Raging Tide" (U), \$4,000.

Grand (RKO) (1,400; 55-75)—"Aladdin Lamp" (Mono) and "Elephant Stomped" (Mono). Opened Monday (2d). Last week, "Drums in Deep South" (RKO) and "Sunny Side of Street" (Col), tame \$5,500.  
Keith's (Mid-States) (1,542; 55-75)—"Crosswinds" (Par). Opened today (Tues.). Last week, "Journey Into Light" (20th) and "Wonder Who's Kissing Her" (20th). Mild \$6,000 in 5 days. Last week, "Strange Door" (U) and "Cave of Outlaws" (U), \$3,500.

Lyric (RKO) (1,400; 55-75)—"Hotel Sahara" (UA) and "Chicago Calling" (UA). Opened Sunday (23). Last week, "Man in Saddle" (Col), limp \$3,500.  
Palace (RKO) (2,600; 55-75)—"Ten Tall Men" (Col). Opened Monday (2d). Last week, "On Dangerous Ground" (RKO), okay \$5,000.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## Indpls. Slow But 'Heart' Fair 8G

Indianapolis, Dec. 25. Rough weather on top of unusual pre-holiday slump is keeping grosses down at deluxe situations here again this stanza. "Close to Heart" at Circle is leader, but with only a fair figure. "Fixed Bayonets" at Indiana shapes very drab, while "Fort Defiance at Loew's is tepid.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 50-70)—"Close to Heart" (WB) and "Ride, Cowboy, Ride" (Indie). Fair \$8,000. Last week, "Let's Make It Legal" (20th) and "Love Nest" (20th), \$6,700 in a blizzard.  
Indiana (C-D) (3,200; 50-70)—"Fixed Bayonets" (20th) and "Northwest Territory" (Mono). Blah \$7,500. Last week, "Lady Pays Off" (U) and "Raging Tide" (U), \$5,500.

Loew's (Loew's) (2,427; 50-70)—"Fort Defiance" (UA) and "Bulldog Drummond" (M-G). Tepid \$5,500 in 5 days. Last week, "Light Touch" (M-G) and "Kind Lady" (M-G), \$4,500 in 4 days.  
Lyric (C-D) (1,600; 50-70)—"Captain Blood" (WB) and "Masked Raiders" (RKO) (reissues). Mild \$4,000. Last week, "The Mummy" (U) and "Mummy's Curse" (U) (reissues), \$4,200.

## Rain, Snow, Clips D.C., 'Courage'-Stage Okay 19G, 'Women' 10G, 2d

Washington, Dec. 25. Main stem biz dipped close to zero in the past week, keeping step with the weather, which always affects this town sharply. Thursday (2d), which tees off theatre week here, found houses virtually deserted in wake of rain-snow storm. Saturday brought an upbeat at most houses. "Red Badge of Courage" with Blackstone Magic show onstage at Loew's Capitol will top town, partly because it is sole mid-town newcomer staying over Christmas Day. General pattern, except for longruns, is to preem new features for the Yule trade. Most other big houses marking time with holdovers and reissues.

**Estimates for This Week**  
Capitol (Loew's) (3,434; 55-90)—"Red Badge Courage" (M-G) plus Blackstone Magic Show onstage. Firm \$19,000, considering poor opening because of storm. Last week, "Light Touch" (M-G) plus vaude, okay \$16,000.  
Dupont (Lopert) (372; \$120-\$240)—"Tales of Hoffmann" (Indie) (2d run). Brisk \$4,500 in return at same tilted scale as first-run but on grind policy. Stays. Last week, "Erica" (Indie) (2d wk), okay \$2,000.

Keith's (RKO) (1,939; 44-85)—"Tap Roots" (RKO) and "Brute Force" (RKO) (reissue). Satisfactory \$5,500 in 5 days. Last week, "On Dangerous Ground" (RKO), \$9,000.  
Metropolitan (Warner) (1,200; 44-74)—"Criminal Lawyer" (Col). Skippy \$2,000 in 4 days. Last week, "Passage West" (Par), \$4,500.  
Palace (Loew's) (2,370; 44-80)—"Westward the Women" (M-G) (2d wk). Down to \$10,000 after good \$15,000 last week.

Playhouse (Lopert) (485; \$120-\$240)—"The River" (UA) (8th-final wk). Spurred to okay \$3,500 after \$3,000 last week.  
Warner (WB) (2,174; 44-80)—"Capt. Blood" (WB) (reissue). Slight \$4,000 in 4 days. Last week, "Wild Blue Yonder" (Rep), nice \$10,000.

## 'Touch' Light \$9,000, L'ville; 'Legal' 10G

Louisville, Dec. 25. Town has been having some rough weather, but Christmas weekend saw streets washed clean with heavy rains. It later gave way to sunny, dry weather, but biz still lagged. Patronage at downtown houses slowed to a walk in week preceding Christmas, but picked up with new product starting Sunday (23). "Light Touch" at State and "Make It Legal" at Rialto, both were light.

**Estimates for This Week**  
Kentucky (Switow) (1,100; 54-75)—"Hotel Sahara" (UA) and "St. Benny, The Dip" (UA). Opened today (Tues.). Last week, "New Mexico" (UA) and "Circle of Danger" (UA), mild \$2,500.

Mary Anderson (People's) (1,200; 54-75)—"Distant Drums" (WB). Started today (Tues.). Last week, "Was an American Spy" (Mono), moderate \$5,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Silver City" (Par) and "Northwest Territory" (Par). Opened today (Tues.). Last week, "Let's Make It Legal" (20th) and "Journey Into Light" (20th), mild \$10,000.

State (Loew's) (3,000; 45-65)—"Pandora and Flying Dutchman" (M-G) and "Flame of Stamboul" (M-G). Launched today (Tues.). Last week, "Light Touch" (M-G) and "Unknown Man" (M-G), light \$9,000.

Strand (FA) (1,200; 54-75)—"Harlem Globetrotters" (Col) and "Hot Cockeyard Wonder" (Col). Opened today (Tues.). Last week, "Raging Tide" (U) and "Highly Dangerous" (Lip), passable \$3,500.

## 'Starlift' Stout \$11,000, K.C. Ace

Kansas City, Dec. 25. With Christmas falling on Tuesday, houses are juggling schedules, most of them getting in short weeks to clear for holiday openings. Big exception is the Paramount which brought in "Starlift" on Saturday so as to get in New Year's Eve biz in 8 days. Shapes nice. Otherwise houses are waiting their time with short runs, and the weather no help. Blizzard last Thursday and otherwise low temperatures, w hurt. "Lavender Hill Mob" still in sixth round at the Vogue.

**Estimates for This Week**  
Kimo (Dickinson) (504; 75-99)—"Christmas Carol" (UA) (2d wk). Run extended through today (25). Looks fair, \$1,000 in 4 days. "Fantasia" (RKO) opens tomorrow (Wed.). Last week, mild \$1,200.  
Midland (Loew's) (3,500; 50-69)—"Man With Cloak" (M-G) and "Tall Target" (M-G). Four days hit blah \$3,500. Last week, "Fort Defiance" (UA) and "Calling Bulldog Drummond" (M-G), light \$6,000 in 6 days.

Missouri (RKO) (2,650; 50-75)—"Magic Face" (Col) and "Mask of Avenger" (Col). Slow \$4,000 in 5 days. Last week, "On Dangerous Ground" (RKO) and "Whistle Eaton Falls" (Col), \$5,500 in full week.  
Paramount (Tri-States) (1,900; 50-90)—"Starlift" (WB) Shapes nice \$11,000 in 8 days. Last week, "Second Woman" (UA) and "When I Grow Up" (UA), light \$5,500.  
Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 50-75)—"Cave of Outlaws" (U). Light \$7,000 in 5 days. Last week, "Wild Blue Yonder" (Rep), \$8,500 in 6 days.

Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U) (6th wk). Rolling right at trim \$2,000 or close. Likely to go a seventh. Last week, \$1,500.

## 'DYNAMITE' BIG 13G IN LAGGARD SEATTLE

Seattle, Dec. 25. Big news here this session is the big total being racked up by "Double Dynamite" at Orpheum. "Callaway Went Thataway" also is nice at Music Hall. Otherwise, it is generally sad at boxoffice.

**Estimates for This Week**  
Bliss (Moore-Harkiss) (800; 65-90)—"Raging Tide" (U) and "Not Divorced" (UA) (m.o.). Okay \$3,500.  
Last week, "Wild Blue Yonder" (Rep) and "Street Bandits" (Rep) (3d wk), okay \$3,600 in 9 days.  
Coliseum (Evergreen) (1,829; 65-90)—"Flight to Mars" (Mono) and "Highwayman" (Mono). Okay \$8,000.  
Last week, "Magic Carpet" (Col) and "Barefoot Mailman" (Col), \$7,000.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Elopement" (20th) and (Continued on page 24)

## New Pix Boom Broadway Biz; 'Salesman' Sock 38G, 'Want You' Hot 48G, 'Dawn' Big 40G, 'Elopement' 80G

End of the pre-Christmas influences and launching of new, strong product is booming business this session at most Broadway first-runs. Trade started climbing last Sunday (23), which was bigger than Saturday, an unusual occurrence, and followed through Monday and yesterday (Xmas Day).

Five new bills, launched mainly the middle of last week, are boosting the overall total, giving Broadway deluxers their best stanza in about a month. However, the four new bills opened yesterday, plus the sharp upbeat expected beginning today (Wed.), figures to make even higher totals for the following stanza.

The Victoria, Rivoli and Criterion all have sock new films. "Death of a Salesman" starring Fredric March, came in during the pre-holiday lull last Thursday and shapes up biggest, comparatively, with \$38,000 or better in first week at the Vic. "I Want You" is doing a terrific \$48,000 or close at the Criterion. It had the advantage of teeing off last Saturday (22).

"Decision Before Dawn" also Js very big with around \$40,000 at the Riv. "Flame of Araby", handapped by starting last Wednesday, shapes up to good \$17,000 or near at the State.

"Elopement" with Guy Mitchell heading stages w, also was hurt by opening on Thursday but should get a fine \$80,000 at the Roxy.

The Music Hall continues the great money champ with the third stanza of "Till We Meet You in My Dreams" and annual Christmas stage show. It is soaring to a smash \$152,000, highest mark of three-week run. It continues, of course, at least through New Year's. "Quo Vadis" still is going fine at the Capitol with a socko \$52,000 in prospect for the seventh round. Pic also is perking up to around \$18,000 at the Astor.

The Paramount opened "Double Dynamite", with stage show topped by Tony Bennett, Five De Marco Sisters, Art Mooney band and Joey Adams yesterday (Tues.). Globe launched the new Bob Hope comedy, "My Favorite Spy", also yesterday while the Bijou brought in "Henry V" the same day.

"Distant Drums" at the Warner was another Xmas Day opening.

**Estimates for This Week**  
Astor (City Inv.) (1,300; \$125-\$180)—"Quo Vadis" (M-G) (7th wk). Picking up to around \$18,000, fine, as against \$15,000 for sixth week. Pic goes on continuous-run here Jan. 1.

Bijou (City Inv.) (589; \$120-\$240)—"Henry VIII" (UA) (reissue). Opened on two-day yesterday (Tues.). Last week, house shuttered.

Capitol (Loew's) (4,820; 95-\$180)—"Quo Vadis" (M-G) (7th wk). Pushing up to about \$52,000 or over, with tilt from Xmas day trade yesterday (Tues.). Last week, \$35,000. Goes a few days past the seventh week to open "Westward the Women" (M-G) on Dec. 31.

"Vadis" stays on at the Astor but on continuous run starting Jan. 1.  
Criterion (Moss) (1,700; 50-\$180)—"I Want You" (RKO). Initial week ending next Friday (28) looks to hit terrific \$48,000 or close. Holds, naturally. In ahead, "Strange Door" (U) (2d wk), \$9,000.

Globe (Brandt) (1,500; 50-\$180)—"My Favorite Spy" (Par). Opened yesterday (Tues.). In ahead, "Capt. Fabian" (Rep) (2d wk-5 days), \$9,000 after okay \$12,000 opening week. "Fabian" helped by previews of "Spy" on final day.

Fine Arts (Davis) (468; 90-\$180)—"Lavender Hill Mob" (U) (11th wk). The 10th round ended Monday (24) held at \$7,000 after \$8,200 for ninth round. Stays on.  
Mayfair (Brandt) (1,736; 50-\$180)—"Detective Story" (Par) (8th wk). Seventh frame ended Monday (24) held to stout \$17,000 after \$21,500 for sixth week.

Palace (RKO) (1,700; \$120-\$240)—All-vaude, two-day policy headed by Judy Garland and (11th wk). Present session started yesterday (Tues.). The 10th week ended Sunday (23) was \$35,000 after fine \$36,000 for ninth stanza.

Paramount (Par) (3,664; 70-\$180)—"Double Dynamite" (RKO) with stage show headed by Tony Bennett, Art Mooney choir, Five De Marco Sisters, Joey Adams with Al Kelly. Opened yesterday (Tues.). In ahead, "The Racket" (RKO) with Pearl Bailey, Henry Youngman, Bernie Mann orch onstage (2d

wk-6 days), okay \$41,000 after \$53,000 for first week.

Park Ave. (Reade) (583; 90-\$150)—"Cloudburst" (Col) (7th wk). Sixth stanza ended Sunday (23) was \$4,800 after nice \$5,500 for fifth week.

Paris (Indie) (568) (\$120-\$240)—"The River" (U) (16th wk). The 15th round ended Sunday (23) was \$7,500 after fine \$9,000 for 14th week.

Radio City Music Hall (Rockefellers) (5,945; 80-\$240)—"Till See You in My Dreams" (WB) with Christmas stage show (3d wk). Soaring to great \$152,000 after solid \$132,000 for second week, slightly below hopes. Added shows all this week expected to push biz to highest figure of run in fourth round.

Rivoli (UAT) (2,092; 90-\$180)—"Decision Before Dawn" (20th). First week ending tomorrow (Thurs.) is heading for big \$40,000, with cri helping. In ahead, "Fixed Bayonets" (20th) (5th wk-3 days), slipped to \$2,100 after light \$7,000 for fourth round.

Roxy (20th) (5,886; 80-\$220)—"Elopement" (20th) with Guy Mitchell and annual spectacle of "Ave Maria" featuring Evelyn Case onstage. Initial session ending today (Wed.) looks to reach fine \$80,000. Holds, but only in for two weeks; (20th) with Carol Bruce, Jose Melis Trio topping stage bill (2d wk-6 days), \$37,000.

State (Loew's) (3,450; 55-\$180)—"Flame of Araby" (U) (2d wk). First week ended yesterday (Tues.) hit good \$17,000. In ahead, "Callaway Went Thataway" (M-G) (2d wk), \$6,000.

Warner (WB) (2,756; 85-\$2)—"Distant Drums" (WB). Opened yesterday (Tues.). In ahead, "Starlift" (WB) (2d wk-4 days) slid to \$7,000 after mild \$16,000 opening week.

Sutton (R&B) (561; 90-\$150)—"Tales of Hoffmann" (Indie). Opened Monday (24). In ahead, "Browning Version" (U) (8th wk-6 days), fair \$4,000 after \$5,100 for seventh week.

Trans-Lux 60th St. (T-L) (453; 90-\$150)—"Galloping Major" (Indie) (2d wk). Session ending Friday (28) shapes to get fast \$6,000 after \$4,500 for first week.

Trans-Lux 52d St. (T-L) (540; 90-\$150)—"Man With Cloak" (M-G) (5th wk). Fourth session ended Monday (24) held at \$3,400 after \$3,600 for third round.

Victoria (City Inv.) (1,060; 55-\$180)—"Death of Salesman" (Col). First week ending today (Wed.) looks to hit giant \$38,000. In for run. In ahead, "10 Tall Men" (Col) (8th wk), \$6,000.

## Heavy Snow Bops Det.; 'Elopement' Light 23G, 'Callaway' Weak \$7,000

Detroit, Dec. 25. Heavy snows, low temperatures and unemployment all spell trouble for film theatres. "Elopement" does not look like anything surprising at the Fox. "Raging Tide" is anything but a raging success at the Almas. "Close to Heart" is light at the Madison. "Callaway Went Thataway" looks weak at the United Artists. The holdovers, "Starlift" at the Michigan and "American in Paris" at the Adams, are slipping way down.

**Estimates for This Week**  
Fox (Fox-Detroit) (6,696; 70-95)—"Elopement" (20th) and "Magic Carpet" (Col). Slow \$23,000. Last week, "Never Forget You" (20th) and "Girl Bridge" (20th), \$17,000.

Michigan (United Detroit) (4,000; 70-95)—"Starlift" (WB) and "Daring, How Could You" (Par) (2d wk). Down to \$7,000. Last week, okay \$10,000.

Palms (UD) (2,900; 70-95)—"Raging Tide" (U) and "Lady from Texas" (U). Slow \$7,000. Last week, "Drums Deep South" (RKO) and "On the Loose" (RKO), \$8,000.  
Madison (UD) (1,900; 70-95)—"Close to Heart" (WB) and "Wooden Horse" (Indie). Mild \$6,000. Last week, "Capt. Blood" (WB) and "Midnight Kiss" (M-G) (re-issues), \$7,000.

United Artists (UA) (1,900; 70-95)—"Callaway Went Thataway" (M-G) and "Lilli Marlene" (RKO). Weak \$7,000. Last week, "Barefoot Mailman" (Col) and "Mr. Peek-A-Boo" (UA), \$4,700.  
Adams (Balaban) (1,700; 70-95)—"American in Paris" (M-G) (5th wk). Down to \$4,000. Last week, okay \$5,000.

# The other night, here in our the truly great experiences

For 118 minutes I thrilled to an authentic picturization, in Technicolor, of the story of a remarkable woman.

I saw, felt and lived the story of Jane Froman.

I saw "With a Song in My Heart"—a motion picture filled with every ingredient of greatness

I saw what I believe to be one of the most outstanding musical entertainments of our company—vibrant—moving, unfolding itself with successively increasing upbeats.

What "Alexander's Ragtime Band" was in its day, "With a Song in My Heart" is in these times.

As your partner in the unending effort to increase theatre attendance, I feel it is my duty to promptly pass on to you this very good news. Also to outline our plans for the public presentation of this motion picture.

We could release "With a Song in My Heart" within a matter of a few weeks, but we feel that it is so



studios, I underwent one of  
of my career in this industry

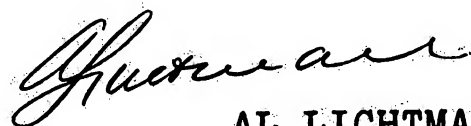
ideally suited for playing at Easter time that we will purposely withhold it so as to deliver it to you at a period of the year when you can bring the greatest measure of cheer and faith and music to your audience.

This delay in release will give us all more time to get behind this picture with a really great and outstanding showmanship campaign.

We in distribution will herald "With a Song in My Heart" with as sweeping and penetrating an advertising, publicity and exploitation campaign as merchandised "David and Bathsheba."

We urge you, as our exhibitor partner, to begin now to inform your community, through every device available to you, of the coming of this glorious picture.

We now invite all exhibitors to attend the trade showings of this magnificent picture and will shortly announce the dates for these. I am confident you will acclaim it one of the greatest musical productions in our company's history.

  
AL LICHTMAN

Dec. 12, 1951

—at the 20th Century-Fox Studios  
Beverly Hills, Calif.

# Aussie Theatre Managers Assn. Battling Hoyts Over Wage Pacts

Sydney, Dec. 18.

Aussie Theatre Managers Assn., headed by Robert Cleland, and Hoyts' circuit, which operates some 180 cinemas, are presently in heavy battle over alleged underpayment to front-of-house men. Conflict may cause political repercussions if not settled soon. Cleland, a former Hoyts' cinema manager, was responsible for the birth of TMA which has grown into a powerful union. Ever since the formation of TMA, Cleland and Ernest Turnbull have not seen eye-to-eye on many points.

It is now alleged by TMA that Hoyts is not living up to a "gentlemen's agreement" as set down by the powerful Greater Union Theatres loop, headed by Norman B. Ryde, and the Metro chain, headed by Bernie Freeman. Under this, cinema managers were to receive double-time for all public holidays. TMA also alleges Hoyts is underpaying their managers in defiance of the official wages' set-up. Hoyts denies this.

Under the authority of Cleland, the TMA has begun a heavy campaign via labor-controlled radio stations and in suburban newspapers hitting at Hoyts and telling the public not to patronize a Hoyts' cinema. This stresses large undistributed profits and that Hoyts is American controlled.

Into Political Arena  
Belief is held here that if the present conflict between the TMA and Hoyts is not quickly brought to a halt, it will be thrown by the former into the political arena with resultant airing of dirty linen harmful to the film industry in general. The TMA would tell the top politicians that Hoyts, via the stock says in the link of 20th-Fox-National Theatres, is an American controlled organization which, through the years, has gained control of some 180 cinemas to the alleged detriment of independent exhibitors. Cleland might seek to have Parliament call for a breakup of any foreign (U.S.) monopoly in Australia.

Major circuits playing in opposition to Hoyts are trying to prevent the TMA-Hoyts conflict from being aired to the politicians. They want the whole thing settled as quickly as possible within the industry's own backyard. Up to the present, Hoyts has made no move to counter-blast the TMA allegations.

Industry insiders say that should the TMA, led by Cleland, press for political legislation against Hoyts, the entire local pic industry will come under a heavy governmental quid. Hence, the hope that the TMA and Hoyts will settle the alleged underpayment conflict pronto.

## LAUREL-HARDY SIGNED FOR TOUR OF BRITAIN

London, Dec. 25.

While in Hollywood recently, William Marsh, exec of Bernard Delfont office, closed a deal with Laurel and Hardy to play a season in England.

Film comics open provincial tour March 3 for six weeks, and come to the West End, at theatre yet to decide, in the middle of April for six to eight weeks. After that they resume their tour in the provinces for Moss Empires and Stoll Theatres.

Delfont has also closed deal with Val Parnell to play a string of dates on Moss Empires with his last year's Prince of Wales Theatre success, "Touch and Go," which opens in the provinces March 17 with Bonar Colleano, starred.

## McEldowney Eyes

### Followup to 'River'

With his Indian-made "The River" already in distribution, producer Ken McEldowney is looking over scripts to select a second yarn suitable for shooting in India. Hurd Hatfield, it's understood, will assume a major role in the venture once it's decided upon.

McEldowney has signed for a featured part in the Theatre Guild's presentation of the Christopher Fry play, "Venus Observed." Laurence Olivier production, in which Rex Harrison and Lili Palmer are costarred, is slated to open at the Century, N. Y., Feb. 13.

## Grades Lead With Seyer Pantos Through England

London, Dec. 25.

Lew & Leslie Grade currently have seven Christmas pantomimes, three of which are being presented in the London areas.

At the Lewisham Hippodrome, Tommy Trinder is starred in "Babes in the Wood." Bonar Colleano and Susan Shaw have top billing in "Jack & the Beanstalk" at Tooting Granada, and at the Croydon Empire they are staging "Robinson Crusoe."

The Grade agency are also presenting pantomimes at two other Granada houses, one at Shrewsbury and the other at Rugby.

In the north of England they have the Five Smith Bros. and Ralph Reader playing in "Dick Whittington & His Cat" at the Sunderland Empire, while at the Opera House, Belfast, they are presenting "Aladdin."

Lew Grade is planning to leave London on a routine trip to New York and Hollywood around Jan. 28.

## 'Big Boss' Halts Slump Of French Product At Paris B.O.; 4-House Hit

Paris, Dec. 25.

Recent boxoffice dip for French pic has been halted by the success of "The Big Boss" (Discina), starring Pierre Fresnay. Fresnay is one of the top draws here but of late his films have not been up to par at the b.o. "Boss" got some smart ball emphasizing that his film unveiled the real Fresnay. Film is drawing big at four first-run houses.

"La Poison," new Sacha Guitry pic, is racking up a fine \$45,000 at three big houses. An offbeat, macabre comedy, is has the sharp Gallic wit, irony and impudence, and good reviews and word of mouth are boosting this. "Alone in Paris," new Bourvil starrer, playing three spots, shapes mild at \$10,000. "La Maison Bonnadieu," spotted in two houses, is doing a good \$20,000.

"Miracle in Milan," after a big advance buildup and good crix appraisal, is not living up to expectations. In its second week, film is only \$15,000, and stays only one more week. It makes way for "The River," "Los Olvidados" (Dangers), Mexican fest prize winner, won box reviews and is doing sock biz at a small seater. Looks set for a long run.

Reviews of November receipts shows "Samson and Delilah" (Par) as the top grosser with \$267,000 in Paris. Next was "King Solomon's Mines" (M-G) with \$183,000. French film, "The Savage Boy," was third best with \$129,000. Fourth is French pic, "Life in a Song," with \$111,000.

Fifth grosser is also French, the last Louis Jouvet film, "A Love Story." Provinces are giving the b.o. nod to such films as "Valentino" (Col), "Flame and Arrow" (WB), "Savage Boy" (Bercholtz) and "Solomon's Mines" (M-G).

## Shows in Australia

(Week Ending Dec. 22)

### SYDNEY

"Brigadoon" (Williamson) Royal.  
"Chez Parée" (Tivoli) Empire.  
"Moon Is Blue" (Williamson), Palace.  
"Ice Follie" (Tivoli), Tivoli.  
"Daphne Laureola" (Fritton), Independent.

### MELBOURNE

"Aladdin" (Carroll), Princess.  
"Peep Show" (Tivoli), Tivoli.  
"King Lear" (Williamson), Comedy.

Borovansky Ballet (Williamson), His Majesties.

### ADELAIDE

"Gay Flavia" (Celebrity), Royal.

### BRISBANE

"Warm Eye View" (Williamson), His Majesties.

Bill Richardson, stage manager of King's Theatre, Edinburgh, emigrating to Brisbane, Australia, after 50 years in show biz here.

Variety's Veteran Paris Man

Maximé De Beix

has his own idea of

The Parisian Idea

as detailed in several humorous

anecdotes

in next week's

46th Anniversary Number

of

VARIETY

## Mex Govt. Nixes Religioso TV

Mexico City, Dec. 18.

Probably the top TV event in Mexico this year was the sudden cancellation by the Ministry of Communications and Public Works of its permit to station XEWTV here, which is owned-operated by the Emilio Azcarraga Syndicate, to telecast Mexico's biggest annual religious event. This pilgrimage of nearly 1,000,000 Roman Catholics to the shrine here of Our Lady of Guadalupe, national patron saint, is held on the anniversary of the saint's apparition here in 1530.

XEWTV had spent much coin and time preparing for what was to have been the first telecast of the event. Preparations featured 32 top film-radio scripters to recount the history of the pilgrimage and making ready (Television Center), swanky XEWTV plant, for a four-hour telecast. Practically every TV set owner in Mexico was tuned in.

Just before the show was to start, a policeman commissioned by the ministry ordered Othon Velez, XEWTV manager, to remove cameras and other gear from the shrine. The ministry also sent a police sergeant and two cops to the Television Center to see that there would be no telecast of the event.

Azcarraga demanded to know the reason for the sudden ban. When told that somebody in the ministry had discovered that Mexican law forbids any kind of religious propaganda transmitted by public services, he ordered his men to proceed with the show. Warned that if he persisted he faced a fine of up to \$5,780, Azcarraga said he would pay the fine. But a swarm of cops carried out the ban.

Written protest against the ban was made to President Miguel Aleman by Luis Farias, prez of the National Radio Announcers Assn.

## Nationalist Rules Put Damper on Arg. Niteries

Buenos Aires, Dec. 18.

Nationalist spirit has influenced the shuttering of a number of niteries this season for violation of the rule that they must play 50% music by native composers. It seems impossible to make those who sponsor these nationalist tendencies understand that in entertainment or art people can't be forced to accept what they don't like.

A sample of spontaneous adoption by the people of a type music they like is the sensational success being enjoyed by Brazilian composer (until recently a garage mechanic) Waldir Azevedo, currently performing on the local major radio outlet, Radio Mundo, and at the Gong nitery. Azevedo's balon rhythm has displaced the tango as a popular dance tune and no less than eight top dance-bands and vocalists have pressed recordings of his "Delicado," this year's hit tune.

Odeon has just completed one recording of this tune by the Washington-Bertolini unit. Odeon has also pressed 35,000 records of this tune with Osvaldo Norton while Oscar Aleman's outfit is making another of it. RCA Victor has pressed 48,000 with Hector's Jazz band and 40,000 of Victor Brunelli's.

## Budapest's Time-Honored Legit House Now Officially Under Red Banner

Budapest, Dec. 18.

## 'Mickey Mouse' Suit In Zurich Won by Disney

Zurich, Dec. 18.

Walt Disney Productions won its suit against a Zurich firm which used the name and reproductions of "Mickey Mouse" for a local tea-room bearing that tag. The cartoon figure was not only used on the marquee, but also on the walls, tables, menus, plates, glasses, etc. Zurich Supreme Court decided in favor of the plaintiff, forbidding further use of the "Mickey Mouse" as a tag as well as in sketches. The tea-room filed an appeal with the Swiss Federal Court.

This federal court now has decided that Zurich tea-room will be permitted to use the name "Mickey Mouse" as a trademark of the spot but refusing to approve reproduction of sketches or drawings of the animal figure. It ruled this is an original idea created by Disney and subject to legally protected copyright.

## 7-Point Aid Program To Bolster Pix Trade In India Set by Govt.

Washington, Dec. 25.

Seven-point program to lasso the film industry of India has been recommended by the government of India's Film Inquiry Committee, reports Nathan D. Golden, director of the National Production Authority film division. Committee has spent the last two years inquiring into the growth and organization of the film industry in India to determine lines for further development.

In addition to circulating questionnaires, committee toured 48 cities in India and its chairman visited the U. S., Western Europe and East Africa. Among the recommendations were:

1. An 18-member statutory Film Council to advise the central and states governments on various matters connected with the industry.
2. Establishment of a Production Code Administration, along the lines of the one in the U. S., to enforce production standards and give positive guidance on film themes and their treatment.
3. Establishment of a film finance corporation.
4. Adoption of a uniform entertainment tax.
5. Place imports of raw film up to 240,000,000 feet per year on open general license and provide for importation of studio equipment up to 4,500,000 rupees (\$945,000) per year.
6. Step up production of chemicals and give necessary encouragement for the manufacture of raw film and theatre equipment.
7. Establish an Export Corporation to explore possibilities of marketing Indian films in English-speaking outlets.

## Current London Shows

(Figures show weeks of run)

London, Dec. 15.

- "And So to Bed," Strand (10).
- "Biggest Thief," Fortuna (19).
- "Blue for Boy," Majestic (56).
- "Celestine Marriage," Old Vic (Colombe), New (2).
- "Day's Mischief," Duke York (2).
- "Figure of Fun," Aldwych (10).
- "Follies Bergere," Hipp (42).
- "Gay's the Word," Saville (45).
- "Hollow," Ambassadors (30).
- "Indian Summer," Criterion (42).
- "Kiss Me, Kate," Coliseum (2).
- "Knight's Mad," V. Pal. (93).
- "Little Hut," Lyric (16).
- "London Melody," Empress (30).
- "Love 4 Colonels," Wnd'm (32).
- "Lyric Revue," Globe (13).
- "Moment of Truth," Adelphi (5).
- "Penny Plain," St. Mart. (26).
- "Rainbow Square," Stoll (14).
- "Relative Values," Savoy (3).
- "Reluctant Heroes," W'th (77).
- "Seagulls Sorrento," Apollo (77).
- "South Pacific," Drury (8).
- "To Dorothy, a Son," Gaiety (57).
- "Wonders of Moon," H'm'k (56).
- "White Sheep Family," Pic. (11).
- "Winter's Tale," Phoenix (22).
- "Women of Twilight," Vaude (10).
- "Zip Goes Million," Palace (10).

### CLOSED LAST WEEK

"Celestine Marriage," Old Vic (3).

### OPENING THIS WEEK

(Figure denotes opening date)

"Summer Dream," Old Vic (26).

Budapest's most renowned legit theatre, the Vigszínház (Gaiety Theatre), where Ferenc Molnar's plays started on their world tours of success, will be reopened this month as the Theatre of the Hungarian Peoples' Army, it was officially announced here. Announcement thus put to an end one of the highest traditions of the Hungarian legit world, transforming into a Communist house of propaganda the theatre which once was a synonym to Budapest cosmopolitanism from the early 1900s through the end of the '30s.

Almost all of Molnar's plays had their premieres here, plays like "Lilium," "The Guardsman," "The Play's the Thing," and others, which now rate among the best all over the world. While there were many other legit houses in Budapest, like the National Theatre, the Vigszínház had a special rating of its own. It was the theatre of the liberal intelligentsia and middle class, its opening nights were always events of the season, and their actors and actresses were always the most beloved stars of Budapest.

The Vigszínház was owned by Ben Blumenthal of N. Y. It was heavily damaged during the siege of Budapest in World War II both by air raids and artillery shelling. When the war was over, the ensemble moved to the Rádus, a pic house on Nagymező Utcá, postwar Budapest's Broadway. Blumenthal visited Budapest several times during the early postwar years to make a deal with the government for compensation and for rebuilding of the theatre. Each time he left empty-handed.

The ensemble tried to maintain the Vigszínház's high standard at the Rádus by presenting such plays as William Saroyan's "Time of Your Life" and Rose Franken's "Claudia," as well as Molnar plays. It became apparent, however, that these efforts were but nostalgic gestures, with the effort condemned to death.

This dying actually started in the late '30s, when the pro-Nazi Hungarian governments decreed their first anti-Jewish laws, thereby banning many of the top artists from the Vigszínház and other stages. Those who stayed on continued trying to carry the torch, but its light was fading rapidly. Both actors and patrons of the Vigszínház were later herded off to Nazi concentration camps, and thousands never returned. Among those killed was Arpad Horvath, a non-Jew and one of the theatre's best directors and an active member of the resistance movement. After the war, many found out that the Communists' rule was not much different from the Nazi terror, either physically or spiritually. Some left the country disillusioned, others got on the Reds' bandwagon, not at all voluntarily.

By 1949 the Communies completely consolidated their power in Hungary, and the Vigszínház was renamed Theatre of the Youth. Programs were streamlined in accordance with the party line, and Molnar's plays were banned as "decadent, bourgeois art."

Some of the remaining patrons faded into oblivion, others escaped the country, and many who still survived were deported from Budapest this year to concentration camps and forced labor. The Vigszínház's biggest stars, like Gyula Csontos, who was the first "Lilium," and Arthur Somlay and Ella Gombaszegi have died. Now that Hungary's Red Army is moving into the rebuilt theatre, the Vigszínház has finally died, too.

## Brazil's 3d TV Station

Rio de Janeiro, Dec. 25.

Brazil's third television station went on the air yesterday (Mon.) in Sao Paulo. Station, second in that city, is owned by Radio Televisao Paulista and has been transmitting test patterns since Nov. 23.

Prem show was highlighted by a pick-up of the midnight mass from one of the city's cathedrals. It's estimated the new station will reach 20,000 receivers in the São Paulo area.



# London Pre-Xmas Stage Preems Hit Best Since May: 'Crook' Looms Okay

The pre-Christmas surplus of openings gave London its most crowded week of legit since the inauguration of the Festival of Britain last May.

Opening the week was the transfer of the "Biggest Thief in Town" to the Fortune Theatre, with Bernard Braden stepping into the role left vacant by the sudden death of J. Edward Bromberg. In five days, this Canadian artist, who has made a big impact as a radio performer in Britain, learned the starring part of the smalltown undertaker who sees a fortune in the death of a multi-millionaire. Role is filled with distinction and show looks like continuing in its third London house for a limited season.

First of the seasonal ice spectacles was "Robinson Crusoe on Ice," which opened last Tuesday (18) at the Empire Pool, Wembley. A free adaptation from the classic adventure story, the production stars Daphne Walker as the marooned adventurer while Sheila Hamilton shares honors as "his" sweetheart. Directed by Gerald Palmer, with Beatrice Livesey skillfully handling the choreography, show is lavishly mounted with beautiful period costumes. It ends with a mammoth pageant illustrating Britain's sea heritage. Heinie Brook, Ron Priestley, Dave Park, the Dubskys and Chocolate & Co. supply the bolsterous comedy. Good voice dubbing gives the spectacle its universal appeal.

The one straight drama offering of the week was Anthony Vivian's presentation of "Master Crook," which opened Tuesday (18) at the Comedy. Originally presented at the Embassy, and out of town, as "Cosh Boy," this is strong piece of melodrama dealing with the juvenile delinquency problem.

James Kenney scores heavily in the title role. This play by Bruce Walker has been expertly directed by Terence de Marney. Good opening reception and favorable press indicates a profitable run.

"Cinderella," Bertram Montagues' annual pantomime produced along conventional lines, opened at the Princes Dec. 21, in a frank pitch for juvenile trade. Mounted in traditional style, show is carried mainly by Derek Roy, a buoyant personality, but Christine Norden's vocalizing is inadequate for the Principal Boy role. Cherry Lind also is featured. Barbour Bros. make a big impact with a specialty terping routine. Maxwell Wray directed.

"Humpty Dumpty," which was launched at the Palladium Dec. 22, is easily the most lavish and successful West End panto. Sumptuously produced with skill, taste and imagination, this Val Parnell annual production easily stands out.

Terry Thomas, as the king, clicks in his pantomime debut, while Norman Evans is first-rate as the Dame. Noele Gordon makes an attractive Principal Boy, while Betty Jumeal plays Humpty. Arnaud Bros., Bob Hammond and Three Bentley Sisters score heavily with specialty acts.

**Pre-Xmas Legit Openings**  
The circus season opened, per custom, with the Bertram Mills Jubilee show at Olympia. With 22 acts, half of which are new to the country, one of the most outstanding was Wickbold in a spectacular motorcycle feat in an 80 foot high circular wire cage. High honors also go to Rudy Horn, an 18-year-old newcomer, who, while balancing on a unicycle, tosses cups, saucers, sugar and a spoon from his toes to his head. The circus has all the ingredients of first-class holiday entertainment.

First of the West End pantomime was Emile Littler's London Casino presentation of "Aladdin." His 11th London effort, this show, which is set to run until the end of February, looks big with all the essential elements of a successful holiday show. Spaciously mounted and laced with ample comedy, Nat Jackley clicks as Widow Twankey and Jean Carson (who played the femme lead in his "Latin Quarter") makes a spirited boyish figure of Aladdi. Julie Andrews, 16-year-old, proves a delightful vocalist as the Princess, and diminutive Jimmy Clitheroe also makes a big impact. The Olanders, a quintet of Swedish boy tumblers, stopped the show in their first panto date.

## Mike Powell Wants Pix as Long as Plots

Dumfries, Scotland, Dec. 18. Michael Powell, film producer, here on visit, claims that pix should be made the length their stories warrant. They should not be shortened or lengthened to meet needs of program lengths, he said. He admitted that cinema bills must be of a certain length, but to meet that requirement they should develop different length films.

Powell said that to get a complete entertainment they could have a film of 20 minutes, one of 10 minutes, one of half-an-hour and a fourth of 90 minutes. Pix could be made each of which would be the exact length for its subject.

## Rome Becomes Niter City, Eight Spots Now Open; Opera Tees Off

Rome, Dec. 25. In accordance with tradition here, the season does not start until the opening of the Rome Opera season. This year, first nighters heard Giuseppe Verdi's "Nabucco." House was sold out in advance with some seats selling for as much as \$15 per, an all-time high. The Rome Opera Co., under a new management this year, plans an interesting roster, including "Emperor Jones." It is the first time that "Jones" has ever been done in Europe.

Rome, never a nightclub town, is now able to boast of a good crowd of steady patrons. Bricktop opened her Breakfast with Brick at the Ambassadors featuring Rube Calzadoro's rhumba orch. David Pelham took over the former Key-board Club and renamed it the Music Box. He features a pianist and a couple of cantosies singing continental songs.

The Cabala Club is a swank spot located on the top floor of the ancient Hostaria del Orso. The Cabala featured American singer Norman Lawrence for the first week, and carries on with other singers. Rasma Dukat, Lithuanian beauty, sings at the Rupe Tarpea Club. The Rupe and the Jockey, adjoining rooms, go on and on all year, booking standard acts. The Open Gate Club, with a membership list, has a small combo for dancing and sometimes features name singers. Suzy Solidor, French chanteuse, and Hazel Scott, have played there.

There also is the Boite Pigalle, an intimate spot for young people of the city. The Excelsior Hotel will not open its nightclub this year.

## MULL ITALO-GERMAN CO-PRODUCTION PACT

Rome, Dec. 18. German Film business reps have been here for the last few weeks to establish basic plans for future Italo-German film coproductions. Heads of the Italian film industry and the German Ministry of Commerce have set up a study group which in turn will draw up the necessary legal papers. It is expected that before the end of 1952, the Italian government will act upon it so that Italians and Germans will become film partners.

It is likely that the Italo-German setup would closely resemble the existing one with the French, a 50-50 financial agreement with a 70-70 casting percentage. For example a film made coproduction Germany would supply only 30% of the cast if the pic is filmed in Italy.

## Britain to Uruguay Fete

London, Dec. 18. British producers are again participating in the Uruguay Film Festival to be held at Punta del Este from Jan. 10-31.

Four British pix have been selected, and John Sutro is to lead the British Film Producers Assn. delegation. Films to be screened are "Outcast of the Island," "Ivory Hunter" ("Where No Vultures Fly"), "Hotel Sahara" and "A Christmas Carol."

Nathan D. Golden  
Director of Motion Picture & Photographic Products Division, of the National Production Authority, gives his views on why  
**Optimism Prevails in the International Market for U.S. Pix**

an interesting byline feature in the 46th Anniversary Number of  
**VARIETY**

## Davis Sees CMA Biz on Upgrade

London, Dec. 25. Speaking at a showmanship lunch organized by Circuits Management Assn. (controllers of J. Arthur Rank's Odeon and Gaumont groups), John Davis, deputy chairman, said the organization was now climbing the ladder of prosperity down which it had fallen so rapidly two years ago. Commenting on the effects of the summer increase in admission prices, Davis said the first to suffer were the first-run houses, but that the corporation was preparing an overall review of the situation which would be circulated to all theatres in the two groups.

Describing showmanship as something that had been practised from time immemorial, Davis said it dated back to the days of Caesar and Cleopatra. Awards to winning showmen were made at a Dorchester luncheon which had a distinct naval flavor. All invitees were addressed as "able-showmen," the decorative motif resembled a destroyer and the trend of speeches dwelt on this aspect, with managerial staffs being referred to as crews.

Champion showman was Richard Todd, manager of Odeon Blackpool. The CMA star went to 16 showmen such award carrying cash and other prizes.

## Barred Arg. Longhair Composer Wins Milan Opera Contest Prize

Buenos Aires, Dec. 18. Argentina's major longhair composer, Juan Jose Castro, who has had to work abroad since 1945 because his government does not like his politics, has just won a golden prize for himself and his country. But only one independent local newspaper printed news of it.

Maestro, who conducted the State Symphony Orchestra (SODRE) in Montevideo all last season, has just been notified from Italy that he has won the major Milan Opera contest with his opera, "Persephone and the Stranger." The award is a cash prize of 4,000,000 lire (roughly \$40,000). The contest was a sealed one in which the jury was unaware of the identity of the opera composer. There were 136 contestants.

Castro is to receive the award at Milan when he conducts his opera for the first time, but he first goes to London to conduct the British Broadcasting Corp. Symphony, where he is already popular.

This Milan award is the highest musical honor ever achieved by an Argentine composer, but as the maestro voted for the opposition party in 1945 and also signed a manifesto during World War II asking the Argentine government to abandon its neutral position, he is persona non grata in his native land. As soon as Peron took over the government he was ousted from the directorship of the National Conservatoire and conductor of the Colon Symphony. The radio outlets were also warned that he must not be hired for broadcasting chores.

A vet Prince Albert (Can.) exhib, has been elected national directorate of the Canadian Chamber of Commerce, Mahon op and the Pines ozoner in partnership with Famous Players.

# Fewer Paid Pic Admissions in Britain For 2d Quarter But Receipts Top 1950

## 2 Franco-Italo Films To Be Made by Guarini

Genoa, Dec. 18. Producer Alfredo Guarini has confirmed plans to produce two Franco-Italian films during the coming year in collaboration with Regina Film and Francinex of Paris. His wife, Isa Miranda, and possibly Daniel Gelin will star in the first of these, "Via Sistina." This is supposed to start in April with French director Jacqueline Audry helming. Guarini will also collaborate on the script.

Second pic, "Three Ports," will be set in postwar Hamburg, Marseilles and Naples, and shot in those cities. It will be megged by Giuseppe DeSantis, director of "Bitter Rice."

## Aussie's Radio Chief Sets Divorcement For Munro-British Setup

Sydney, Dec. 25. Battle between the Aussie government and the powerful British Bartholomew group and the Munro Aussie crowd covering the control of the Macquarie commercial network, keyed through 2 GB; here, advanced to a white hot heat this week with the edict from Postmaster-General Harry Anthony, who controls all radio.

He ordered that unless the Bartholomew financial interests were divorced from the setup, with control, financially and otherwise, going to Aussie interests, the government would not renew a broadcast license to Macquarie. In Australia the government renews commercial licenses every 12 months. The government is empowered with the right to cancel any radio license and also to put any station off the airwaves for any break against a governmental policy or the airing of blue material.

Anthony stated that a resolution recently passed in Parliament under Prime Minister Robert Menzies said it is undesirable that any person, not an Australian, should have any substantial measure of ownership or control over any Australian commercial broadcasting station, whether such ownership or control be exercised directly or indirectly.

Understood that the government's main objection to the Bartholomew buy into the Macquarie network is because the Britishers are Labor-minded, operating two anti-Conservative newspapers in London. Aussie political circles are said to fear that the Macquarie network may be used from time to time for political airings against the Menzies' Liberal government. This, likewise, is most emphatically denied by those in control of the network concerned.

Charles Munro, who operates a major independent pic loop and was at one time chief of the Hoyts' pic loop, was responsible for swinging the Macquarie deal with the Bartholomew group.

## Pantos Hits of Record Glasgow Legit Season

Glasgow, Dec. 25. Best Christmas stage season is being experienced here, with all theatres registering SRO biz. Generally conceded that all the pantomimes have reached a new standard in brightness, topicality and spectacle. Singled out for special praise is Tom Arnold's "Aladdin," at the Alhambra with Harry Gordon, Robert Wilson, Alec Finlay and Duncan Macrae starred. Joan Stuart, Principal Boy in this show, drew rave notices. Producer is Robert Nesbitt.

Howard and Wyndham's "Robinson Crusoe," at Theatre Royal, also won praise. This links the English Dame actor, Douglas Byng, with Scotland's Dave Willis. Byng authored the book "Comedian Jack Anthony." Dame Arthur Haynes and Principal Girl Josephine Crombie get special mention in "Jack and the Beanstalk," at the Pavilion Theatre here.

Winter revue "Scots Wha Hae," at Metropole Theatre (where Sir Harry Lauder made his first pro appearance), has a special waterfall finale much tartan, the bagpipes, and many other Scotch elements. Hit was registered by the Scots comedienne Gracie Clark in this.

London, Dec. 25. A steady decline in the number of paid admissions to film theatres throughout Great Britain is reflected in statistics published in a new Board of Trade survey of the picture industry. Attendance from April 1 to June 30 last totalled 337,290,000 as against 358,615,000 in the first three months this year. In the April-June period in 1950 the number of admissions totalled 341,582,000.

With the drop in attendances, there inevitably has been a decline in boxoffice receipts. Gross earnings from April 1 to June 30 amounted to \$71,825,600, with net receipts, after payment of admission duty and contributions to the Eady pool, amounting to \$46,566,800. In the first quarter of the year gross receipts amounted to 77,330,400 with the net \$49,921,200.

Although attendance in the second quarter was below that in the same period of 1950, boxoffice receipts are slightly in advance of the previous year. The 1950 April-June figures show gross receipts 70,854,000 and net earnings \$45,707,200.

The survey shows that exhibitors in the second quarter of 1951 paid almost \$17,000,000 in film hire, but were left with slightly less than \$30,000,000 as their share of the gross receipts. Total paid in admission tax was just a bit over \$25,000,000.

Another section of the survey breaks down the gross rentals charged by British and foreign made pix. British films, including shorts, grossed \$14,983,000, of which producers actually received from distributors \$10,287,000. Foreign films (Hollywood product accounts for something like 99% of this category) grossed \$45,752,000, of which \$29,733,000 went to producers.

The distribution side of the industry, according to the BOT survey, employed 5,430 persons last year, and the total wage bill amounted to \$6,210,400.

An analysis of studio activity shows 38% of all stages idle at the end of September last. In the same period of 1950, the total was 40. There were 15 films in production in September, a further 19 were off the floor but not complete. An additional 10 had been finished and were awaiting trade showing. Total engaged in British production showed a slight upward swing with 4,427 on the payroll at the end of September.

## LOEW, HICKS ON SWING THROUGH FAR EAST

Tokyo, Dec. 18. Arthur M. Loew, president of Loew's International Corp., and Orton Hicks, Loew's worldwide 16m distribution chief, here on a quick visit this month to survey setup prior to resumption of independent operations in Japan by major U. S. companies Jan. 1 when the Motion Picture Export Assn. pooled distrib setup folds.

Hicks' presence on the junket was tied in with the fact that Metro office in Tokyo recently concluded a pact for distribution of 16m pix in two of Japan's 46 prefectures (states).

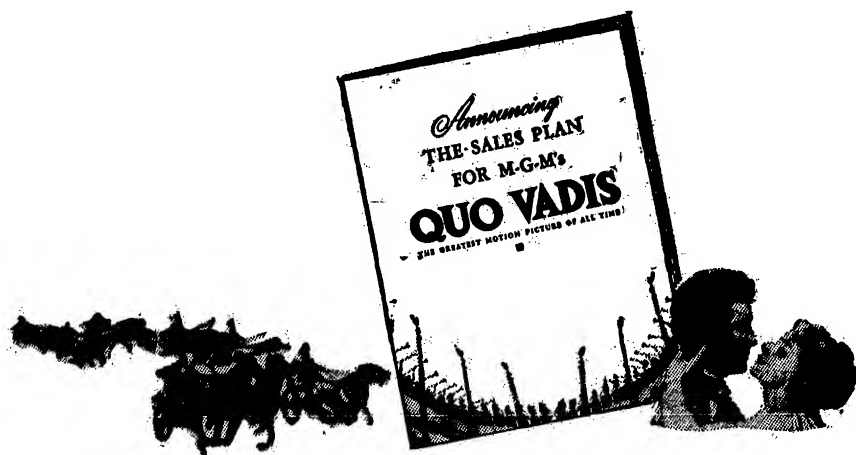
## Loew's Aussie Quickie

Sydney, Dec. 18. Arthur Loew planned in here Dec. 12. He is on a rush Aussie trip and due back in N. Y. before Xmas. This is his fourth visit Down Under. He just completed a tour of the Far East.

During his stay, he may set plans for an expansion of the Metro loop to about nine houses.

## 'Cup' for Rank Circuit

London, Dec. 18. For the first time in more than eight years, a Warner release is to be shown on one of the J. Arthur Rank circuits. Picture is "Come Fill the Cup," which opens a pre-release at the Leicester Square Theatre Jan. 10 before playing the Odeon circuit starting Feb. 4. Main outlet for Warner product in Britain, of course, is the Associated British circuit, in which group it has a substantial minority holding. The Odeon booking will be the first in that group since 1943.



Supplementing the Recent Announcement of the  
Sales Plan for M-G-M's Famed Screen Triumph

# QUO VADIS

**T**HE public has spoken. "QUO VADIS" has had its first contact with the paying customers and a new Giant takes its place in box-office history. In the following report, M-G-M seeks to acquaint the trade with its experience thus far, in the belief that it will be of benefit to all who will play "QUO VADIS" in the future.

The quickest way to understand "QUO VADIS" business is to compare it with "GONE WITH THE WIND." In the World Premiere engagement of "Q. V." at the Astor and Capitol Theatres in New York, it is doing 107.3% of "GWTW" which played the same theatres. After almost five weeks, the total gross receipts, excluding federal admission taxes, of the two theatres playing "Q. V." is \$455,841 as against \$424,734, for "GWTW" for the same length of time in the same two theatres. These gross receipts of \$455,841 for "Q. V." at the Astor and Capitol are based upon admission prices as follows: at the Astor matinees (Mon. through Fri.) \$1.25 and \$1.80; evenings and Sunday matinees \$1.80 to \$2.40; Saturday matinees \$1.50 to \$1.80. The admission prices at the Capitol Theatre during the period of the above gross receipts were as follows: Monday to Friday 95¢ to \$1.80; Saturday from \$1.25 to \$1.80 and Sunday from \$1.50 to \$1.80. "Q. V." is playing on a twice daily, reserved seat policy at the Astor and on a continuous run policy at the Capitol. All admission prices in this report include federal and local taxes.

In Los Angeles "Q. V." is playing at the United Artists Theatre on a continuous policy, and at the Four Star Theatre on a twice daily, reserved seat policy. Since "GWTW" did not play at the Four Star, it is only possible to make the comparison with its business at the United Artists where it did play. In this theatre with 11 days completed "Q. V." is ahead of "GWTW," doing 104.3% of the latter's business. In this period "Q. V." did \$49,553 and "GWTW" did \$47,527. This gross of \$49,553 for "Q. V." at the United Artists Theatre is based upon a matinee admission price of 90¢ on Monday through Saturday and \$1.50 for evenings and all day on Sundays and holidays.

"Q. V." is now being played in Loew theatres, in six representative cities across the country. With the completion of two full weeks of engagements "Q. V." has amassed a gross, excluding taxes, of \$342,965 compared to "GWTW's" gross, excluding taxes, in the same six cities of \$384,996. It is to be borne in mind that three of the cities where "Q. V." is playing are in the South and it was not expected that the gross of "GWTW" could be equalled there. However, in the three northern cities "Q. V." topped "GWTW."

(Continued)



We are furnishing below the detailed results in three of these situations which we believe are typical and representative of a cross-section of the country.

In Pittsburgh, "GWTW" grossed \$88,720 in 22 days; "Q.V." for the same period grossed \$99,242 based upon an admission price of 90¢ for matinees (except Sunday \$1.10), a night price of \$1.25 and 50¢ for children at all times.

In Atlanta "GWTW" grossed \$77,575 for 22 days as against \$48,114 for "Q.V." with admission prices of 90¢ for matinee, \$1.50 at night and 50¢ for children. It will be recalled that "GWTW" had its World Premiere in Atlanta which was the home city of Margaret Mitchell, the author of "GWTW" and the city which is the locale of the story.

In San Francisco "GWTW" grossed \$100,666 in 22 days as against \$102,312 for the same period for "Q.V." at the same theatre based upon a matinee price of 90¢ (except Saturday and Sunday \$1.20), a night price of \$1.50 and 50¢ for children there being also in this city a loge price of \$1.25 for matinees and \$1.80 at night.

Experience in these cities showed that the last feature can best be presented at approximately 9:00 o'clock and that because of the running time of the picture, only a newsreel is called for.

Excellent attendance results are being obtained in all six cities by the fine cooperation of the schools and churches. Many classes come in a body, frequently on school time, with attendance at "QUO VADIS" being considered a phase of class study.

The success of "QUO VADIS" has been thoroughly established. Its healthy challenge to the eminence of "GWTW" is significant for the industry.

We repeat the thought previously expressed that the initial engagements of "QUO VADIS" should be confined to first runs in cities of approximately 100,000 population. We believe that the soundest plan of distribution is to open this picture first in the exchange center of each area in the United States.

These engagements should provide us with experiences which will demonstrate a fair basis of merchandising this tremendous and costly production. This procedure should indicate the proper manner of distribution which we are sure will meet with the general approval of our customers. We are, therefore, not now prepared to consider additional engagements.

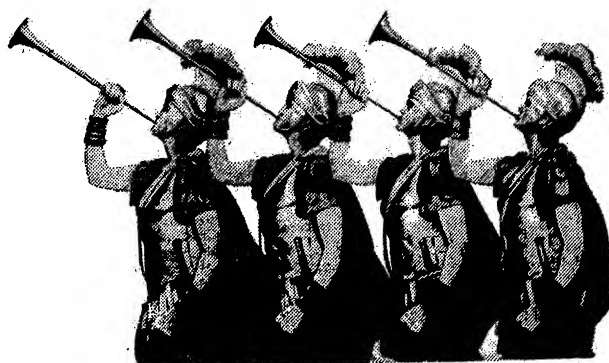
Theatre owners generally know best the admission prices under which this picture should be exhibited in their theatres. No exhibitor is required to furnish us with his proposed admission price. He may do so if he believes we will thereby be in a better position to evaluate his offer.

We have had sufficient experience to satisfy us that except in unusual situations, better results will be obtained by a continuous performance policy. Accordingly, we do not recommend a reserved seat policy.

We are now ready to receive offers for the first run exhibition of "QUO VADIS" in situations within the approximate category mentioned above. Any exhibitor having a suitable theatre who is interested in exhibiting the picture in any of those situations should notify our nearest exchange of that interest within seven days after the publication date of this announcement.

His request will receive immediate consideration and the proper form will be forwarded to him on which to make his offer.

LOEW'S INC.



## RCA, DuM, GE

Continued from page 1

"quality of honesty, which differentiates the phony from the genuine." He declared: "With that in mind, the nation's politicians, at all levels, national, state and local, are wondering and planning. They are wondering what a coast-to-coast system of TV is going to do to or for them next year, planning whether to avoid or make use of TV's unerring ability to distinguish the demagog from the statesman."

### TV Honesty

Noting that the "inherent honesty of TV" will be put to work in 1952, Dr. DuMont said: "It is conceivable that in the working of that accomplishment, TV at its efficient best will fill our halls of Congress with statesmen and our state and local offices with men whose greatest desire is to serve completely the public interest and welfare by means of the application of sincerity and honesty."

Gen. Sarnoff cited TV's "tremendous impact" as an ad medium, pointing out that the combined industry billings this year should total at least \$250,000,000. Dr. DuMont emphasized TV's new role in business and industry, declaring that it's "rapidly becoming the eyes for management to check on operations and a valuable new tool enabling workers to perform difficult tasks with greater safety." Noting, too, the Government's increased use of TV, he said that industrial TV "is so completely versatile, has so many facets, as yet unexplored, that no one man can foresee all of its uses in the future."

On the production side, Dr. Barker predicted the enforced curtailment of receiver manufacture will make demand far exceed the ability to produce. He expressed doubt that, because of the freeze, any new transmitters will take the air prior to late 1952 or 1953 and estimated, consequently, that public demand for TV receivers in 1952 will be "substantially the same" as that for this year. While noting a slackening in demand in some of the older TV markets this year, he predicted, nonetheless, that demand will hold up in 1952 because of "obsolescence of small-size picture receivers, elimination of the confusion in the minds of the buying public concerning color TV, increased sale in the fringe areas due to the more sensitive type of receiver now available and the possibilities of increased transmitter power which may be effective for at least a portion of 1952."

## Pix-For-TV

Continued from page 1

ready gone to tele, but these have all been from indie producers or from the smaller distibs, such as Republic.

Big move during 1952 will be of more important indie product into tele, such as the 12 features on which David O. Selznick is now negotiating a deal. Another source is going to be the banks which recently have taken over a flock of important pix that haven't paid off their production loans.

The majors, however, will have the toughest decision to make. None so far has released old features to video and they'll have to decide whether the time is yet ripe. Much will depend on the state of theatre biz. As long as releasing pix to tele means jeopardizing theatres, the distibs' major source of income, they're going to be plenty wary.

Kirsch actually has long since had his answer, however, as to the majors' policy on selling to video. It has never been publicly stated, and won't be now—but it obviously is that it is not a question of "whether we'll sell to tele, but when."

Status of the theatrical reissue market, which has declined considerably during the past couple years, will also be a factor. If the indies, the banks and the majors continue to find that a dwindling source of coin, tele is that much closer to getting the product. At the same time, video is making its own pitch for pix by increasing prices, as evidenced by recent sales.

Resigned—and even somewhat pathetic—attitude of exhibs to

films on tele is seen in the Kirsch statement. He obviously realizes, as most industryites have done—although not so vocally—that the tough times ahead on films versus TV are not for Hollywood, but for exhibs. For the producers there can only be the temporary derangement of a switch from concentration on theatre to TV film production.

Kirsch takes issue with the men in the "top echelon of production and distribution who assert that the outlook for the film industry is very bright and that there are encouraging signs on the horizon." (As a matter of fact, year-end rhetoric, which will be published during the next couple of weeks, is considerably less optimistic than the norm for this type of public statement.)

The important question, Kirsch states, is: "For what segment of the industry is the future bright and encouraging?" Not for exhibs, he suggests, but "for the producers, who are looking with a determined eye to the TV field, which they feel offers them a lucrative market for the thousands of films that had their runs in theatres and are now awaiting the day when more channels are opened up and ready to consume this vast backlog."

Asking that the majors particularly "call a spade a spade," Kirsch states: "I think it is about time that the exhibitors know where they stand in this whirlpool of uncertainty. . . . Thousands of exhibitors have their last dime invested in motion picture theatres—they have a right to know whether the major producing companies are going to continue to concentrate on the theatre market or TV. There can be no half-measures, no ifs, ands or buts. This is too serious a place of business to trifle with."

"At least if the presidents of 20th Century-Fox, Metro, Warners, RKO, Columbia, Universal, United Artists and Paramount would come out with a statement that the future of their business lies solely with the motion picture theatres—and mean it—then the hopes which these exhibitors harbor will prove meaningful."

## WB Sells Theatres

Continued from page 5

West Philly; Alhambra, Richmond and Uptown. Two of the showcases due to be saved are the Uptown and North Philly Imperial. Grosser said plans have not yet been completed for operation of the two theatres, as to whether an independent exhibitor would take over or the realty firm would continue running it. Warners will continue running all five houses until a 90-day settlement runs out.

Purchase of film theatre follows local trend in which film houses are being switched to commercial space for vastly higher rentals and returns.

## Natl. Board

Continued from page 7

that all censorship was anathema—even its own—and switched to the present moniker. Emphasis ever since has been to plug good films and take no notice of the bad on the theory that film-makers can best be encouraged to create clean and desirable product through the economics of the boxoffice.

NBR derives its income via a charge of \$6.25 per reel for viewing films and awarding its seal. Original charge was \$3. It was hiked to the present rate in 1919. Companies have resisted efforts to increase it since then, despite hypoco costs.

Financial crisis was experienced during the latter years of World War II, when the majors greatly trimmed the quantity of their output and resultantly there were fewer reels on which NBR realized a fee. Rather than institute the precedent of a higher charge per reel, Motion Picture Assn. of America board decided on outright annual grants to keep the Board alive.

Each time in its history that the organization faced extinction through threatened discontinuance of support, Harry Warner and Adolph Zukor have come to its rescue. Their argument has always been: "It helped us out of a crisis when we needed it, we can't let it down now. And furthermore, we don't know when we'll need it again."

Hart and his associates are hop-

## Ken Englund

has an amusing satire on the current scientification

## The Day Hollywood Stood Still

a bright byline piece in the 46th Anniversary Number

of  
**VARIETY**  
OUT NEXT WEEK

ing that similar shining knights may pop up again, now that RKO, Paramount and Universal are no longer submitting their pix and there is a possibility of other companies following suit. There is a large backlog of pix with the NBR seal already attached and it is feared the axe may fall when they have gone through the distribution mill.

### Formerly Fought by MPAA

MPAA officials, who formerly fought the board and attempted to swallow it up on the basis that it was needlessly paralleling MPAA activities, have accepted it since the industry antitrust decree was filed in 1938. There was fear then that the Dept. of Justice might crack down on the Production Code Administration or the MPAA itself as a conspiracy in restraint of trade and that the NBR might as a result become very useful.

With the decrease in income from the top budget of \$40,000 to the present \$25,000, many activities have had to be curtailed. Some of them have been taken over by Arthur De Bra's community relations department of the MPAA. Among abandoned functions are the Young People's reviewing groups, which wrote reviews by kids for kids, and listing of "Week-end Films for Young People," which many newspapers carried.

Actually, the board never realized its potential as a strong pressure group because of the dearth of funds and the difficulty of keeping the diverse members of the local councils in line. Some of the latter actually turned censorious.

National Board of Censorship developed in 1909 out of the now-defunct People's Institute when New York's mayor closed down theatres as "unsanitary." Actually, this was held to be censorship by subterfuge, and the People's Institute took up the cry that the mayor was killing the "new theatre of the people."

PI's members got the houses reopened by serving as a buffer between the industry and the blue-noses on the basis that they'd render pix to keep 'em pure. Film companies, thus saved from heavy losses, greeted the new organization with open arms and immediately arranged to provide all of its financial requirements.

Although the board never actually censored pix, enough people thought it did to keep the heat off for a while. By the '20s, however, scandals and morality of films got so bad the industry had to take stiffer measures, and Will Hays was hired to front and set up the Production Code.

That removed some of the necessity, of course, for the NBR, and Hays tried at various times to cut off its coi. It was saved in each case by the intervention of Warner and Zukor. Its present difficulties are said to result in part from the fact "We have no one at court to speak for us."

Vet Showman

## Robert J. O'Donnell

writes about

*Cheers for Movietime,  
Exit of 'Shot-Gun'  
Operations and Nervous  
'A's'*

an interesting editorial feature in the 46th Anniversary Number

of  
**VARIETY**  
OUT NEXT WEEK

## Inside Stuff—Pictures

If Fredric March lands an Oscar for his "Death of a Salesman" film performance, it would mean very much more than ordinarily to him and his wife, Florence Eldridge, because of what they have passed through the past few years in consequence of being wrongfully labeled "fellow travelers." It would more strongly emphasize the industry's present favorable attitude to them.

In an interview with Minneapolis Tribune columnist Will Jones, Miss Eldridge pointed out that as a result of the false accusation there was a period neither of them could get a job in films. She explained why the forthcoming Hollywood awards will be awaited with so much hope.

While the unfounded charges—since retracted from all sources—kept them out of film work a considerable time, all fields have been open to them since they won their law suit against Counter Attack, anti-Red publication, and March has had more film offers than he can handle, according to Miss Eldridge, who is touring with her husband in "Autumn Garden."

"No doubt, however, the charges still linger in a number of people's memories," said Miss Eldridge. "I suppose they always will. Once a thing like that has been started, it never leaves you completely. But in Hollywood, where the faintest hint of a pink tinge means a loss of work there has been a rousing vote of confidence."

March plans to continue to divide his time among films, stage and TV. The last named he finds the most difficult of all three media.

Columbia rushed through an eight-minute Technicolor short, "Rooty Toot Toot," to qualify for Academy Award consideration this year, offering it last Thursday (20), along with "Death of a Salesman" at the Victoria, N. Y. Work, based on the folk song, "Frankie and Johnny," is a rollicking ballad in ballet form, its story dealing with Frankie's trial for shooting the cheating Johnny. Story is told through flashbacks by Nellie Bly, a bartender, and Frankie's defense attorney. Singing and terping combine with unusual background art work (some of it surrealist in nature) for a sock cartoon job, full of wit and humor. Phil Moore wrote a new arrangement of the "Frankie and Johnny" music, with Annette Warren recording the vocals. John Hubley scripted and directed, with ballerina Olga Lunick outlining the choreography for Hubley and animator Art Babbitt.

Arnold Grant, show biz attorney and member of the board of Columbia Pictures, is a member of the syndicate which last week bought the Empire State Bldg., N. Y. Also in the group was Col. Henry Crown, of Chicago, who is likewise a member of the Col board and is a client of Grant's. Crown becomes board chairman of the new Empire Bldg. Corp.

Syndicate paid \$51,000,000 for the 102-story building, the world's tallest. Group is headed by Roger L. Stevens and Alfred R. Glancy, Jr., of Detroit, and Ben Tobin of Hollywood, Fla. Stevens has been active as a legit producer and angel, having been partnered in the latter activity with Glancy and Tobin.

Jack Eigen, former New York diskjockey now performing a similar chore over WQAM from the Chez Lounge of the Chez Paree, Chicago, went on a Larry Parks kick several weeks ago, asking listeners to write to Metro production head, Dore Schary, requesting him to release Parks' film, "Love Is Better Than Ever." Pitch was culminated by the appearance of actress Betty Garrett (Mrs. Parks) on his program, during which she nearly broke down. Schary assured Eigen that the picture will be released in six weeks.

Presumably the film has been held up pending final determination by Metro on what to do about it in view of Parks being involved in the House Red hearings.

Final sessions of the Hollywood probe by the House Committee on Un-American Activities next month are expected to disclose a "surprise" witness. While committee members are saying nothing about the identity of any of the witnesses, insiders say one of the previously "uncooperative" witnesses has been persuaded to change his stand on the Fifth Amendment and is ready to talk.

## Miami B.O. Looks Lush

Continued from page 1

is Joe E. Lewis, with others in that class being vigorously bid for.

Added to the overall picture is return of Lou Walters to the large and lavish Latin Quarter on Palm Island. LQ has been completely rebuilt and redecorated, with a continental show that will lay stress on production and the "new faces" importations idea, plus Pupi Campo's orch.

### Beachcomber Spends

The Beachcomber, now under management of Jack Lynch and Irv Kolkner, with plenty of Philadelphia steel dough (fielding) behind them, also adds to the race for the rounders with a Lee Sherman production and Lili-St. Cyr as the marquee appeal. Understood there's been no expense spared either in costuming or personnel to round out the girlie-ganzas. With that, they intend running separate shows in the adjoining outdoor patio for the interims.

Down the Dade Blvd. way (which can be marked as the Beach niterie centre in concentration of spots operating) there is Copa City, Beachcomber, Mother Kelly's, Ciro's, LaRue's (with fine food and string music for dinner and music by Chuy Rayes Latin addicts for supper); along Alton Rd., a few blocks down, there's the Golden Slipper (new name for former Kitty Davis), being run by Philly ops who have solid rep for the policy. On the Collins Ave. run (beach-front) the lineup reads Five O'Clock Club, Alan Gale's Celebrity Club (opening in mid-January) the Park Avenue and Bill Jordan's Bar of Music, as well as oceanfront hostels such as Nautilus, Shore Club, Saxony, Sans Souci, and further uptown, the Casablanca. These hotels will offer a nightly show policy.

Then, of course, there are the dozen or so hostellers who'll install orphs and club dates several times weekly to keep their guests around

of an evening, using acts which have closed runs at the straight night spots, plus local band favorites.

### Mainland Menus

Along the mainland, bellwethers are the Clover Club, with names as mentioned, the Vagabonds (in their own club), who will shuttle comics and dance acts as well as femme singers in the healthier budget bracket to keep their new place filled.

The off-trail contingent stacks up with the Jewel Box, with Jackie Maye starred, and Leon & Eddie, both featuring productions that are as lush as any of the straight niteries.

Add the twosome strip spots on both sides of the bay and outlying areas in Dade County, and the result is as heavy an array of attractions as one could find even in the boom days following the war and lasting through the season of '48.

### Bringing Up the Rear

Added competition will be the large number of concerts booked at the Beach and Miami auditorium featuring the top concert and operatic names; the Harold Minsky two-show nightly burlesque at the Plaza Theatre in the downtown Beach sector; the borscht belt revue return to the Roosevelt Playhouse, ala "Bagels and Yox"; the just plain tavern-bars that offer up a singer and pianist; the all-night lounges which present entertainers plus hosts who know every one well enough to drag many of them in for at least one night, and again it adds up to a vet observer's comments: "There's gonna be trouble. Won't be enough to go around."

To that is added the obvious fact that even when there were fewer spots going in recent years, things were still tough for many.



# Amusement Stock Quotations

For the Week ending Monday (24).

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
<b>N. Y. Stock Exchange</b>					
ABC	31	113 1/4	113 1/4	113 1/4	- 1/4
CBS, "A"	57	34 1/4	33 1/4	34 1/4	+ 1/4
CBS, "B"	23	34 1/4	33 1/4	34	
Col. Pic.	32	12 1/2	12 1/2	12 1/2	
Decca	62	9	8 1/2	9	+ 1/4
Loew's	138	17 1/4	17	17	- 1/4
Paramount	44	25 1/2	25 1/2	25 1/2	- 1/4
RCA	487	24	22 1/2	23 1/2	- 1/4
RKO Pictures	72	3 1/2	3 1/4	3 1/2	+ 1/4
RKO Theatres	278	4	3 1/4	4	+ 1/4
Republic	46	4 1/2	4 1/4	4 1/4	+ 1/4
Rep. pfd.	7	10 1/4	10	10	- 1/4
20th-Fox	179	20	19	20	+ 1/4
Un. Par. Th.	212	19 1/2	19 1/4	19 1/2	
Univ.	69	12 1/2	11 1/2	12 1/2	+ 1/4
Univ. pfd.	6	57	56 1/2	56 1/2	- 1/2
Warner Bros.	112	14 1/4	14 1/4	14 1/4	+ 3/4
<b>N. Y. Curb Exchange</b>					
Monogram	31	3 1/2	3 1/2	3 1/2	
Technicolor	49	22 1/2	21 1/2	22 1/2	- 1/4
<b>Over-the-Counter Securities</b>					
Cinecolor			Bid	Ask	
Pathe			2 1/2	2 1/2	- 1/4
UA Theatres			3 1/4	4	
Walt Disney			6 1/2	7 1/2	- 1/4
			8	9	

(Quotations furnished by Dreyfus & Co.)

## Steffes Got Par Pix

Continued from page 5

evidenced by a discriminatory zoning for clearance set up by the board to favor the Paramount houses.

The Lebedoffs are claiming that the \$500,000 damages was suffered by their Homewood Theatre in consequence of the north Minneapolis first-run being taken away from it and given to Steffes' Paradise, and also by virtue of the fact of clearance discrimination in the Paramount theatres' favor and against the Homewood. The latter, however, never had the Paramount circuit's availability, later granted Steffes, even when it was first-run in the area, being seven days behind the Paramount houses.

Martin Lebedoff previously had exploded a bombshell by testifying that Workman had instructed him to write a letter falsely reporting grosses on some pictures for which the Homewood desired rental adjustments. This would better enable Workman to induce his home-office to grant the adjustments, he told Lebedoff, according to the latter's testimony.

### Workman's Denial

"I never made such statements to Martin Lebedoff," declared Workman, under questioning of David Shearer of defense counsel. "That's absolutely false."

Workman was president of the Minneapolis film board of trade when it existed back in 1932. On cross-examination he denied that any deal had been made with Steffes for the latter to drop his suit against Metro in return for north Minneapolis first-run and Paramount circuit clearance for the Steffes Paradise theatre. This was in the face of the evidence that Steffes did get the run from M-G and the other companies, and then had his suit dismissed, and that the Paradise became the city's only independent theatre to have a Paramount circuit run.

"I did not give any consideration to the Steffes suit when I decided to take the Homewood run away and give it to the Paradise and to place the latter on the same clearance basis as Paramount circuit theatres," testified Workman on cross-examination. "I was influenced solely by the desire to find a market for my company's product at the best terms which I could obtain. My decision was based on the amount of film rental revenue to be derived from the two houses and being able to hold on to such revenue, instead of having to return it in adjustments."

Workman testified that on his solicitation the Paramount theatre circuit agreed to waive in its contract the provision giving it clearance over the Paradise. He and other branch manager witnesses testified that they themselves made the decision to take away the Homewood first-run clearance and give it to the Paradise, and the reason was because the latter threw off more film rental revenue to them. They did not act under any homeoffice instructions, they said. It was a matter of economics, they declared.

Defense testimony has been to

the effect that the Homewood always has been a marginal operation, that the Lebedoffs bought the theatre from the Paramount circuit for \$9,500 after the latter during its final year of operation lost \$2,775, that the Lebedoffs have consistently minimized its grossing potentialities and have under-reported grosses on percentage and flat pictures, and have repeatedly sought rental adjustments.

The defense brought out that after the Lebedoffs were granted the earliest 28-day clearance for the Homewood and the house enjoyed such availability for a period, they had it returned to the 56-day slot because "it was losing so much money." However, they later had the house put back in the 28-day position which it now occupies.

It's indicated that the trial will be finished next week after being resumed tomorrow (Wed.) following a Christmas recess. Before making his decision, Judge Nordbye will have to study and digest the voluminous transcript, comprising thousands of pages, and this likely will take several months.

## Hockey Competish Eases For Maritime Theatres

St. John, N. B., Dec. 25.

Hockey is less opposition to theatres in the eastern provinces so far this season than at any time during the past 20 years. Each hockey season has been getting longer and now prevails from mid-October to early April.

For the 1951-52 season, the Maritime Hockey League has extended the number of games to a record 90, much higher even than in the National Hockey League, which has 60.

## WB Extends McLerie

Option of Allyn McLerie, who played the femme lead opposite Ray Bolger in the stage and screen versions of "Where's Charley?", has been extended by Warner Bros. Extension will enable the actress to continue in the London stage production of "To Dorothy, A Son" until April before reporting to the Warner studio.

Famous Players-Canadian Chief

J. J. Fitzgibbons

favors the

Return to That Public Theatre 'Service'

one of the many byline pieces is the upcoming

46th Anniversary Number

of

VARIETY

OUT NEXT WEEK

## Par, UPT Lone Pix Stox Active In Shorts Trading

Only picture company stocks in which there has been activity by shorts interests during the past two months are Paramount and United Paramount Theatres. Shorts holdings in both outfits declined during the 60-day period ending Dec. 14, New York Stock Exchange report last week disclosed.

Shorts trading, in contrast to ordinary transactions, are made with the hope of turning a profit by the stocks going down rather than up. Heavy short activities normally indicate lack of confidence in a specific company or industry or in the market in general.

During the October-November period, Paramount shorts interest declined from 2,755 shares to 540 shares. There was no activity at all during the November-December semester. As for United Paramount, there was an increase during October-November from 8,080 shares to 8,535. During November-December there was a drop to 7,120 shares, indicating that some of the shorts traders had run for cover.

## Hughes Halts Buying

Howard Hughes has called a halt, at least temporarily, to his purchases of additional RKO Pictures common stock on the open market.

Studio boss and controlling stockholder's original holdings amounted to 929,020 shares, which he purchased in 1948 from Atlas Corp. Last September he bought up 35,600 shares, and increased this the following month with the acquisition of 48,800, bringing his total to 1,013,420 shares.

Report on N. Y. Stock Exchange transaction this week disclosed that Hughes did not purchase, or sell, any RKO stock during November.

## Backlog Films

Continued from page 7

same week last year. However, the prospect that releases may be cut down a bit in 1952 will tend to rebuild the backlog a little.

Another particularly strong reason why last year's backlog was an exceptionally hefty one was the strike threat of the Screen Writers Guild which faced the majors in December, 1950. While the issue of a minimum basic agreement was later adjusted, the top studios took no chances that they'd be caught without product in case the script mill ceased grinding.

At that time Columbia was out in front numerically with 25 pictures awaiting release, 20 in the editing stages and five in production. RKO was next with 25 of its 1951 release program of 52 pictures already completed plus another five editing and three shooting. The Hughes lot also had about 25 scripts in preparation.

### Col's 8 Completed

Run-down a year later shows Columbia only has eight completed and awaiting release. Curiously, another 20 are in various stages of editing and scoring, same amount as at the end of 1950. Only one Col film is now before the cameras. RKO currently has 12 completed and ready for release, eight in various stages of editing and one shooting.

Other lots have their tallies similarly reduced with the exception of 20th-Fox, which last year had 30 finished, five cutting and seven in production. Comparable period this year finds it with 17 either awaiting release or editing plus seven shooting.

End of '51 slate shows Par has 20 completed or editing; Metro 14 completed, eight editing, six shooting; Universal 19 completed and five shooting; Warners 14 ready for release plus two in production; Republic nine ready for the distribution hopper, three editing and three shooting. Monogram wound up the year with a backlog of 13 pix and one western lensing.

Overall compilation does not include Monogram, United Artists, Lippert and miscellaneous indies which have around 40 pictures completed and awaiting release after the first of the year.

## Hypo U Common

While film issues on the N. Y. Stock Exchange have been relatively quiet, Universal common was seen hyped by the company's disclosure that gross business for fiscal 1951 climbed to \$64,783,789, compared with last year's total of \$55,591,081. Total revenue for the final quarter (14 weeks) was listed at \$20,750,000, up from the 1950 corresponding period's total of \$16,450,000.

U's common stock jumped a full point on Monday (24), closing at \$12.75. Total of 5,100 shares changed hands.

## 20th's Execs To Collect Pay Cuts

Twentieth-Fox execs who took a voluntary cut in salary ranging from 25% to 50% because of the outfit's adverse earnings will collect sums covering the full deductions on Saturday (29). Profits advance during the final six months of this year permitted the restoration of salary reduction for the toppers, Spyros P. Skouras, president, announced.

Earnings for the first six months of the year were down to \$1,071,113, representing the most sluggish business for 20th for a like period in years. Balance of the year is bringing an increase.

Total of 130 N. Y. and Coast execs agreed to the plan which called for reductions of 25% on weekly salaries of \$500 to \$1,000, 35% on \$1,000 to \$2,000, and 50% on over \$2,000. Toppers received a 50% participation in the corporation's profits up to but not exceeding the salary reduction.

The plan is to continue through 1953 with the top wage earners to collect the deductions from their salaries if earnings permit under the same formula, Skouras said.

In line with this, the prexy said he was optimistic regarding the future "with every executive continuing his participation in the plan and working as effectively as he has in the past six months." However, he added, the company is still faced with difficulties. "Production costs are still excessive in relation to prevailing boxoffice levels," he commented.

## Col Ad Pitch

Continued from page 7

average filmgangers in its ad campaign, making use of mass media such as Life, Look, etc., and supplementing these ads with a five-day video saturation of spot announcements.

Ads in the "highbrow" publications are of the prestige type. Copy reads: "Stanley Kramer, producer of 'Champion,' 'Home of the Brave,' 'The Men,' 'Cyrano de Bergerac,' brings to the screen the play that won the Pulitzer Prize, the N. Y. Drama Critics Circle Award, starring the distinguished American actor, winner of the Academy Award for 'The Best Years of our Lives,' Fredric March in the greatest performance of his career."

Columbia's wooing of these audiences is in contrast to the thinking exhibited by Warner Bros. in the promotion of "A Streetcar Named Desire," also a Pulitzer Prize-winning play converted to the screen. Warner ads were strictly pitched at the mass audience, the feeling being that the "elite" audiences would come automatically since they had already been influenced by the Broadway run and the prestige of a Tennessee Williams play.

Yet Whodunit Author

John Roeburt

does an exposition on Private Eyes, Leering Ladies, et al, in a kidnapping-on-the-square piece entitled

How to Be Hardboiled

an editorial feature in the

46th Anniversary Number

of

VARIETY

OUT NEXT WEEK

## Investment Co. Optimistic On Pic Cos. for '52

Some increase in gross revenues and slight upping of profit margins are seen for the majority of film companies in 1952 by Arnold Bernhard & Co., N. Y. investment advisers. In its Value Line report to clients, Bernhard outfit singles out United Paramount Theatres stock as "especially recommended, gives Columbia, Universal and Warner Bros. issues a "buy-hold" endorsement, and suggests that Loew's, Paramount Pictures, Technicolor and 20th-Fox stock "may be held."

At the same time, research department of E. F. Hutton & Co. cited UPT for its 10% dividend rate, mentioned Loew's "currently depressed" market position and listed Col as a low-priced stock for speculative purposes.

Bernhard's Value Line appraisal sizes up the state of the trade, so far as investors are concerned, this way: "Motion Picture stocks as a group turned in an erratic market performance during the past three months. Most of them have retraced the price bulge which occurred in October. Despite the uncertainties of the future, it is our opinion that the problems currently being faced by the industry will not permanently impair the basis long-term earning power of the intrinsic value of leading companies. Financially, most of the companies are in excellent condition. Current and estimated future dividends provide exceptionally generous yields. In the main the companies under review are well protected from excess profits taxation."

Bernhard omitted from its report the securities of RKO Pictures, RKO Theatres and Republic, which also are traded on the N. Y. Stock Exchange's big board.

Value Line report estimates that Col will reach \$1 per share divvies in 1952. Earnings of \$2.40 per share are seen on gross revenues of \$60,000,000.

Loew's \$1.50 annual dividend rate "appears secure." The effect of operating economies should be reflected in widening of the profits margin, says Bernhard.

Par's \$2 annual rate and anticipated improvements in 1952 are cited by Bernhard.

Operating profits are expected to rise next year but smaller capital gains may cut earnings for UPT, Bernhard figures. UPT is "especially recommended for substantial appreciation and exceptionally generous yield."

Techni's expansion program augurs revenue gains but the 82% excess profits tax may limit the earnings increase to 25c per share, Bernhard reports.

Sizable capital gains via theatre sales and lowered production costs should boost 20th's revenue and earnings in '52, the investment firm notes.

Wider domestic market, improved foreign income and tighter operations economy make U's '52 prospects "quite good," Bernhard comments.

WB is "demonstrating a commendable ability to cut its producing and distributing costs." Per share earnings are expected to jump from an estimated \$1.45 in 1951 to \$1.80 in 1952.

## 'Bert Turtle' Cartoon As CD Guide to Kids

Original film cartoon character, "Bert Turtle," being used by Federal Civil Defense Administration to demonstrate to school kids how to protect themselves should enemy A-bombs hit cities.

Film, titled "Duck and Cover," was produced by Archer Productions, Inc., a New York outfit, in cooperation with the FCDA and the National Education Assn. Film, which runs 10 minutes, is scheduled to be released this month, and will be distributed by Castle Films Division of United World Films, Inc.

Cartoon character is also featured in a 16-page booklet. Transcribed radi program, featuring "Bert," also is being distributed to state civil defense directors.

# FRANKIE

and



## WHAT

## A DYN

"ALL OF ME"

"I'VE GOT A CRUSH ON YOU"

"THAT OLD BLACK MAGIC"

"WHEN YOU'RE SMILING"

"HOW DEEP IS THE OCEAN"

"A GOOD MAN IS HARD TO FIND"

UNIVERSAL INTERNATIONAL PRESENTS

# Frank SINATRA

# Shelley WINTERS • Alex



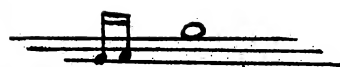
*U-I Makes the Money-Makers!*



# SHELLEY...

# WHITE DUO!

When they get together  
Romance goes wild and  
Rhythm runs riot!



"SHE'S FUNNY THAT WAY"



"YOU'RE A SWEETHEART" • "LONESOME MAN BLUES"



NICOL

# "Meet DANNY WILSON"

with **Raymond BURR**

Story and Screenplay by DON MCGUIRE • Directed by JOSEPH PEVNEY • Produced by LEONARD GOLDSTEIN



## Exhibs Report on Biz

Continued from page 5

000, taking a heavy slice off the trade.

In many cases, exhibs are frankly confused. They've found sharp rises and sharp drops in business and can't pin down the reasons behind them. There's an absence of any continuing trends in ticket-selling, the rate of income being erratic in many spots.

### Minn. Adult Trade Off, Matinees Show Gains

Minneapolis, Dec. 25.

It has been found that children's patronage is good and holding up very much better than that of adults. Exhibitors declared that their Saturday afternoon and other matinee patronage is showing gains over other years and in some instances actually hitting a new high.

There is general agreement that TV has been and still is hurting business. Though economic conditions resulting in a decline in entertainment purchasing power may be the principal factor in the boxoffice downturn. But there's confidence that outstanding pictures always will find a profitable outlet in theatres regardless of what further inroads TV may make on exhibition. The super Westerns and "B" musicals are becoming almost worthless from a boxoffice standpoint because so much Western fare and minor musicals are being served up by TV.

There's "not a chance in the world" to raise prices except for a very few exceptional pictures, theatre men reported. They feel that scales are too high now, and that, if anything, moviegoing should be made less costly.

The drop in grosses from the same period a year ago is estimated as running from 10 to 25% by the "grassroot" exhibitors.

For the first time in 22½ months, business now isn't behind the corresponding period a year before at his two Minneapolis neighborhood theatres, however, Martin G. Lebedoff, Homewood and Brynwood owner, said.

"We're much encouraged by children's patronage," said Lebedoff, "and only wish we'd get back more of the adult business that has been lost during the past two years."

"The public apparently is becoming convinced, however, that movies are now better. There seems to be an equal division among those who do and don't want double features."

Here's what some of the other exhibitors said:

Harold Kaplan, owner of the deluxe suburban St. Louis Park: "We're off from 25 to 30% now from the corresponding period a year ago. Mondays through Thursdays are dead. After 5 p.m. Sunday there's little doing, probably because of the strong television shows that evening. Formerly, Friday through Sunday was big. The only trade holding up is the children on Sunday matinees."

George Granstrom, owner of two de luxe St. Paul neighborhood theatres, the Grandview and Highland: "Business is far off and is getting worse again after a summer spurt, but I'm not selling exhibition short."

"It's ridiculous to even think of raising admission prices and I only wish it were possible to lower them. It might help if exhibitors had more of an incentive to display showmanship and work harder to sell their attractions. We used to have tieups with churches and organizations that would sell our tickets and receive a cut from each one sold, for example, but because of percentage terms such deals are now out of the question, and it doesn't pay us to incur other exploitation and advertising expenses."

Clem Jaunich, owner of a new theatre at New Ulm, Minn.: "We're far below the same period a year ago and especially are playing to many fewer adults. The proportionate drop is about the same for weekends as for midweeks. During the past year a few outstanding pictures like 'The Great Caruso' and 'Showboat' have brought 'em in, but now even the supers aren't up to snuff. If we could provide our entertainment at more popular prices, I think it would help our present situation considerably."

Jack Heywood, New Richmond, Wis., exhibitor: "My theatre's

grosses are far off from those of a year ago and the lowest in the history of the house. The midweek is especially bad and I'm now admitting children and students free Tuesdays, Wednesdays and Thursdays with paid adult admissions. I'd say my Friday to Sunday business is off 40% and I'm now showing double features on Fridays and Saturdays for the first time. The thing the industry needs at a time when living costs and taxes are so high is lower theatre admissions. We're in the television belt and there's no doubt that TV is hurting us plenty, but it's encouraging that, judging by patronage, the kiddies at least are starting to be weaned away from the sitting room picture sets."

### Buffalo Exhibs Would

#### Prefer Lower Scales

Buffalo, Dec. 25.

Independent exhibitors, both in first and subsequent runs, seem agreed that business currently is worse than it was last year at the same time, and probably the worst in years. The reasons assigned for the slump, outside of usual seasonal explanations, are various, with television, weak pictures, strong competition from other amusement fields and general apathy all playing a part. The possibility of admission increases is derided on all sides, many exhibitors feeling that a decrease is more in order.

George H. Mackenna, managing director of the independent first-run Lafayette, stated: "Aside from the fact that we are not getting pictures that are sufficiently interesting to the public, it is clear that the former pattern of regular theatre-going by many of our former patrons has definitely been broken. Patrons who formerly attended theatre weekly now come as little as once a month, and then only if they desire to see some particular picture. Our boxoffice is off from last year's levels at this time. Increase in admissions is impossible or, if possible, certainly not advisable."

Henry Dilleuth, who has operated the 300-seat east side Broadway Lyceum for 25 years, believes that many pictures are still missing the mark. He stated: "Our patrons want down-to-earth pictures with action types still preferred. Few of the former sub-run patrons are impressed by elaborate artistic productions and in fact deliberately avoid them. With wages for defense production workers rising hereabouts, many of our regular patrons have now deserted the sub-runs for the plushier downtown picture spots, and those who still attend come less frequently than before with many telling me they prefer to stay at home with their video sets."

Basil J. Basil, v.p. and general manager of 10 neighborhood theatres, is optimistic, believing that present lean takings are going to result in a survival of the best among the sub-runs. "The general level of incomes has risen to a point where the workingman is able to buy amusement in the higher price brackets with the result that he is attending the de luxe theatre rather than the sub-runs. Only those neighborhood houses which are physically able to compare with downtowners are getting or will get neighborhood business in the future," he said.

George Gammel, head of four nabs, states that business is off at his houses from last year. Changes in admission prices are out of the question and he feels that any downward revision would

result in further losses in his houses. Public emphasis seems to be on a down-to-earth action type of product, he commented.

Matthew Koneczakowski, operator of four local neighborhoods, reported that three of his theatres have been closed three days a week for the past few weeks and at his Marlowe showcase he has reduced Friday and Saturday admissions from 40c to 25c. "There has been no effect on the boxoffice from the decrease and I am returning to the former admission tariff of 40c after the first of the year," he stated.

Robert Murphy, director of the first-run (Indie) Century, stated, "our current business compares not only favorably, but is better than last year at this time. We note an increase number of children attending our day performances and from what the public tells us generally they are now less interested than heretofore in being glued to their TV sets at home. With costs at present levels no admission decreases can be made in our operation and the general stand-offish attitude of the public makes increases impossible. For our operation, action pictures and pictures with star value spell top boxoffice."

### Many Complaints, But Only One Det. Closing

Detroit, Dec. 25.

The year 1951 has been a dismal one for Detroit exhibs, both nabe and downtown. Television and widespread unemployment resulting from the changeover from peace to defense production combined to make serious inroads on theatre grosses. By the end of the year there were approximately 140,000 Detroiters out of work.

Most exhibs talked in terms of a 50% decrease in nabe business and from 15 to 50% decrease downtown. Nabe exhibs said biz was strictly adult and night-time. Kids and matinees are past history, they averred.

Despite the complaints, there haven't been any notices posted that nabe theatres are closing. None has been closed permanently in the past year; some have closed for a couple of weeks but have reopened under new owners or after vacations, etc.

The situation in the downtown houses is less severe than at the nabs, but far from bright.

Dave Idzal, managing director of the 5,000-seat Fox, said his biz was off 15%, attendance-wise. Profits were even farther behind because of the increase in operating costs.

"Very few children come into the Fox now," Idzal revealed. "It's almost purely an adult audience." Matinee trade is off 70%.

Idzal said action pix seems to draw most response. He's also found that advertising and exploitation play an ever more important role. "To a greater extent than ever before, a picture—no matter how good it is—has got to be sold and then many times it only brings in average biz," Idzal pointed up. "But think what biz would be if you didn't do a selling job!"

Other downtown exhibs added that biz was off from 35 to 50%. However, only one downtown theatre—the Downtown—has been closed in 1951.

### Montreal B.O. Up From 10-42% Over 1950

Montreal, Dec. 25.

Film biz for past year in Montreal area, ranging from deluxes, through smaller first-run houses, art-type theatres and French outlets, is up from 10 to 42% over '50. Exhibs believe the absence of television accounts largely for the up-beat.

Spread in percentage gains is attributed to operating costs between the mainliners and the offbeat exhibitors who pick their product carefully for local values and seldom resort to additional gimmicks. Popcorn, photo nights, ladies nights, free chinaware, et al., are only used by the occasional house.

Montreal is on an extreme fringe area as far as TV is concerned and this coupled with the fact that the town is built around a mountain and the out-of-line costs of video installations and machines reduced the competition to nil. In homes around the mountain facing the U. S., there are a few machines that reach Burlington, etc., but the reception is poor and of little interest to the exhibitors' best market, the French-Canadians.

For the most part, the French-Canadian market, keys the choice for all houses. According to Con-

solidated Theatres, which controls the big deluxes in the uptown region and the top seating capacities, the heaviest plays are for musical and biogs such as "The Great Caruso" and "The Jolson Story." Comedies featuring Abbott and Costello are surefire b.o. draws but straight-dialog pix do little biz as evidenced by "Force of Arms," which barely managed a week. "All About Eve," however, proved an exception to the rule by staying several weeks at capacity.

The J. Arthur Rank outfit, which also releases Monogram and Allied Artists pix in Canada, picks up heaviest grosses from its distribution and handling of French pix, both "native" (the real thing) and "versions" (an English or American film dubbed in French). Returns here run as high as 42% over '50. Films produced in England do only fair biz when playing in the uptown first-runs or through the French circuit, "Hamlet" and "Henry V" being exceptions.

United Theatres, which controls 24 houses in the city, are in the same position—other exhibitors regarding type of film to show. United, however, keeps two theatres, the Kent and the Avenue, for the off-beat items with a tendency to the "art" picture occasionally. Medium seating capacity and the fact that these houses are situated in English-speaking areas make this possible. "Bitter Rice" finished a nine-week session at the Avenue last Friday (21) and this theatre will bring in "The Laverne Hill Mob" after the holiday.

The strictly French houses are controlled almost entirely by France Film, which owns outright several big houses in Montreal, at least one major theatre in Quebec City; Sherbrooke, Three Rivers, Rimouski, etc., and has an interest in more than 200 other houses throughout the province.

Over the holiday period, many houses are swinging over to reissues such as "Wizard of Oz" and "Christmas Carol" for extra returns. Admission prices, which seldom go over a dollar, are showing no sign of any increase and as long as exhibitors can continue to rely on the studios for plenty of action, color, and musical films, grosses for '52 should at least hold up with the past year.

### Seattle's 10% Dip

Seattle, Dec. 25.

Mixed reports on theatre business come from different towns and cities, suburbs and downtown houses, but in general the pattern is a drop of around 10% under a year ago. General employment and business conditions are about the same as a year ago, but with higher taxes there is more of a pinch for the "free money" which goes for amusements.

Herbert Sobottka of John Hamrick Theatres reports no change in matinee vs. evening, weekend against midweek or children vs. adult attendance. Public still favors comedy, adventure and musicals, but there is a definite nix on psycho subjects after the slight surge around "The Snake Pit" era. These now fall flat.

William Theford, assistant to Frank Newman, prexy of Evergreen Theatres, reports boxoffice back at par after a most disastrous summer, which was caused by unusual heat and not so good product. Big outdoor pictures are still tops if stars are in the cast. They're surefire boxoffice, he told VARIETY. Public attitude is constantly more selective as to quality. With the right kind of product business is better than ever. The reverse for the weak sisters. Matinees are off throughout Evergreen territory which covers leading cities of Oregon and Washington. Adult vs. children admissions are about the same, no trend discernible. Coun-

try admish prices were increased in a few towns this year; big city, a year ago. Bremerton and Everett upped from former 75c. to 80c., Olympia hoisted a nickel to 75c.

Business in the nabs is down 15% over a year ago and 10% downtown in opinion of Fred Danz, Sterling Theatres, operating 2nd runs downtown and a big string of suburbs, as well as in several scattered towns in this state and Oregon.

Danz thinks admission prices are too low in the small towns, and too high in the big cities. The 50c. small-town duet should hike to 65c. In some cities the price is 98c., which is "too high." 75c. to 85c. would be about right, he figures.

### Hub Indies Pessimistic; Sub-Runs Hit Hardest

Boston, Dec. 25.

Indie exhibs in this area are far from optimistic regarding the future of the small second run suburban theatre which is bearing the brunt of the downward trend. In some cases grosses have dipped as much as 50% under last year's figures and majority of exhibs are moaning that this is the worst biz they've experienced.

In an effort to build a new audience some local exhibs have been making a solid pitch for the moppet trade with special kiddie matinees complete with giveaways figured to hypo small fry interest. According to reports, these operations have been proving fairly successful, helping to counterbalance the sharp dip in adult trade, both afternoon and evening. While the Hub has long been a weekend town as far as music and niter biz is concerned, the pinch has lately extended to the pic biz with Friday and Saturday the only nights exhibs can feel reasonably sure that patrons will turn out in anything remotely resembling droves.

Sunday, which was formerly a gray day, is now almost a complete washout in many of the surrounding towns. While biz is strictly geared to weekends, very few locals have pared down activities to weekend operations, either shuttering completely or giving out with the old college try, remaining open full time and hoping for the best.

Admish increase is a ticklish problem here, most feeling current prices are much too low but wary of tilting them for fear they'll drive whatever steady patrons they now have away from the wickets. The question of playing certain films at tilted prices was basis of a unanimously approved resolution at the (recent) Independent Exhibitors convention.

An added headache is that no longer can an exhib figure on any particular type of pic doing biz in their situations. Some say that musicals could always be counted on to ball them out, but lately even this escapist fare has failed to prove much of a bonanza. Main beef now is that it's almost impossible to figure what the public will go for, citing such diverse products as "Red Badge of Courage," "Showboat," "Desert Fox," "The Racket" and "Capt. Hornblower" as good boxoffice.

### D. C. Exhibs Seem To Have Lost Former Panic

Washington, Dec. 25.

Picture business in the Washington area is generally off from last year, but the exhibitors seem to have lost their former panic over what TV was doing to them. They feel that the adverse affect of video on their boxoffices has leveled off for two reasons:

1. The public is becoming more selective and more sophisticated about video programs; it stays home only when there is a sock attraction coming up on TV.

2. There has been some lift in the quality of films in the past year. Effects at the wicket have done nothing to shake the faith of the exhibitors in that standard comment of the trade, "There's nothing wrong with our business that good pictures won't cure."

As for the dive boxoffice-wise, it is being more sharply felt in the neighborhoods than in the mid-city. And it is being felt much more during matinees; this is true to such an extent that many nabs in the D. C. vicinity have eliminated matinees completely except for Saturdays when they play for a heavy juve trade which continues

(Continued on page 24)

Minnesota Amusement Cor. Proxy

### Harry B. French

envisions theatre's future embracing so many important

### Electronic Advances That Concern Every Operation

an interesting byline piece in the 46th Anniversary Number

of

VARIETY

OUT NEXT WEEK

### Art Arthur

Exec. Secy. of Motion Picture Industry Council

reappraises Hollywood's successful fight against Communism, in an interesting piece titled

### Neither Whitewash, Hogwash Nor Red

Wash

one of the many editorial features in the upcoming

46th Anniversary Number

of

VARIETY

OUT NEXT WEEK



LOOKING FORWARD...GOING FORWARD...WITH **W**ARNER **B**ROS.

LOOKING FORWARD TO

# "This Woman is Dangerous"



## *The Lady in the Police Line-Up...*

In "This Woman Is Dangerous", Joan Crawford returns to the kind of dramatic fire that crackled through 'Flamingo Road' and 'The Damned Don't Cry'. She's Beth Austin—stylish name, stylish dame—every inch a lady until you look at the record! Part of her was Ritz, part of her was 'racket'—all of her is exciting. Dennis Morgan and David Brian are co-starred.





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I AM EXTREMELY HAPPY TO REPORT AUDIENCE REACTION HAS BEEN ABSOLUTELY WONDERFUL FOR WORLD PREMIERE OF WILD BLUE YONDER ORPHEUM THEATRE, OMAHA, NEBRASKA. EVEN MORE PLEASING IS THE EXTREMELY FINE PERFORMANCE AT THE BOXOFFICE. NO BETTER EVIDENCE OF HOW WELL THE PUBLIC LIKES YOUR PICTURE CAN BE GIVEN THAN THE FACT THAT GROSSES ARE BUILDING EVERY DAY. AFTER TREMENDOUS PREMIERE OPENING THURSDAY NIGHT WE ANTICIPATED A POSSIBLE LET DOWN BUT INSTEAD PICTURE BUILT TO BEST SUNDAY GROSS OF THE YEAR FOR ORPHEUM. WE ARE MOVING THE PICTURE FOR A SECOND WEEK TO THE OMAHA THEATRE. PLEASE GIVE THIS INFORMATION TO MR HERBERT J YATES AND WHENEVER REPUBLIC WANTS ANOTHER WORLD PREMIERE ALL YOU HAVE TO DO IS ASK FOR IT. OUR MOST SINCERE THANKS TO BOTH YOU AND MR YATES AND OF COURSE OUR SPECIAL THANKS TO BILL SAAL, MORT GOODMAN AND MICKEY GROSS. THEY ARE TRULY GREAT SHOWMEN AND THEIR ASSISTANCE IN STAGING THIS SPECTACULAR WORLD PREMIERE IN OMAHA WAS INVALUABLE. BEST PERSONAL REGARDS—

A H BLANK.

*Thanks...*  
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FOR THE  
MOVE-OVER  
TO THE  
OMAHA!

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CONFIRMS YOUR  
ENTHUSIASM!

'Wild Blue' Preem  
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+ A WOUNDED SOLDIER NEEDS  
YOUR BLOOD TODAY! +

Jake Rachman-critic  
Omaha World-Herald  
says: "IT OUGHT TO  
BE ONE OF THE  
TOP DRAW PICTURES  
OF THE YEAR"

...and thousands of  
dates are

**zooming**  
in to  
make his prediction  
come true!

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# THE WILD BLUE YONDER

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starring **WENDELL COREY · VERA RALSTON · FORREST TUCKER · PHIL HARRIS**

with **WALTER BRENNAN · WILLIAM CHING · RUTH DONNELLY · HARRY CAREY, JR. · PENNY EDWARDS**

Screen Play by **RICHARD TREGASKIS** • Story by **ANDREW GEER** and **CHARLES GRAYSON** • Directed by **ALLAN DWAN**

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## Clips From Film Row

### NEW YORK

R. M. Savini, Astor Pictures prez, returned from Coast this week to observe Christmas and New Year's with his family. Exec had been huddling with his western franchise holders.

Bert Kulkick, head of Bell Pictures, leaves for Coast today (Wed.). Harry Randel, Paramount's N. Y. district manager, elected president of the N. Y. Film Board of Trade, succeeding Columbia's Saul Trauner. William Murphy, Republic branch manager, was named first v.p., replacing Robert Fannon. Other new officers: Louis Allendhand, Loew's N. J. branch head, second v.p.; Jack Safer, Monogram branch head, treasurer; Abe Dickstein, 20th-Fox branch chief, secretary; Trauner, sergeant-at-arms. Installation of new officers is set for next week.

### DETROIT

Newly-elected officers and board members of Allied Theatres of Michigan will hold their first regular meeting at a luncheon at the Book-Cadillac hotel Jan. 9. In the course of the convocation it's expected that a program of activities based upon a continuance of "Movie Theatre Time in Michigan" will be developed.

John Vlachos will be Michigan Allied prez for the coming year; E. J. Pennell, vicepres; Irving Belinsky, secretary-treasurer; Allen Johnson, Michigan rep to the national board; Mrs. Dolores Cassidy, Glenn Cross and Ray Branch, directors at large. Other directors are Alfred Ackerman, Rene Germain, Harry Rubin, Herbert Fox, Harry Hoboth, C. Beecher, Glenn Wallace, Ed Johnson, John Schuyler, Lew Wisper, Irving Goldberg and Elliot Cohen. Ernest T. Conlon is exec secretary.

### PHILADELPHIA

Trans-Lux, 500-seat first-run, reported to have offered \$250,000 for "Quo Vadis" run here.

Aurora Theatre, North Philly nabe, sold by Berlo Vending to a local union for \$20,000.

Industry dinner for the Deborah Sanatorium, Browns Mills, N. J., was held by Variety Club, Tent 13. Dinner honored Jack Beresin (Berlo Vending), chairmen were Meyer Adelman and Leo Posel.

The Colosseum elected following officers here: J. J. McFadden (RKO), president; Keith Godfrey (Col.), vice president; Joseph Schaeffer (Rep), secretary; Addie Godtschalk (RKO), treasurer, and three board members, Dick Melvin (U), Eli Ginsberg (Lippert) and Ben Feltcher (Col).

### MINNEAPOLIS

Norman Reule, exhibitor at Medina, N. D., and Mrs. Reule recovering from traffic injuries.

For example, Art Stevens sold his St. Paul neighborhood house, the Royal, to Bob Hazleton and Marvin Mann, owners of two Minneapolis nabe theatres, the Princess and Metro. On the other hand, the Minnesota Amus Co. still has two theatres to divorce itself from in compliance with the Paramount consent decree. It has been trying unsuccessfully for nearly two

months to sell the 5th Ave. Theatre, La Crosse, Wis. It just has invited offers for the Strand, Minot, N. D., which it also is required to sell.

Further curtailment of streetcar service here is another body blow for loop film theatres. On one neighborhood line, the Twin City Rapid Transit Co. has announced it'll eliminate Sunday service entirely within 30 to 40 days. It'll be cut drastically on another streetcar line and a bus line. In a notice to the city council, the transit company says the changes are "justifiable economy measures" due to the fact that Sunday patronage, "mainly because of television," has dwindled substantially.

### DALLAS

Seven independent theatres here have started a new theatre savings plan. Under the savings plan, each patron is given a stamp for every adult admission purchased, these stamps to be placed on a card furnished him without charge. When a patron has 20 stamps on his card, he receives a book of five free passes to the theatre.

Beverly Hills, Oak Cliff nabe house operated by Rowley United group, will change its policy Jan. 8 to become an art film house.

The Tower, which has been shuttered here since March, is to reopen Christmas week. House has been given a facelift.

Wallace Womack named manager of new Arts Theatre, scheduled to open in San Antonio Christmas week.

Jack Arthur and Harold Flemings purchased the Majestic and Ritz at omamche from J. V. Carter, Jr. Deal also included a site for a proposed drive-in there.

Theatres at Odessa began to reopen this week after being shuttered due to a polio epidemic.

Proposal of G. Martini, prez of Martini Theatre Enterprises, Galveston, to erect a new nabe house there hit a snag this week. Proposal to amend the zoning laws, changing them from residential to biz, was opposed by several groups of nearby residents.

A. Kyle Rorex appointed executive director of Texas COMPO Showmen, succeeding Charles E. Carden, who has returned to his post at Fort Worth with Interstate Theatres. Rorex has been loaned to the group by Col. H. A. Cole.

### PITTSBURGH

Max Silverman temporarily managing Squirrel Hill Theatre with changeover of WB nabe house to first-run art policy. Les Kennedy, late of Center, which the circuit just sold, filling in for time being at Manor, Silverman's regular berth.

Ray S. Woodard, Franklin exhib, takes his seat in city council there after first year. He was elected last November.

Park Theatre, one of Johnstown's oldest film houses, closed its doors with sale of the building. Theatre was originally known as the Garden.

Agnes Burns and Helen Madden named co-managers of the State in East Brady, Pa., succeeding Russell M. Jones.

Manos chain leased two theatres in East Palestine, O., and a nearby drive-in. They are the East Palestine and the Grand, and the Midway ozoner. George Pappas, Beaver Falls showman, will manage the new acquisitions for Manos.

John W. Robison named manager of the Blair in Hollidaysburg, Hedda Hopper's home town.

### ST. LOUIS

Tom Edwards, Farmington, Mo., and retiring prez of Theatre Owners of America in St. Louis, eastern Missouri and southern Illinois, will be honor guest at testimonial dinner to be held here Jan. 15.

Tilden Dickson, owner of Hiway and Roxy, Crystal City, Mo., disposed of these houses to Harry E. Miller, Festus, Mo.

The Gem, Marissa, Ill., purchased by T. D. Beninati, of Pickneyville, Ill.

The Starview, 500-car ozoner near Blytheville, Ark., opened last year by Warren Moxley, sold to a syndicate of Carbondale, Ill.

The Lyric, Casey, Ill., shuttered by Paul Musser during a facelift job.

Hall Walsh, Prairie district manager for Warners, convalescing in a St. Louis hospital after a major operation.

### Charles Schnee

writes why he calls

### Hollywood: The Idea Capital of the World

an interesting byline piece in the

46th Anniversary Number

VARIETY  
Next Week

### Exhib Survey

Continued from page 29

faithful to horse operas, despite the competition from those on the TV home screens.

One unusual feature about Washington theatre biz, especially in midtown, is that it was better in August than in September, for the first time in the memory of the oldest exhibitors. And, contrary to the fall slump, July and August were better at the picture house boxoffices than for the same months in 1950.

In very recent months, Loew's Capitol and Warner Bros. Warner Theatre have quietly installed large-screen theatre TV at an investment of about \$20,000 per house. Neither theatre has offered any video yet, and RKO Keith's, which has had it for many months, has shown nothing on it recently.

However, as George Crouch, WB general manager for 36 theatres in this zone, puts it: "We have to have it." He adds: "There are now 7,300 seats for theatre television in Washington. Will any sports event be able to fill them all? We don't know yet."

### Happy Situation

Keith's, the RKO showcase, has the uniquely happy situation of running nearly 20% above last year at the boxoffice. It is the only house in this position. Jerome Baker, house manager, credits it to improved quality of the product. Like other theatres, he finds some slipping of the matinees, however. This is blamed on the fact that there is virtually no unemployment in D. C.

Ilya Lopert's small-seat art theatre, the Playhouse, caters to a highly selective audience which, apparently, never knuckles under to television. However, here as in other theatres, the quality of the product is the answer to the business done. Recently, figures have been slightly off from the comparable weeks of 1950.

Experiment to be watched with considerable interest in D. C. is "Quo Vadis," which opened to \$1.50 top at Loew's Palace today (25). It is the highest tab this house has ever asked for an attraction and the exhibs want to see how it will make out. "American in Paris" did three fat weeks at \$1 top at this same house recently.

Reception by nabe audiences to hiked prices for special attractions has been mixed. In class nabe houses, such as the Kodak and Burka Apex, business is very good at \$1 admission for such films as "David and Bathsheba," although the theatre's normal top is 50c. In other nabe, however, biz was very disappointing with the upped scale, and exhibitors complained bitterly.

Frank Boucher, K-B general manager, continues strongly bullish on the future of pictures, although his houses have felt the general decline. He points out K-B has opened two new houses in the past two years, with a third new one almost ready to unshutter; while the chain has four other sites in mind.

Boucher points out that only one small house has closed in the past couple of years, while three others have turned over from a white to a colored clientele. In view of the new openings, Boucher says there is no indication of any real weakness in picture biz.

Biggest trouble, he feels, is the difficulty independent early-run nabe have in obtaining pix from the majors. If product continues difficult to break loose, he comments, the only recourse for some nabe will be in the form of anti-trust suits in the courts.

## Picture Grosses

### ST. LOUIS

(Continued from page 8)

marine Command" (Par) and "Capt. Fabian" (Rep), said \$7,000. Fox (F&M) (5,000; 60-75)—"Double Dynamite" (RKO) and "Slaughter Trailer" (RKO). Opened today (Tues.). Last week, "Strange Door" (U) and "Son of Dr. Jekyll" (Col), dull \$9,000. Loew's (Loew) (3,172; 50-75)—"Too Young to Kiss" (M-G) and "Tall Target" (M-G). Nice \$18,000. Last week, "Quo Vadis" (M-G) (5th wk), \$6,000 in 5 days. Missouri (F&M) (3,500; 60-75)—"Elopement" (20th) and "Make It Legal" (20th). Fine \$17,000. Last week, "Rhubarb" (Par) and "New Mexico" (UA), \$7,500. Pageant (St. L. Amus.) (1,000; 90)—"Pagliacci" (Indie) (2d wk). Okay \$6,000 following \$7,000 last week. St. Louis (F&M) (4,000; 90)—"Detective Story" (Par) and "Magic Face" (Col). Oke \$10,000. Last week, not open. Shubert (Indie) (1,500; 30-40)—"Bitter Rice" (Indie). Fast \$3,000. Last week, not open.

### TORONTO

(Continued from page 8)

(20th). Bad \$7,000 in 4 days. Last week, "Well" (UA), \$8,000. Odeon (Rank) (2,390; 50-90)—"Aladdin and Lamp" (Mono). Satisfactory \$8,000. Last week, "FBI Girl" (Lip), \$7,500. Unknown (Loew) 2,743; 40-80)—"Unknown Man" (M-G). Sad \$3,500. Last week, "Light Touch" (M-G), \$5,000. Victoria (FP) (1,140; 40-75)—"Maria Chapdelaine" (Indie) and "Kind Hearts, Coronets" (Indie) (reissue). Poor \$4,000 for 4 days. Premiere in Canada for "Maria." Last week, "Girl from Marshes" (Indie) (3d wk), \$4,000.

### Air Force Pix

Continued from page 3

close liaison, the Air Pictorial Service has established field offices in New York, Chicago and Los Angeles.

The Air Force prepares its own scripts. They are either written by Air Force personnel or are farmed out to freelance civilian scribes. Occasionally, a name writer can be induced to do a screenplay at Guild minimum. After the script has been approved by the Air Force, it is sent to the approved bidders' list.

When a producer has been selected and the script is ready for production, an Air Force project officer is assigned to the film. He stays with the pic until the production is completed. He aids in the selection of locations and casting of actors, facilitates the securing of military equipment and personnel, makes suggestions and in general protects Air Force interests and sees that the Government gets its money's worth.

Security checks on camera crews, technicians, actors and other members of the filmmaker's staff are occasionally necessary, depending on the nature of the film. If the film contains classified military information or if it is to be shot on a classified military location, checks are made. These security checks and inquiries are made by the FBI.

According to present plans, the Air Force expects to turn out 35 military training films and 12 public information films. Films are shot in 35m and released in both 35m and 16m. Air Pictorial limits itself to the job of making the film, the completed production being turned over to the office of the Secretary of Defense for distribution.

### Ops Reelect Maynard

Hollywood, Dec. 25.

Moving Picture Machine Operators, Local 150, IATSE, elected John Maynard to another one-year term as president.

Other successful candidates: Franklin McBride, vicepresident; Charles Cencil, secretary; George Schaffer, business agent, and Paul Mahoney, assistant business agent.

### FWC's 192G Bonus

Los Angeles, Dec. 25.

Fox West Coast handed out bonuses amounting to \$192,000 to employees at the annual Christmas luncheon at the Ambassador Hotel.

Charles P. Skouras, president, declared that net profits were only 8% off this year, although the gross was off 14% and attendance off 17%.

### SEATTLE

(Continued from page 9)

"Northwest Territory" (Mono). Mild \$8,000. Last week, "Blue Veil" (RKO) and "Love Nest" (20th) (3d wk-5 days), \$4,000. Liberty (Hamrick) (1,650; 65-90)—"Too Young to Kiss" (M-G) and "Great Adventure" (Lip) (2d wk). Down to thin \$4,000 in 4 days after good \$8,200 last week. Munie Box (Hamrick) (850; 65-90)—"French White Cargo" (Indie) (2d wk). NG \$2,500. Last week, \$3,600. Musie Hall (Hamrick) (2,282; 65-90)—"Callaway Went Thataway" (M-G) and "Calling Bulldog Drummond" (M-G). Nice \$11,000. Last week, "American in Paris" (M-G) (4th wk), \$7,200 in 9 days. Orpheum (Hamrick) (2,599; 65-90)—"Double Dynamite" (RKO) and "Overland Telegraph" (RKO). Big \$13,000, or better. Last week, "Raging Tide" (U) and "Not Divided" (UA), \$6,000. Palomar (Sterling) (1,350; 50-91)—"The Well" (UA) (2d run) and stagershow, "Follies of '52," locally produced. Okay \$7,000. Last week, "Time of Life" (Indie) and "Tall Target" (Indie), \$2,600 at 45-70 scale.

Paramount (Evergreen) (3,049; 65-90)—"FBI Girl" (Lip) and "Tales Robin Hood" (Lip) (2d wk). Slow \$7,000 in 11 days. Last week, \$7,300.

### 'Callaway' Hep \$10,000, Denver; 'Drums' \$14,000

Denver, Dec. 25. "Callaway Went Thataway" is doing fine trade at the Broadway this week, and is only pic holding. "I'll Never Forget You" jumps mild in two spots. Most biz is average or below par.

Estimates for This Week—Aladdin (Fox) (1,400; 40-80)—"Drums in Deep South" (RKO) and "Hard, Fast, Beautiful" (RKO), day-date with Tabor, Webber. Fair \$5,500. Last week, "Raging Tide" (U) and "Bachelor's Daughters" (Indie), \$6,000.

Broadway (Wolfberg) (1,500; 40-80)—"Callaway Went Thataway" (M-G). Fine \$10,000. Last week, "Light Touch" (M-G), \$4,000.

Denham (Cockrill) (1,750; 40-80)—"Birth of Blues" (Par) and "The Virginian" (Par) (reissues). Fair \$9,000. Last week, "Crosswinds" Par, \$10,000.

Denver (Fox) (2,525; 40-80)—"I'll Never Forget You" (20th) and "Jesse James" (20th), day-date with Esquire. Mild \$12,000. Last week, "Anne of Indies" (20th) and "St. Benny, the Dip" (UA), \$15,000.

Esquire (Fox) (742; 40-80)—"Never Forget You" (20th) and "Jesse James" (20th), also Denver. Fair \$2,000. Last week "Anne of Indies" (20th) and "St. Benny, the Dip" (UA), \$3,000.

Orpheum (RKO) (2,600; 40-80)—"Hiller's Children" (RKO) and "Behind Rising Sun" (RKO) (reissues). Poor \$5,000 in 6 days. Last week, "Mr. Imperium" (M-G) and "Unknown Man" (M-G), \$8,000.

Paramount (Fox) (2,200; 40-80)—"Slaughter Trail" (RKO) and "On Loose" (RKO). Fair \$8,000. Last week, "Barefoot Mailman" (Col) and "Son of Dr. Jekyll" (Col), same.

Tabor (Fox) (1,967; 40-80)—"Drums Deep South" (RKO) and "Hard, Fast, Beautiful" (RKO), also Aladdin, Webber, Fair \$5,500. Last week, "Raging Tide" (U) and "Bachelor's Daughters" (Indie), \$8,000.

Webber (Fox) (750; 40-80)—"Drums Deep South" (RKO) and "Hard, Fast, Beautiful" (RKO), also Aladdin, Tabor. Fair \$3,000. Last week "Raging Tide" (U) and "Bachelor's Daughters" (Indie), ditto.

## New York Theatres

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is what I read in the  
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**Thank  
you!**

**IF ALL** in the amusement industry could see the gratitude and new hope, born of confidence and cure, expressed in the faces of our patients as a result of the generous response to the Christmas Salute they would glow with a warm and justifiable pride in their co-ownership in the Will Rogers Memorial Hospital.

And those of you who haven't yet mailed your Christmas Salute contribution checks are urged to do so now—to participate with holiday significance in spreading hope, and joy, and health, and rehabilitation where it's needed most — by those suffering from TB, and confined to the amusement industry's own — and only hospital, at Saranac Lake, N. Y.

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CARDS WILL BE  
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IN JANUARY**

You've done yourselves proud in this year's Christmas Salute. Your Board of Directors thanks you. The patients and their families thank you. Truly it has been said, "there's no people like show people"—and "we care for our own."

While the annual Christmas Salute is the only concentrated campaign to raise funds for the hospital, large or small contributions can be put to good use any time during the year. So, give something to the hospital as often as you can. Contributions are tax deductible.

And thanks—again, all you wonderful people . . . we want you to know how much good you are doing.

## THE VARIETY CLUBS WILL ROGERS MEMORIAL HOSPITAL

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### CHALLENGE

1. To care for those in the entertainment industry who are stricken with TB, to return them to their families, their jobs, in good health—mentally and physically.
2. To conduct a TB educational program in the entertainment field.
3. To develop and conduct research in the field of TB,—ever seeking more effective methods of combatting and curing TB.
4. To find the source of TB infection, and to advance controls and medication.
5. To maintain facilities for discovering the presence of TB before it becomes seriously entrenched.

## TV Strengthens Position to Compete With Art Theatres for Quality 1st-Runs

Television moved a step nearer this week to the position where it will be able to compete on even terms, at least with art houses, for top-quality first-run feature films. In a deal for 16 features set by Snader Productions with 20 TV stations throughout the country, those films which have already played first-run houses are to become available immediately, while the others will go on TV immediately after completion of their first-run engagements.

While the price each station is paying for the films (which include 15 new British-made and one RKO release of 1943) was not revealed, it's reported that they'll draw up to \$2,000 for a single showing in the top video markets such as N. Y., where they're to be aired on WCBS-TV (CBS). A top film at a key art house in N. Y., such as the Sutton or Little Carnegie, can gross many times that on its first-run engagement. But, for other TV cities, the rental for the single video screening may be as much as that earned during an entire theatrical engagement for the same film. As a result, it's expected that it's only a question of time until TV can begin bidding directly against the art houses for first-run films.

Deal also points up new advantages in release of films to TV now being eyed for the first time by distributors. Because feature pix consistently play to large video audiences, it's expected that millions of viewers who never before frequented the art houses will now be exposed to such pix for the first time. As a result, they'll be potential customers for the art houses, which can mean larger future rentals for the distributors.

Snader package, which includes 10 features not yet released to theatres in this country, comprises 13 Sir Alexander Korda productions, two from J. Arthur Rank and RKO's "Forever and a Day." Among the titles are "The Wooden Horse," produced in 1951; "Seven Days to Noon," produced in 1950; "Woman of Dolwyn," produced in 1949; "Saints and Sinners," also turned out in '49; "Interrupted Journey," produced in '49, and "Man in the Dinghy," produced this year.

In Cincinnati, where the films were purchased by Crosley's WLW-T, Bernie Barth, assistant to Crosley vicepres John T. Murphy, pointed out that the films could "quite possibly be playing in a neighborhood theatre at the same time they're showing on WLW-T." According to Barth, the film industry is finding TV as profitable a source of revenue as theatres and is therefore testing a system whereby "A" films can be shown on TV immediately after their release to theatres.

WLW-T will start playing the films Feb. 1 on its late-evening "Family Theatre" show. In N. Y., WCBS-TV plans to screen them on its new series, "Picture for a Sunday Afternoon."

## Eddie Albert Eyes TV For Sex-Educationals

Eddie Albert is weighing the possibility of making a series of sex-education films for video similar to the group of films he is now distributing successfully to schools and civic groups throughout the country. Actor-producer, who heads back to the Coast this week after a New York tvee guest shot, says he's been carefully considering how to make the transition.

He admits that the tele pix will have to be considerably modified. While his present films are made for specific children's age groups, he says the video series will have to be geared toward parents or to children in general. The job will be a tough one, he asserts, and he'll weigh every angle before going into actual production.

Actor-producer is also seriously eyeing indie theatrical pix production.

Albert and his wife, Margo, are readying a concert tour of the midwest. Fair will sing, dance and do sketches.

## SNUFF SNIFFS SALES IN CHI 'BARN DANCE' VIDPIX

Chicago, Dec. 25.

After a trial run, it's been found that television films and snuff are compatible. The American Snuff Co. in winding up a 26-week run of "Old American Barn Dance" vidpix on seven southern stations, and has ordered a re-run of the series plus 13 new films.

The series is being produced here by Kling Studios, with United Television Productions handling the sales.

UTP has also sold the series to the West End Brewing Co. for beaming on four upstate New York stations.

## Vidpix in Theatres Draws SWG Fire

Hollywood, Dec. 25.

Adjustment of writer fees on pictures originally made for television and later switched into theatrical distribution has been demanded by Screen Writers Guild. One unidentified producer whose TV picture was shifted to theatrical release has been notified to appear before the Guild's grievance committee for an explanation.

Guild's minimum scale for a half-hour video show is \$500 and \$1,000 for an hour program, while the scripter minimum for a theatrical feature costing less than \$100,000 is \$2,000. Guild demands that the difference be paid to writers when the TV films are distributed to theatres. Producers who refuse to make the adjustment will be placed on the unfair list, requiring a deposit of the full fee for future assignments for Guild members.

New chairman of the Central committee of the Television Writers Group is Morgan Cox, with Richard Murphy as co-chairman. Other chairmen of committees in this division are: Wells Root, membership and organization; Harold Greene, minimum demands; Robert Brees, staff contracts; Ivan Goff, strategy, and DeVallon Scott, publicity.

## Joan Bennett Bows Out

Hollywood, Dec. 25.

Telepic producer Edward Lewis is negotiating for a top femme name to replace Joan Bennett in a series of vidpix already canned. Star would intro and femcee.

Contract between Miss Bennett and Lewis had been terminated Friday by mutual agreement of all parties concerned.

Lewis immediately contacted agents in search for a top name to replace Miss Bennett.

## Tape Dupe Setup Auditioned in D.C.

Washington, Dec. 25.

A process for duplicating magnetic tape recordings, which gives promise of extensive use in the radio, TV and motion picture industries, was demonstrated here last week by Dr. Francis Rawdon Smith, a physicist, who designed the equipment. In collaboration with the L. S. Toogood Recording Co. of Chicago, which worked out the mechanical problems, Smith has established headquarters here, under the name of Rawdon Smith Associates, where copies of master tapes will be produced. The company will also lease equipment.

Known as "Multitape," the process is said by its developers to be as important to the broadcasting industry as the printing press was to the publishing industry. Dr. Smith operated a unit which produced from the master nine 30-minute tapes in 11 minutes. Quality was as good, if not better, than the original and cost is as low or lower than disk transcriptions. The company is offering to make copies at \$4 to \$5.50 per 30-minute spool, depending on quantity. Prices for 15-minute tapes are \$2.40 to \$3.30. One master can be used to produce an unlimited number of copies.

Dr. Smith told reporters that with a large majority of radio programs now being recorded on tape and the sound for TV shows often being taped, a need has developed for making duplicates which will eliminate the loss of fidelity in transferring a program from tape to disks. Other advantages in having duplicate tapes are speed of production, elimination of breakage and ability to correct faults in the original. Copies may be played on any playback equipment.

Dr. Smith feels that the most feasible use of the process in the

(Continued on page 36)

## 30 Vidpic Producers, Many Booked Solid, Set Record Activity in '52

Hollywood, Dec. 25.

## FAIRBANKS BUYS BACK PIX FROM NBC FOR 200G

Hollywood, Dec. 25.

Telefilm producer Jerry Fairbanks shelled out about \$200,000 to buy back all of the more than 260 video films he has made for NBC. Deal gives Fairbanks a vast stockpile of material.

Producer is making the product available immediately on local and regional basis.

## Medal of Honor Vidpix Mulls

Minneapolis, Dec. 25.

W. R. Frank, local indie theatre circuit owner and Hollywood film producer, who also is in the TV field, announces that in January he, in association with writer Bill Bowers of Hollywood, will start the production of 13 half-hour TV film shows. These will be built around the stories of the events that have led to the Congressional medal of honor in all American wars and similar awards in the 12 Atlantic pact nations. Each show, he says, will cost \$18,000 to \$20,000.

No sponsor has been signed for the shows yet, but Frank says he's negotiating with U. S. Steel. The pictures will be made at the Nasser Bros. General Service Studios in Hollywood. It's hoped to make them a force for creating goodwill among nations and a mark of prestige as well as entertainment, Frank explains.

Frank, who was a co-producer this year of the Dick Powell picture, "Cry Danger," and who has a number of other films to his production credit, also announces he has obtained a Technicolor commitment for his forthcoming picture, "Sitting Bull," planned as an epic of the noted Indian chief, on which, he says, shooting will start next August. Scripters are Bud Beauchamps, Bowers and Frank Nugent, and Sidney Salkow has

(Continued on page 36)

## TV Films in Production

AS OF DEC. 21, 1951

### WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood  
"TRAIL BLAZER," half-hour outdoor adventure series currently shooting at Big Bear.

Cast: Alan Hale, Jr., toplines, Dick Tyler, Lyle Talbot, Duke York, Bobby Hyatt, Barry McCormick, Jim Flowers featured.  
Producer: William F. Broidy  
Director: Wesley Barry  
Writer: Sam Rocca, John Marks

### COMMODORE PRODUCTIONS

General Service Studios, Hollywood  
First four of 26 half-hour adventure telepic featuring Clyde Beatty rolled Dec. 10.  
Producer: Walter White, Jr.  
Director: George Blair

### BING CROSBY ENTERPRISES

RKO-Pathé, Culver City  
"REBOUND" series of half-hour adult drama resumes shooting January 15.  
Executive producer: Basil Grillo  
Producer: Basil Grillo  
Director: B. Girard

### DESILU PRODS., INC.

General Service Studios, Hollywood  
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris, began shooting Sept. 7 for 26 weeks.  
Cast: Lucille Ball, Desi Arnaz; set leads with William Frawley, Vivian Vance in support. No parts to all.  
Producer: Jess Oppenheimer  
Director: Marc Daniels  
Writer: Norman Panama, Madelyn Pugh, Bob Carroll

### DONLEVY DEVELOPMENT CORP.

Republic Studios, North Hollywood  
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy resumes shooting January 2.  
Producer: Harold E. Knox  
Director: Bill Karn

### JERRY FAIRBANKS

6052 Sunset Blvd., Hollywood  
"FRONT PAGE DETECTIVE" series of half-hour adventure telepic resumes shooting January 2.  
Associate producer: Riley Jackson  
Director: Derwin Abbe

### FILMCRAFT PRODS.

8451 Melrose, Hollywood  
GROUCHO MARX starred in 39 half-hour comedy participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.  
Producer: John Guedel  
Film producer: Lindenbaum  
Directors: Bob Dwan, Bernie Smith

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood  
"FRANCE RIDER" second half of series of 26 half-hour telepic now shooting.  
Jack Mahoney, Dick Jones in fixed leads.  
Producer: Louis Gray  
Director: Wallace Fox

### JOHN GUEDEL PRODS.

600 Taft Blvd., Hollywood  
"LIFE WITH LINKLETER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC week, shooting every other week for 26 weeks.  
Green Giant sponsors.  
Producer: John Guedel  
Director: Irvin Aikin

### ODYSSEY PRODUCTIONS

666 N. Robertson Blvd., Hollywood  
"TERRY AND THE PIRATES" 26 half-hour adventure telepic slated for Jan. 15.  
Producers: Douglas Fairbanks, Sol Lesser  
Associate producer: Barney Sarecky  
Writer: Norman Hall, Arthur Pearson

### ROLAND REED PRODS.

Hal Roach Studios, Culver City  
"TROUBLE WITH FATHER" series of half-hour comedy telepic resume Jan. 8.  
Producer: Roland Reed  
Director: Howard Bretherton  
Associate producer: Guy V. Thayer, Jr.  
"BEULAH" series of half-hour situation comedy telepic scheduled for mid-January start.  
Associate producer: Gene Sledge  
"MYSTERY THEATRE" adventure series resumes shooting Jan. 28.

### REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood  
Casting: Bob Walker  
"KIT CARSON" series of half-hour western adventure films, and half-hour drama telepic for Green and Revue Productions resume shooting mid-January.  
Producer: Revue Productions

### HAL ROACH STUDIOS

Culver City, Hollywood  
"CHILDREN'S HOUR" one hour telepic done in four parts: "Stray Lamb," "Hal Roach Rascals," "Crummy the Clown," "The Little People." Maureen O'Sullivan femcee each portion.  
Producer: Sidney F. Van Keuren  
Production supervisor: Jack Reynolds  
Director: James Timling, Louis McManus

### ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood  
ROY ROGERS in four outer telepic roll Jan. 7. Vidpix are half-hour each: Roy Rogers, Dan Evans topline, Janet Kelly in support. General western parts to all. Sponsored by General Foods for NBC-TV.  
Producer: Roy Rogers  
Associate producer: Jack Lacey  
Director: Bob Walker

### SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood  
"ELECTRIC THEATRE" series of 26 telepic to be aired in groups of 16, each with 3-day shooting schedule, begins Jan. 2.  
Producer: Gil Ralston

### WDBC FILMS

KTTV Studios, Hollywood  
Casting: Milton Bowron  
Resume shooting 15-minute dramas Jan. 15. First two entitled "Five Minutes Before Eternity" and "Cindy is Dead."  
Cast: Tom Kean, Angela Stevens, Phyllis Coates set leads.  
Associate producer: Edward D. Wood, Jr.  
Associate producer: Milton Bowron, Joe Carter

### FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood  
"PIRESIDE THEATRE" series of half-hour drama telepic resume shooting Jan. 28.  
Producer-director: Frank Wisbar  
Associate producer: Sidney Smith

### ZIV TV

5255 Clinton, St., Hollywood  
"BOSTON BLACKIE" series of three telepic scheduled for December.  
Cast: Kent Taylor toplines, Lois Collier, Frank Orth, Robert Spencer, Paul Keast in support. General parts to all.  
Director: Paul Landres, Eddie Dav  
Society Martin  
"UNEXPECTED" series of half-hour telepic start in December.

Telepic production roars to an unprecedented high beginning in January, at a pace which will more than take up the customary post-holiday lull in motion picture activity. Result will be a gold-mine for thousands of actors, technicians, cutters, office and other trade personnel.

Consolidation of the vidpix industry shows it's no longer in the diaper stages, and instead of the 80-odd companies in circulation less than a year ago, today it's down to about 30 companies with definite shooting slates, and some of them are booked solid for 1952. Day of the shoe-string promoter-producer in telepic is fast nearing its end, his place having been taken by reputable, established companies which operate as a business, not a promotion.

Trend toward putting television on film is increasingly noticeable, with more and more network shows now taking the form of telepic. These add to the general note of prosperity in the field as a new year approaches. Another all-important factor is that most of the product planned has already been sold to sponsors or networks, and the rate of speculation shooting is rapidly diminishing.

Also adding weight and authority to the telepic picture is the entry into the field of motion picture companies via subsidiaries. Republic, through its Hollywood Television Service, has already laid plans for initial production of telepic. And plans along similar lines are now being made by Interstate Television, a subsid of Monogram, and United World Productions, subsidiary of UI.

### Vidpic Lineup

Company-by-company picture of the 1952 patterns as far as can be seen at this point follows:

Abbott & Costello: Begi shooting 26 untitled George Raft telepic Feb. 14 at Hal Roach studios; 13 more A&C vidpix roll in January.

Amos 'n' Andy: Series of 26 produced by Sidney Van Keuren for CBS-TV begins at Roach studio Jan. 15. Van Keuren's "Children's Hour" for Hal Roach, Sr., shoots to mid-January.

Carroll Case, Hal Roach, Jr.: Resume 13 "Racket Squad" pix Jan. 14, shoot to March 1. Roach plans pilot on ZaSu Pitts-Virginia Grey-series Jan. 14; also pilot on "Passport to Danger," starring Cesar Romero.

William F. Broidy Prod.: Begin "Consultation Room" series of 26 in January, other series skedded, plan three-weeks shooting every month.

Jack Chertok: Begins series of 20 "Sky King" series for NBC-TV and Swift & Co.'s Derby Foods Feb. 4, will shoot four months. Other product skedded. (General Service.)

Commodore Prod.: Finish first nine Clyde Beatty vidpix Jan. 10, shoot to March 20 to finish 26, then being 13 in "Expose" series. (General Service.)

Bing Crosby Enterprises: Shoot- (Continued on page 36)

## REP LAUNCHES VIDPIX WITH 'SKY MARSHAL'

Hollywood, Dec. 25.

"Commande Cody—Sky Marshal of the Universe," first Republic telepic production, rolls Jan. 15 under aegis of Hollywood Television Service, studio subsidiary which will also distrib the property.

Morton V. Scott, HTS. v.p., said Mel Tucker and Franklin Adreon will produce the science-fiction. He added studio plans to spend \$100,000 on merchandising campaign and personal appearance tour for still to be picked star once series is canned.

## 26 More A&A

Hollywood, Dec. 25.

Producer Sidney S. Van Keuren set deal with CBS-TV whereby he will produce 26 Amos 'n' Andy telepic for the net, beginning Jan. 15 on the Hal Roach lot.

A total of 26 A&A's have already been canned.



# IS THERE A CLIENT IN THE HOUSE?

## Exhibits Gang Up on Dailies Going Overboard on Cuffo Video Space

Film exhibitors in various parts of the country are starting to crack down on dailies that have made a practice of devoting considerable space on a cuffo basis for puff material on TV shows. Situation is particularly pertinent to those dailies around the country that also own video stations, with the publisher's TV adjunct, as result, getting a terrific daily play on programming.

Situation that has cropped up in Atlanta is fairly typical of what's been happening around the country. Exhibitors in the southern city have ganged up on the Atlanta Constitution, which enjoys a virtual TV dynasty in the city. The exhibits squawked that they're spending thousands of dollars weekly for ad space in a bid to attract paying customers to their theatres, while adjoining pages of the daily devote reams of cuffo material to invite TV viewers to the daily's video channel.

Beefs, in fact, became so vehement that the daily has been obliged to soft-pedal the TV stuff. Similar incidents have been reported to other parts of the country.

While it's recognized that TV is still a "glamor baby" and invites heavy readership, the situation poses a problem for the future. With mounting protests from exhibitors who still regard TV as its major competition, it's considered inevitable that a blanket policy must eventually prevail whereby TV stations or sponsors will be compelled to pay on the line for advertising space, just as the film exhibitors, with an equalized portion of space for cuffo plugs.

## 5% Wage Hike As NBC's Yule Bonus

NBC, which last year passed up an annual Christmas bonus for employees, is handing out a year-end 5% pay increase for those earning \$7,500 a year or less. Hike applies to everyone, in AM and TV, with the exception of those who are identified with unions. Amount of increase is comparable to slightly more than half-a-month's pay.

Move came somewhat as a surprise to employees, particularly in view of the '52 forecast made at the Boca Raton convention by prexy Joseph H. McConnell, who asserted that NBC would lose \$1,000,000 in radio next year in its bid to establish a new economic pattern for the medium.

CBS this year handed out a week's pay as a Yule bonus, same as last year. As in the case of NBC, it only applies to non-union employees.

## WNEW-BUILDS OWN FIRST DRAMA QUARTET

WNEW, N. Y., in mid-January will launch a new half-hour program devoted entirely to readings, without music or sound effects.

A quintet of readers will be used on the series. Melvyn Douglas, Dane Clark and Boris Karloff have already been set, with the others still to be determined. Show will be beamed early on Sunday evening.

Indie has effected a tieup with the New York Public Library, which will have a shelf in each branch devoted to the tomes from which the readings are culled. Airing will be "sponsored" by the Library, which will use the plugs to point out the value of reading and thus counteract the inroads which TV has made into viewers' reading time.

## 'NO SALES' ERA Baffles WEBS

By GEORGE ROSEN

Despite unprecedented activity on the part of the radio networks during the past six months in evolving new sales patterns as a come-on to advertisers, the year-end finds sales activity at a standstill. The networks are completely baffled. And they make no bones over the fact that they're something more than distressed over their inability to lure fresh sponsorship coin.

Today a renewal on a network radio show is almost a cause for jubilation. But the attempts to peddle a new show, or bring in a new client, despite a multiplicity of formulas and merchandising schemes, are adding up to zero. NBC, for one, has practically written off 1952 and has put itself on record that it stands to lose \$1,000,000 during the coming year while it starts from scratch in rebuilding the whole economic pattern of its radio structure to meet the transitional period.

But the fact remains that NBC, like CBS, ABC and the others, are alarmed over the failure of the agencies and the advertisers to respond to their gimmicked-up sales-merchandising patterns. True, some of the agencies have been asking questions and have manifested some interest in what the webs have to offer, but it was hoped that by this time something more concrete in terms of actual sales would have developed.

### NBC's 'Gimmicks'

NBC currently is focussing major attention on its "Guaranteed Advertising" and "Market Basket" plans. On the former, the network offers rebates to advertisers unless the web can deliver a guaranteed audience of 5,300,000 listener impressions per show. The latter, involving sponsor participation in a Tandem-type operation, is being pitched to grocers and super-markets in particular. Aside from some inquiries, the network thus far has found no takers on either approach. Meanwhile, the network's "Operation Tandem—No. 2," patterned along the same lines as the No. 1 Tandem, is being held in abeyance and it's virtually certain that unless NBC can invite some client participation in advance the sequel will go by the boards.

CBS announced with considerable fanfare its "Selective Facility" (Continued on page 36)

## '52 Looms as 'Year of the Second Freeze' in TV as FCC Finds Itself Snarled on Administrative Staff

Washington, Dec. 25.

### Taking Stock

One of the major Ripleys of the year has been the continuing strength of CBS stock on the Big Board which, after remaining quietly in the mid-20s, zoomed within a week to within a fraction of 35. Adding to the perplexity is the fact that the upsurge in both CBS Class A and B stock comes in the wake of the D. C. edict which threw CBS color television for a loss.

The "pulse takers" around Wall street are inclined to ascribe the Columbia stock ascendancy to "good management," topped by the takeover of Hytron and Air King (now CBS-Columbia) as manufacturing adjuncts.

As time draws near for the lifting of the long freeze on television, the Federal Communications Commission finds itself woefully short of the administrative facilities for handling the estimated 1,000 applications for stations which are expected to be on file when processing begins. Shortage of personnel, resulting from successive cuts in the Commission's appropriations, is the big bottleneck. The situation, it is learned, is so serious as to threaten another "freeze" when the current one is ended.

The major problem facing the agency when station applications are ready for processing, is the handling of hearing cases. It's expected that at least three-fourths of the applications will have to be decided through competitive hearings because the number of applicants, particularly in cities of more than 100,000 population, exceeds the available channels.

The Commission's staff of examiners, who preside at these hearings, now numbers but seven. Two vacancies have not been filled because of budget cuts. If all seven could be assigned exclusively to TV hearings—an unlikely possibility in view of radio and common carrier work requirements of the agency—and each examiner could handle five hearings cases averaging five applications per case, it would require nearly five years to dispose of the accumulated workload.

This means that applicants for (Continued on page 35)

## Ex-Lax Good Enough For Affiliates, So NBC Accepts Biz

Further evidence of the way the networks are letting down the bars on commercial sensitivities and accepting business which, a few years back, they wouldn't touch with a 40-foot pole, is reflected in the deal being negotiated, via Warwick & Legler agency, for a nighttime NBC program spread for Ex-Lax. Until now, the network has held itself aloof from plugging the laxative product. Move, too, comes in the wake of the verbal spanking administered to CBS at its recent (Continued on page 36)

### Katz's 19th TV Station

Effective Feb. 1, the Katz station rep outfit grabs off its 19th TV station representation, at the same time giving it a grand sweep of the George Storer chain of operations.

Katz moves in on KEYL-TV in San Antonio, having wrested the station away from the Blair outfit.

## Abe Schechter To NBC as TV Exec

Abe Schechter, one of the pioneers in establishing radio news patterns, who resigned as Mutual news-special events veepee about a year ago to join Crowell-Collier Co. as a vice-president, is returning to broadcasting. Effective Jan. 1, Schechter joins NBC, where he served his early apprenticeship in radio, becoming a general executive in television.

Schechter will work on major assignments and his initial efforts will be channelled into the upcoming two-hour morning show, "Today," supervising the world-wide news and feature services for the cross-the-board Dave Garraway program.

Schechter was with NBC from 1931 to 1942, when he resigned to join General Douglas MacArthur's staff in the Pacific as one of the top aides on communications. After the war he went to Mutual. He tendered his Crowell-Collier resignation last week.

## 'Mr. I. Magination' In CBS-TV Sustaining Ride

"Mr. I. Magination," Paul Tripp's moppet show which has been off the air this season, returns to CBS-TV early in January, probably in the Sunday afternoon 5:30 to 6 period.

Web had hoped to sell that time to Lever Bros. for a new Sam Levenson show, with the soap outfit having taken an option on Levenson's services. Comedian, however, declined to do a kid show, preferring instead to have a later evening period on which he could play to an adult audience. Lever has now dropped the option, which opens up the time to CBS.

"Mr. I." won several awards during its two-year tenure on the air, but was dropped by CBS when Nestle's, which had been bankrolling, checked out last season. Web is now willing to give the show a chance on a sustaining ride, in the hopes it can snare a new sponsor.

## OUT NEXT WEEK

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Of  
**VARIETY**

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CHICAGO 11  
612 N. Michigan Ave.

LONDON, W. C. 2  
8 St. Martin's Place  
Trafalgar Square

# CHI RADIO BACK TO HEFTY PAYOFF, BUT FOR TV IT'S ONLY A WAY-STATION

By FARRELL DAVISSON

Chicago, Dec. 25.

The past year was one of transition for the Windy City radio-TV aggregation. The cycle sounded the death knell for several network television enterprises, relegating the Loop to way-station status. On the local front, tele programming has settled down to imitative formula of participation gab shows and motion picture reruns.

Most meaningful shift, however, has taken place at the various AM plants. During the last calendar, particularly the fall semester, the radio boys have stopped biting their nails while watching the video comet and have started fighting back. And, in the main, the results have been encouraging.

Chicago's quartet of video stations have been doing alright for themselves. Leaving aside building and previous deficit amortizations, the tele plants have been operating in the black on a 52-week basis. But with radio counter-attacking strongly, TV's maturity hasn't come completely at the expense of its older electronics brother.

Just as the national radio networks are formulating new selling patterns and merchandising techniques, the Loop masterminders the past year have been retooling their sales pitches with renewed faith in their own medium. Gone with the defeatism of a year ago are many of the stand-pat concepts carried over from the fat cat days when lush profits were racked up via the "over-the-transom" selling route.

Those Plusses, Again  
Emphasis now is on hard hitting salesmanship coupled with merchandising "extras" designed to give the local advertisers his radio dollar's worth.

It's paying off. Because of the inflation-boostered operating cost the  
(Continued on page 35)

## CBS' Ken Murray Picks NBC's Red Skelton As 'TV Comedian of Year'

In a reprise of the year-end cavalcade he introduced on his CBS-TV show last year, Ken Murray is pulling a switch on the Macy's-Gimbels routine Saturday (29) by having NBC-TV's Red Skelton guest on the show, as the "TV comedian of the year." Skelton's radio show, of course, is aired via CBS but his TV activities have been confined exclusively to NBC since he bowed into video last September.

Murray has lined up a string of other personalities for his "Cavalcade of 1951" Saturday night. Also slated to appear are Sen. Estes Kefauver, Jersey Joe Walcott, Bobby Thompson of the N. Y. Giants and Lt. Col. Anthony F. S. Story, Gen. Douglas MacArthur's pilot. In addition, Murray will introduce the singing dog of the current Broadway legiter, "Top Banana"; English channel swimmer Florence Chadwick, the Harlem Globetrotters basketball team and newspaperman Ted Sierks, who fell from a boat in the middle of the Pacific.

Iona Massey is to be starred in Murray's "Girl of the Week" production number for this show.

## Churchill Show for TV Hallmark 'Playhouse'

Hall Bros., which has sponsored "Hallmark Playhouse" on NBC radio for a number of years, will preem a video version of "Playhouse" on NBC-TV Jan. 6, as the new Sarah Churchill show. Series is to occupy the Sunday afternoon 3:30 to 4 period, where it will be competing with Edward R. Murrow's "See It Now" on CBS-TV.

Miss Churchill did a 15-minute interview-type show which she aired previously on CBS-TV. In the new "Playhouse" series, she'll serve as program hostess and star in one of the half-hour dramas about once every four weeks, a la Robert Montgomery on his "Lucky Strike Theatre." New series is to be produced by Bill Corrigan.

NBC President

Frank White

asserts

## This Is the Era of Vigor Mortis in Radio

an interesting byline piece in the  
46th Anniversary Number

VARIETY

OUT NEXT WEEK

## CBS-TV Sat. Nite Station Line Up Seen in Jeopardy

CBS-TV stands a chance of losing some of its all-important Saturday night station lineup. Because the web won't be ready to spring its new program structure for another three or four weeks, it will probably be forced to sustain the 9:30 to 11 p.m. time for at least a week or two. With the scramble among networks to line up new affiliates, it's considered possible that some of the outlets now taking the CBS Saturday night lineup will switch to commercial shows on a competing web rather than going along with CBS on a sustaining basis.

Program vespee Hubbell Robinson, Jr., said this week that the web is mulling two or three different formats for the 9:30 to 11 o'clock time, but he declined to go into detail on any of them until the plans are finalized. Web's current Saturday night programming, meanwhile, will "remain in a state of suspended animation" until the new format preems, Robinson said. American Safety Razor has already checked off "Show Goes On," now in the 9:30 to 10 period, while Carter Products and Sterling Drug are slated to drop their segments of "Songs for Sale" after the Dec. 29 broadcast.

It's believed definite now that Faye Emerson's "Wonderful Town" will continue in its present 9 to 9:30 period Saturday nights. While CBS reportedly would like to include that half-hour also in its new program lineup, Pepsi-Cola, which bankrolls Miss Emerson's show, refuses to move to any other period the web has available. And Pepsi cannot drop Miss Emerson because she has a firm two-year pact.

Anheuser-Busch, meanwhile, has renewed its "Ken Murray Show" for the Saturday night 8 to 9 slot through next June. That means CBS must fill only the 9:30 to 11 period with new programming.

## CONFLICT ON PRODUCT SNAGS 'CIRCUS' SALE

Chicago, Dec. 25.

With one bankroller bowing out and another cutting back on its Sunday afternoon "Super Circus," ABC-TV has run into a bit of a product conflict in peddling the open segment. Web had Mars, Inc. interested but the candy company now has backed off reportedly because of the similarity between the basic format of "Super Circus" and ABC-TV's Saturday morning "Hollywood Junior Circus," bankrolled by Hollywood Candy Co.

But since the sponsor changes are still several weeks off, the network isn't too worried about lining up a new client for the top-rated show.

Availability is occurring because M&M Candy is cancelling Jan. 27 to switch to CBS-TV's "Candy Carnival." M&M has been alternating with Peters Shoes on the last half hour of "Circus." Also Canada Dry, which currently sponsors the first half of the show, is cutting back to an alternate week basis Feb. 3.

## Pitt Newscaster Blasted For Plans to Stay on Air After Becoming Judge

Pittsburgh, Dec. 25.

Louis L. Kaufman, veteran WCAE newscaster recently elected to a 10-year term on the County Court bench, made it known last week that he would continue newscasting, although on a limited basis, when he becomes a judge after the first of the year. Announcement brought raised eyebrows all over town, and in one case an editorial blast at Kaufman's decision. Post-Gazette hit out at him with both barrels, claiming that dishing out the news on radio for a commercial sponsor was beneath the dignity of the judicial robes.

For several years, Kaufman has been at the mike twice daily, at 1 and 6 p.m. Upon his ascending the bench, WCAE is creating a new time slot for him, once daily at 4:45 for 15 minutes when, it is claimed, his judicial duties won't be interfered with.

In his announcement, however, Kaufman still left the door open to his eventual withdrawal from broadcasting activities, when he hinted that if there were any serious objection from such organizations, say, as the Bar Assn., he would confine himself to the bench. There is nothing, however, in the canon ethics for jurists that would prevent him from engaging in outside commercial activities.

## Lever's Major TV Spread on Ameche

In one of the major daytime TV buys, Lever Bros. is picking up the tab for three quarter-hours weekly on ABC-TV's "Don Ameche-Frances Langford Show." Soap outfit is reported taking the Tuesday, Thursday and Friday periods from 12 noon to 12:15 p.m., starting in February.

At the same time Lever will cut back on "Hawkins Falls" on NBC-TV from five quarter-hours weekly to three. The reasoning is to get a larger cumulative audience by backing two shows rather than more of one. Agency is N. W. Ayer.

Lever purchase indicates the growing bankroller support for early daytime video. When ABC-TV first announced its Langford-Ameche project in a noontime hour, with a \$35,000 weekly nut, some trade observers figured that it was moving into a tele no-man's land. However, the rating has climbed in 13 weeks to around a 9.0 and the chain had seven periods (of a total of 20), sold before the Lever buy. Warner-Hudnut has three, Cory Corp. two and DuPont and Cliquot Club one apiece.

Ironically, NBC-TV's hoopla for its upcoming Dave Garroway "Today" series, which goes from 7-9 a.m., has been a boon to the other chains' daytime video. With the advantages of a breakfast-time exposure being tub-thumped by NBC-TV, periods later in the day are becoming more attractive to sponsors.

NBC President

Joseph H. McConnell

explains techniques to

## Make Radio More Serviceable to Clients

an interesting editorial feature  
in the

46th Anniversary Number

of

VARIETY

OUT NEXT WEEK

## TV Drama Calendar

(Dec. 26-Jan. 31)

Following is the lineup of hour-long dramatic shows on the four major networks during the next 10 days:

DEC. 26

Kraft TV Theatre (NBC—9 to 10 p.m.). "Nantucket Legend," by George Lefferts. With Vaughn Taylor, Brook Byron. Celanese Theatre (ABC—10 to 11 p.m.). "The Joyous Reason," by Philip Barry, adapted by Philip Barry, Jr. With Lillian Gish, Matt Crowley, Anne Burr, Wesley Addy.

DEC. 28

Schiltz Playhouse of Stars (CBS—9 to 10 p.m.). "Girl In a Million," by Sydney Box, adapted by David Shaw. With Joan Caulfield, John Forsythe.

DEC. 30

Philco TV Playhouse (NBC—9 to 10 p.m.). "The Sisters," by Robert Allen Aurthur. With Natalie Schaefer, Dorothy Peterson, Leslie Nielsen, Philippa Revan.

DEC. 31

Lucky Strike Theatre (NBC—9:30 to 10:30 p.m.). "Class of '67," by Alan Sugral. With Robert Montgomery. Studio One (CBS—10 to 11 p.m.). "The Paris Feeling."

JAN. 2

Kraft TV Theatre (NBC—9 to 10 p.m.). "The New Gossom," by George Shiels.

Pulitzer Prize Playhouse (ABC—10 to 11 p.m.). "The Fatal Weakness," with Ruth Chatterton, Otto Kruger, Ilka Chase.

JAN. 4

Schiltz Playhouse of Stars (CBS—9 to 10 p.m.). "Clean Sweep for Lavinia," by Jerome Ross and Leslie Reade, adapted by Ross and David Davidson. With Josephine Hull, Scott McKay.

## NBC-TV Cuffo Set Census Queried By Trade; Web Defends Accuracy

### SUN. MATINEE HOCKEY TO OFFSET CHI TV

Chicago, Dec. 25.

Video is chasing the Chicago Black Hawks hockey team into the daylight. Bill Tobin, Hawk prexy, disclosed last week he is making arrangements to try out Sunday matinee games in the hopes of offsetting night TV competition.

The Black Hawks attendance at the Stadium has slumped severely since teevee cameras were shoofed from the rink at the end of the 1949-50 season. During the three previous seasons, when parts of all home games were televised, the team racked up record gates.

## NBC-TV Demands 60-Day Notice On Sponsor Bowouts

Underscoring the many thorny television problems confronting the networks to which they never had to give a thought in radio, NBC has notified all agencies and clients that it must henceforth have a full 60-day notice of cancellation on any show, instead of the 30 days which has been standard in radio, and TV, until now. While the other nets haven't yet followed the NBC pattern, it's believed only a question of time until they ask for at least 45 days, and possibly 60, on their own.

Reason for the extended time is the inability of the webs to line up a new show to replace one being cancelled in so short a period as 30 days. That has been forcibly driven home to the nets during the last month, which saw a number of program casualties hitting TV for the first time this season. In addition to wanting more time to set a new show, moreover, the webs are also faced with the problem in TV of keeping their affiliate station lineup.

In radio, for example, anytime a sponsor served notice within the usual 30 days that it was cancelling out, the webs had plenty of time to shop around for a new program, audition it and pitch the audition disk to agencies and clients before the cycle ended. In TV, simply because the added visual factors necessitate more time in lining up a new package, the webs have been stymied by the 30-day clause. And, they have found that if they don't have a new show ready with a new sponsor to take over when the original program checks off, their affiliates either sign on with another net or else take over the time period themselves to sell on a local basis.

Number of agencies and bankrollers are raising questions on the accuracy of television set circulation figures compiled by NBC-TV and used universally in the field. Idea is being raised in some quarters that an all-industry group should take over the project.

An NBC exec, meanwhile, told VARIETY that "we would love to have the other networks, sponsors, agencies and/or trade organizations join in the project, or to have a Broadcast Measurement Bureau-type organization." Until someone else comes along, the NBC spokesman said, the web will continue to provide the monthly estimates as a service to the industry.

The advertisers are questioning the NBC estimates' statistical validity, saying that although the data is used in setting tele appropriations and in computing cost-per-thousand, the slide-rule boys have no real idea of its correctness. Additionally, radio station operators, who feel that TV is being over-rated, are also sniping at the NBC data.

One objection raised against the estimates is that because they are based on set sales to dealers as reported by distributors, they don't take full account of large inventories which may be carried. NBC counters, however, that the figures are adjusted to allow time for retail purchase and installation. Further, NBC says, the following month's survey provides a check.

It's also argued that in the N. Y.  
(Continued on page 35)

## Sullivan's Once-Over Lightly Toast' Reprise With Best Acts of '51

Ed Sullivan will stage a special all-star recapitulation of the top acts he's presented on his "Toast of the Town" during the last year on Sunday night's (30) stanza via CBS-TV, basing his selections on response to the acts mailed or phoned in by viewers.

Lineup includes Helen Hayes, who will reprise her show biz philosophy, which she originally presented after appearing on "Toast" in a scene from "Victoria Regina," Alfred Lunt, starring in a scene from Robert E. Sherwood's "There Shall Be No Night," which he originally did during Sullivan's "Life of Sherwood," Oscar Hammerstein 2d reciting the lyrics to his "Last Time I Saw Paris"; Jeanette MacDonald and Gene Raymond in a musicomedy sketch; comic Pinky Lee doing a courtroom skit; middleweight champ Sugar Ray Robinson in his rope-skippping turn, and a film clip of Eddie Dworckhe, the 11-year-old who volunteered to read for GIs at Valley Forge General Hospital, Pa.

Eddie Dowling and Margaret O'Brien, originally scheduled to do a scene Sunday from "Angel in the Pawnshop," will appear on "Toast" the following week (6).



# SMALL TOWNS—BIG QUESTIONS

## For He's a Jolly Good Fellows

Washington, Dec. 25.

Entrance of the CBS network and its two o.&o. stations into TV membership of the National Assn. of Radio and Television Broadcasters is considered here as a feather in the cap of Harold E. Fellows, who became the organization's president last June.

It is known that Fellows made several trips to New York to confer with CBS prexy Frank Stanton to urge the action. Fellows, who was director of New England operations for CBS and general manager of the web's o. and o. outlet in Boston (WEEI) prior to taking the helm at NARTB, was generally regarded as the ideal man to bring CBS back into the trade association fold. The network resigned from NARTB in May, 1950.

It's likely that the TV code was Fellows' big talking point in pulling in CBS. Some members of the TV board of NARTB are also known to have talked to Stanton while the code was being formulated. Finally, CBS is understood to have called on its affiliates' advisory committee, which recommended NARTB membership.

NARTB's opposition to the Benton bill to create a National Citizens' Advisory Committee to keep an eye on television and assure the reservation of channels for educational stations is said to be fully shared by Stanton, who testified before the FCC against the set-aside. And the threat of Benton's measure was admittedly an important element in the adoption and promulgation of the code.

The educational set-aside, if finalized in its present proposed form, will hurt CBS more than any other network. By preempting the remaining VHF channels in Boston and Chicago, it squeezes the web out of these important markets when the freeze is lifted (if the deal with UPT-ABC to buy WBKB in Chicago should fail to be approved). The proposed set-aside also leaves only one available commercial VHF channel in San Francisco, where CBS is an applicant, reducing the web's chance of getting an o. and o. outlet in that city and killing it if FCC decides the available channel belongs to Thomas S. Lee (it had been reserved to Don Lee pending outcome of inquiry into alleged network violations).

## B'CASTERS SEEK UHF PATTERN

Out of the recent Boca Raton, Fla., convention of NBC and its affiliates came a determination on the part of many small-town broadcasters to hop abroad the UHF video bandwagon. Coupled with this determination; however, was an awareness that until now no attempt has been made to resolve the economic pattern under which they'll operate.

The specially-constructed UHF transmitter that was put in operation at Boca served its purpose. Affiliate broadcasters from towns ranging in population from 20,000 to 75,000, impressed by the "get rich quick" pitch of the NBC video impresarios and the feasibility of installing their own compact UHF operation, such as that on display at Boca, began asking questions. But NBC found it didn't have any of the answers.

Because NBC recognizes the importance of bringing these small-town video operators into the network fold as a supplementary bonus to advertisers, the NBC-TV brass will sit down next week for the first of a series of meetings in an effort to evolve a formula under which these smalltown broadcasters seeking to stake a claim in the TV sweepstakes, will be able to operate.

To most of these broadcasters even \$200,000, the minimum cost for installing a UHF station, represents a lot of coin. But before plunking down the money, they want to know how they can protect their investment. They'll be in no position to indulge in live programming to any extent. So what, they want to know, can NBC do for them to lighten the program burden? What kind of a rate structure will NBC set up, so as to make the affiliation pay off? What other services, specifically, will the network be in a position to render, in return for the local station making its facilities available, so that the network advertiser can penetrate the rural areas of America?

NBC admits it's been remiss thus far in tackling the problem, but hopes that out of the scheduled meetings will come the answers, so that by "freeze lift" time—possibly March or April—the smalltown broadcaster can put in his bid for a place in the UHF sun.

## Gallery's NBC-TV Sports Exec Deal

Tom Gallery, head of sports for the DuMont television network, is resigning to join NBC-TV, where he'll also move into the sports picture in an administrative capacity. Appointment of Gallery follows a longtime search by NBC for someone to negotiate major sports deals for the video network.

Move is in line with NBC-TV's bid for supremacy in the sports field, in the wake of its 1951 lavish TV spread, including wrapup of the Gillette World Series, Rose Bowl game, Westinghouse-sponsored NCAA grid games, etc.

## Jerome Lawrence & Robert E. Lee

hark back to radio in a satirical piece titled

### Soup to Nuts!

a bright byline feature in the

46th Anniversary Number

of

VARIETY

OUT NEXT WEEK

## Flock of Oil Millionaires Itching To Get Into TV; at Least 35 File With FCC for Construction Permits

Washington, Dec. 25.

Plenty of oil money is going into television.

Of the newcomers to broadcasting, more oil men are entering the field, or planning to, than any other business or profession. So far, at least 35 producers of petroleum are listed among stockholders of companies applying to the FCC for construction permits to build stations. Possibly a dozen more will be associated with applications to be filed following the lifting of the freeze.

About 25 station applications involve oil money. Another 10 applications financed by oil are in process of preparation. Approximately \$10,000,000 has been earmarked by these interests for construction of the stations, aside from investments required to finance the operations until they are in the black.

Most of the stations applied for would be built in Texas and Oklahoma. Others would be located in California, Colorado and Louisiana. How many of the stations will actually be constructed, of course, depends on the outcome of competitive hearings in the larger cities, where applicants exceed available channels.

Best known of the oil millionaires venturing into TV is Glenn H. McCarthy of Texas, owner of the fabulous Shamrock Hotel in Houston, part owner of Eastern Air Lines, owner of a \$20,000,000 Community Center in Houston, owner of radio station KXYZ in Houston, and minority owner of the Second National Bank in Houston. McCarthy also owns 10 weekly newspapers, a 22-story office building.

(Continued on page 36)

## Lanigan ABC Post Accents Networks' 'Make Like Mags'

Growing concept at the television networks to sell the medium on the same basis as magazines is seen in ABC-TV's selection of its new sales veepes. Post reportedly will go to John B. Lanigan, one of the top sales execs at Time, Inc.

Lanigan is expected to move into the spot vacated two months ago by Fred Thrower, who has since been named sales veepes of CBS-TV. The Time man will probably go in over Ed Friendly, Jr., formerly eastern sales manager under Thrower and now national sales director of the web.

With TV's costs for time and production both mounting, the chains are trying to bring in new bankrollers who use the medium less frequently than the every-week pattern familiar to radio or on the irregular insertion basis many mag advertisers use. There's been a growing trend toward one-shot sponsorship, such as Johnson & Johnson's \$250,000 Walt Disney Christmas show on CBS-TV or Hallmark greeting cards backing of the new Gian-Carlo Menotti opera on NBC-TV, among others. There's increased stress on multiple sponsorship deals, participations in network packages and the emphasis on alternate-week airers. It's significant that ABC-TV has a large number of skip-a-week programs.

At NBC radio, John K. Herbert is also an alumnus of the mag field.

## Ralph Edwards Into NBC-TV Ex-Parks Slot

With General Foods moving its Bert Parks daytime show from NBC-TV over to CBS-TV, the former web has decided to fill the time opened up with the new Ralph Edwards show. Originally set to hold down the 12:30 to 1 p. m. period cross-the-board, Edwards and his crew will now go into the 3:30 to 4 p. m. slot Mondays, Wednesdays and Fridays, starting Jan. 14.

To fill the 12:30 to 1 strip, meanwhile, NBC is going out to Chicago again for a musical show titled "Luncheon Date." It will star Bette Chappel, late of the "Garroway at Large" program, and the Art Van Damme quintet, with Hugh Downs as emcee. Show is to be sold on a participation basis, same as with Edwards.

Miss Chappel becomes the second member of the Garroway cast to return to NBC-TV. Garroway himself takes over as emcee-narrator on the web's net two-hour early-morning strip, "Today," which also is scheduled to preem Jan. 14.

## NBC's 'Gee Whiz' On Tallu Rating

Contrary to the belief that NBC's Sunday evening "Big Show" finds its big audience only in N. Y., Chicago, Los Angeles and a few other, so-called sophisticated markets, a special 20-city survey taken for the web by Trendex shows "Big Show" topping the ratings in two of its three half-hour periods, with only CBS' "Jack Benny Show" gaining a higher rating. And, in N. Y. alone, the NBC extravaganza topped even Benny, based on a rating for the entire hour-and-a-half as a unit.

Survey, conducted via the coincidental telephone method, was taken for the broadcast of Dec. 16. It's pointed out that the suit against the maid of Tallulah Bankhead, "Big Show" fenceme, broke during

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## 'Dagmar's Canteen' Okayed For NBC-TV March Bow

"Dagmar's Canteen," featuring several of the personalities who won their video spurs on the old "Broadway Open House" show, has been given a tentative okay by NBC-TV for a network spread on the basis of a kinescope audition lensed several weeks ago. Show, which will originate from various service camps on the coaxial route, is expected to start about March 1, but the specific time and day of the week have not been selected.

In addition to Dagmar, the series will spotlight dancer Ray Malone and Milton DeLugg and his orch, who were featured on "Open House," along with Sid Gould. Show is to be produced by Hal Friedman, who ditted on "Open House."

## Tele Plays Vital Role in Mental Illness Cure, Detroit Test Shows

Detroit, Dec. 25.

The magic screen of television plays a vital role in the cure of mental illness, according to a year-long experiment with selected telecasts for mental patients at the Wayne County General Hospital.

A report on this use of television as a "form of treatment" for insanity was made by Dr. Rudolf Leiser, the hospital's clinical director, to the County Board of Institutions, policy-makers for the hospital, which is one of the largest mental hospitals in the country.

At Wayne, the new treatment is called TV therapy and its success has encouraged psychiatrists, nurses and attendants. Dr. Leiser said. He pointed out that before active treatment such as insulin and electric shock therapy, narcosis and personal consultations can be used, passive therapy which predisposes patients toward treatment must be employed.

This is the role television plays, he said, and it is important. Technically, it is called establishing "rapport"—or a cooperative sense of friendliness—between patients and their psychiatrists, other hospital personnel and fellow-patients.

TV therapy is group therapy, Dr. Leiser said, with audiences averaging 50. Only TV sets with 19-inch or larger screens can be used. After

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## Local Sale Pattern On NBC's 'Today'

NBC-TV has agreed to some sponsorship concessions for affiliates carrying the upcoming 7 to 9 a. m. "Today" show, which will be emceed by Dave Garroway. This is the major item on the video network's current program agenda, with a great measure of its success predicated on the number of stations that are willing to heat up the transmitter at that time of the day.

Since there are operational costs involved for the affiliated stations, including additional engineering expenses, etc., NBC has agreed to turn over five minutes of each half-hour to the stations for local sale so that they might increase their revenue. In addition, the network figures the ambitious two-hour daily newspaper-magazine of the air will also get a local identity by means of the 20-minute local sponsorships.

## GF Buys Win Eliot

General Foods will back Win Eliot in a five-minute news summary for Sanka coffee, cross-the-board at 9:55 p. m., starting Friday (28) on ABC.

Agency is Young & Rubicam.

## Other Webs May Follow CBS-TV In Return to NARTB

Washington, Dec. 25.

Return of CBS-TV to the National Assn. of Radio and TV Broadcasters, from which it broke away 19 months ago, may turn out to be the break in the ice that will bring back all major networks into the trade association fold—at least as TV members.

VARIETY has learned that shortly after CBS made its announcement last Thursday (20) in New York that it would file for TV membership in NARTB, interest was shown by ABC in rejoining the association. It's recalled here that ABC followed CBS by two weeks in dropping its membership in the spring of 1950.

Addition of CBS-TV brings NARTB's total TV membership to 75 stations (out of 108 in operation) and three networks. It also brings in an estimated \$12,000 per year in dues and more if some CBS affiliates follow the network's move. Should ABC, with its five o. & o. video stations, enter the fold, the association's coffers would be increased by another \$18,000 per year. Doubtlessly, some non-member ABC affiliates would also follow their network's lead.

Whether the CBS move may

(Continued on page 36)

## Ralston's Pacific Spread

Chicago, Dec. 25.

Ralston-Purina, continuing its regional hookups, has purchased the Saturday morning 8 to 8:30 segment on an NBC 11-station Pacific network. Miller will fill the time with the transcribed Eddy Arnold show starting Jan. 5.

Brown Radio Production is the agency on the account.

**SPORTS QUIZ**  
With Tommy Reynolds, Frank O'Leary  
Producer-director: F. W. Smith  
15 min., Fri., 7:30 p.m., CST  
ACADEMY DISTRIBUTORS  
KEY-TV, San Antonio

Some portions of this show measure up as a quality production, but the slambang sales approach of the various items detracts heavily from the overall of the show, which may mean a loss of viewers for this opus.

Tommy Reynolds is m.c. and turns in his usual fine performance. This all goes by the board when he starts in on his spels for the sponsor's various bargain items. Possibly a more easy approach to the commercials, limiting it to several items instead of half a dozen, or even a commercial announcer, would possibly make for better viewing and listening.

Program is a telephone quiz, in which various persons are called at random and asked to identify a caricature of sports personality or sporting equipment, and tell the corresponding sporting event involved. Some of the pix drawn are in rebus form. They're all fairly simple and the viewer is able to select his prize from a group of items in full view. No one loses, as a consolation prize is given those who can't answer the questions.

Frank O'Leary is good in his drawings and is a valuable asset to the show. The quiz angle is also a novel one, and the show, handled properly, could be a top-drawing card for the sponsor as well as the outlet. But as it is now, it's too commercial—almost one every time Reynolds speaks. *Andy.*

## STATE TEACHERS COLLEGE

**PROGRAM**  
With Dr. Lura Bruce, Others  
15 min., Fri., 11 a.m.  
Sustaining  
WRGB-TV, Schenectady

Program of this Albany, N. Y., college has presented Dr. Lura Bruce and students of sophomore education classes in modified panel discussions on several telecasts. One concerned use of the family car by teenagers. Another dealt with fundamental values and changing conditions in family relationships. The first probably held greater popular appeal, although the second had moments of penetrating analysis and provocative impact.

The car consideration started slowly and unevenly, but hit a brisker pace midway. Contradictory as it may sound, the session seemed to be over-prepared and to carry, in spots, the classroom recital time. This angle, particularly the rotation of speakers, should be watched.

Perhaps Dr. Bruce, an articulate, distinguished looking woman, should ease a bit more into the discussion proper. She usually outlines the subject and summarizes the conclusions. A point in the program's favor is the personal note. On both videocasts, the four sophomores—three boys and a girl—made references to their experiences. Dr. Bruce also injected a personal touch, in the pro-and-con on automobiles, with a story of the family machine wreck in which her son figured. *Jaco.*

## PEGGY WILSON, SHOPPER

With Irene Murphy, guests  
Producer-director: Ed Brinley  
30 min., Tues. and Thurs., 3:30 p.m., CST  
WOAI-TV, San Antonio  
(Pittuk)

Joske's of Texas, long a user of radio here, has made its debut with a TV series seen twice weekly, which enables thrifty bargain hunters to pick up unusual values without being caught in a rib-crushing crowd. All they need do is watch "Joske's Spotlight Value" and order over the phone.

Airer not only offers various types of bargains for the shopper, but spotlights latest fashions news, previews of creations by dress designers, tips on expert grooming and other items of interest for distaff members. On each opus, which takes one on a shopping tour of various departments of the "largest store in the largest state," there is an interview with a guest personality.

Peggy Wilson, the store's personal shopper, is actually Irene Murphy, who has a pleasing personality and carries the show well. She combines the duties of a personal shopper and mistress of ceremonies with the handling of some of the commercials. They're easy to take.

Display of merchandise is effectively done. It's a must local show for women. *Andy.*

# Tele Followup Comment

Bob Hope essayed one of his more successful shows on NBC-TV Sunday (23) under the Chesterfield aegis. It was a first for video, originating a program from an aircraft carrier (USS Boxer) anchored off San Diego, but the important was a virtual outshining of a Hope radio show, and it did give the comic a better chance to excel.

Hope was more at home on the carrier. After all, he's been playing so long for GI audiences on radio, that any place with servicemen must be second home to him. His gab had the feeling of camaraderie with the men, and he was able to avoid lengthy sketches which have been the major weakness on most of his shows.

He got down to sailor talk all right, even to his references to the "head." The guffaws from the ship load of men indicated that he was doing tremendously well with them.

As a concession to the sight values of video, Hope did a bit of taping, even giving out with a mild bump Constance Moore was also a decorative item and impressed with her pipes. The Nicholas Bros. registered hands with their taping and the Les Brown orch provided okay backstopping.

One of the advantages of the lensing of this show was the ability to get some excellent nautical settings. Hy Averback's commercials against a marine background heightened visual interest. The gulls flying overhead and signal lights blinking from other ships provided further interest.

Eddie Cantor's Christmas show on NBC (23) appropriately dealt with kiddies, but somehow Cantor, who's always been associated with daughters, got entangled with an adopted son, and it didn't come off as anticipated. The novelty of the situation was lost in a mess of over-sentimentality. It wasn't one of Cantor's better Coast originations.

A major fault lay in the fact that the comic tried to create a continuity throughout most of the show on a premise that was too thin to hold up. The story line had Cantor adopting a son, with subsequent scenes attempting to show how Cantor gets the kid to shine up. Much of it was too saccharine to be too credible. Stuffy Singer did nicely, though, as the younger.

Another juve on the layout was Sharon Baird, a bright kid who did okay in the song and dance departments. Also in keeping with the juvenile theme was the appearance of ex-moppet filmster Bobby Breen, a Cantor protege of several years ago, now a youth of 25. Breen debuted with a recording of "Ave Maria" made at the age of eight. It was an okay curiosity bit.

Major adult guest was Farley Granger, who maintained the juvenile character of the show by the calibre of the lines allotted to him.

NBC-TV's "Toast of the Town" got away from its usual vaudeo staging to present a Christmas spirit show mounted in a living room set. It gave the airer a new sense of informality and afforded a different pattern of camerawork and production, to generally good effect. It allowed emcee Ed Sullivan to chat with his guests, including Julie Harris, Gloria Swanson, Ramon Navarro, Billy De Wolfe and Roger Price around his Yule tree. Device of having Sullivan peer out the window permitted a neat transition to the St. Vincent Ferrer Boys Choir (directed by the Rev. Paul C. McKenna), garbed as street carolers amid falling prop snow. It also was used for one of the show's better production numbers, with the Toastettes dancing around a terping Santa and a musical snow man (trumpet-tooting Leonard Sues).

In his use of the name guests, Sullivan didn't utilize their talents to full capacity. Miss Swanson's stint was gabbing with Sullivan on her New Year resolutions. Colloquy started somewhat awkwardly and in a forced manner, but the Swanson personality emerged in the latter half. Oldtime film actor Navarro, back in N. Y. after a long sojourn in Mexico, sang a Mexican carol which had charm but wasn't what his old fans would have expected. Miss Harris, also departing from her usual teen-age characterizations, did a nice recitation of "A Visit From St. Nick."

In the comedy department the airer was chko. Billy DeWolfe soaked over his Mrs. Murgatroy caricature. Bit of the straitlaced dame dropping into a nitery for a couple of fast shots was an excellent piece of humor growing out of observation of character. Price also had an effective segment, psyching Sullivan with advice on

getting to know people, diagramming how to host a Christmas party and similar chalk-talking. Opening act was Fedi Fedi, introed as mechanical dancing dolls from France. Very funny was cute, with Fedi adding the surprise twist by standing up at the bowf to reveal the dolls strapped to his back and the femme slippers on his hands.

In an attempt to depict the Christmas spirit across the nation this year, CBS-TV's "See It Now" took viewers on a hop-scotch tour of some of the key cities Sunday (23). Narrator Edward R. Murrow explained at the takeoff that, while the world was facing its usual problems this week, he was going to bypass them because of the Yuletide spirit. That, however, was a mistake. Show came off as more of a travelogue than anything else, with many of the live scenes available in any average film library. While the hop-scotch technique again underlined TV's "window on the world motif," this particular stanza needed more than that.

Surprisingly, the best part of the show came through on film. That was a couple of specially-lensed clips of a group of GIs on the front lines in Korea, sitting around to bat the breeze about what they would do on Christmas if they were home. Under Murrow's adept underplaying of the theme, the films spoke eloquently for themselves. Tradewise, Murrow pulled an amusing stunt when the live cameras picked up scenes of Hollywood. They faded in on a shot of the CBS headquarters on Sunset Blvd. and then, with Murrow explaining that, since it was Christmas they could show the opposition also, panned the few blocks down the street to pick up the NBC building at Sunset and Vine.

Withal, the show, by going from N. Y. to San Francisco, Cleveland, Cincinnati, Chicago, St. Louis, Omaha, Louisville, etc., accomplished its purpose in proving that this is a big country, and brought in enough of the Christmas spirit to give it the necessary seasonal counterpoint.

NBC-TV's "Hit Parade" got the best sets possible for its Christmas offering Saturday night (22) merrily by moving its cameras out to Rockefeller Plaza, N. Y., where the cast performed on the ice rink, before the mammoth Christmas tree, in the Louis XIV restaurant, etc. Show carried a step further the imagination and creative ability displayed for so long on this series. Even more important, though, it served to point up anew the unlimited possibilities still open to TV programming in "on the spot" locales, both for entertainment shows such as this one and for news and documentary presentations.

Producer Dan Lounsbury and director Clark Jones provided an almost amazing display of ease and facility in their camera work by cutting from the studio to the outdoors and back again, both between and during each number, with nary a mishap. And the Plaza Yule decorations, which have become almost as much a tourist lure in Gotham as the Music Hall's annual pageant, made for excellent backdrops. Dancers cavorted before the shops on the Plaza, a group of skaters led by Eileen Seigh swooped across the outdoor rink and the singers, including Snooky Lanson, Eileen Wilson, Dorothy Collins, Sue Bennett and Russell Arms all scored with their vocalizing both indoors and outdoors.

Show hit its peak with the finale, when Lanson, backed by the entire cast, sang a traditional carol standing behind the gift statue facing the rink, with the cameras panning from the group to the star atop the Christmas tree behind them.

Sid Caesar and Imogene Coca returned after a two-week vacation as stars of NBC-TV's "Your Show of Shows" Saturday night (22) and, with Charlton Heston guesting in the "program host" spot, made the 90-minute spread an entertainment-packed Christmas gift for viewers. Sidesiders must be constantly amazed at the technical skill and professional know-how that goes into this show week after week, although it may be trite by now to say so, the Max Lieberman production cast is complete quality-wise with the best in Broadway revues—which, after all, are really a month or two in preparation and rehearsal.

While Caesar and Miss Coca soaked across their duetting in the skirts, as usual it was their single turns, which displayed their com-

edic talents to top advantage. This was especially true of Miss Coca. Saturday night, who drew audible bravos from the studio audience (and undoubtedly inaudible ones from home viewers) of a highly-versatile, imaginative and, in style, Dixieland terper. Caesar drew yucks with his pantomime bit, this time doing a reverse on his "woman getting up in the morning" by showing how she retires at night.

Rest of the cast, top-lined by Marguerite Piazza, Bill Hayes, Judy Johnson, Carl Reiner, Mata and Hari, Jack Russell, et al. were also on the ball this stanza. Heston, besides turning in a personable job in his hosting spot, demonstrated a facility for comedy via his participation with Caesar and Reiner in a "German-language" film. Choreographer James Sabuck appeared on screen this session in a dancing duel, with Russell in the role of Cyrano de Bergerac, terped to a musicalized version of the "At the end of the refrain, thrust home" bit. Entire cast gave the show a Yuletide motif for the finale, with the singers setting the pace on the "Sleighride" number. As usual, Charles Sanford's orch provided solid musical backing for the entire production.

"Stud's Place," weekly half-hour Chi-anchored offering seen on a limited ABC-TV co-op skein, rang up a top notch dramatic tidbit last week (17). In less competent hands the tale, involving a jazz pianist smitten with arthritic hands, might have played off as a routine tearjerker. But with the regulars Studs Terkel, Bev Younger, Win Stracke and Chet Noble and guest-er Tim O'Connor as the ailing keyboard, investing their roles with a unique and believable realism, it was distinctive video-dramatics from start to finish.

Yarn, as sketched by George Anderson, has the young pianist coming into the mythical eatery where the series is located to put the bite on his old jazz buddy Chet Noble. The kid has a wire from Woody Herman offering him a job, but he needs carfare to New York. As usual Chet is short so Studs kicks in with the 50 bucks he'd saved for Christmas presents. Then Stracke gets all confused when he accidentally notices the wire is several years old. The payoff comes when the gang insists the kid keyboard a couple of tunes. With some excellent thespies, O'Connor blows up and finally confesses the job offer a phoney. He pulls his hands out of his pockets where he'd kept them hidden and disclosed their condition. Turns out he really does need the money to dough to take a hack job with a correspondence school in the east. So the gang insists he keep the 50 bucks and Studs winds up the show with a brief but potent pitch for contributions to the fight against arthritis.

Per usual, the dialog was scribbled by the cast itself from the scripter's sketch. Thanks to a crew that consistently maintains a high level of character delineation, it's a technique that marks the show as one of the most unusual and loyalty-holding teeve enterprises.

Goodyear "Television Playhouse" on NBC-TV came up with an unusually grim show for the Christmas season in its documentary of the Robert Vogeler case Sunday night (23). Titled "I Was Stalin's Prisoner," the stanza was an authentic account of Vogeler's experiences in Hungary, covering his arrest, grilling, confession, trial, longterm imprisonment and eventual release. It was an effectively staged documentary with a well-intentioned anti-totalitarian thesis. But the stanza lacked a sustained dramatic punch with the main sequence, the long grilling of Vogeler leading to the phony confession, failing to convey the meaning of Iron Curtain police methods with sufficient vividness. Scripter David Swift, however, rates a nod, however, for sticking closely to the facts in the case for a good journalistic account.

Edmon Ryan was effective in the role of Vogeler and the supporting cast played with maximum conviction. Vogeler himself appeared on the show in the closing minutes

"Kraft Television Theatre" on NBC-TV Wednesday (19) came up with a piece of whimsy in "Incident on a Fifth Avenue." An original by Gerry Morrissey, it fell in the holiday idiom but was too taxing upon adult imaginations to be genuinely effective.

Yarn revolved around a Scrooge-like department store owner who was too concerned with the success

## ON THE ALAMO

With Melissa Smith, Rosita, Mel Winters and arch: Bob Taylor, Ralph Rogers, Jean and Jerry Grey

Producer-director: Dave Hubbard  
30 min., Mon., 9 p.m., CST  
Participating  
WOAI-TV, San Antonio

This adds up to one of the most pretentious studio offerings hereabouts although it has gone through many changes, in personnel as well as name. It is still topdrawer entertainment and will please all types of local viewers, as its music and songs range from the old faves, to pop music, light classical and Latin American numbers. In addition, there's some dancing, and entire program is built around a theme.

Ralph Rogers serves as host, and shapes up as a pleasing personality. He has an easygoing style, rather informal, which sets the pace for the entire program.

Songs are ably handled by Melissa Smith and Bob Taylor, with Rosita in Latin American tunes. Taylor is a newcomer and has a good voice and personality. Miss Smith is photogenic and easy on the ears as well.

Music is ably handled by Mel Winters and his studio band, with Winters being spotlighted at the piano. There are several commercials neatly woven into the telecast, with film clips being shown for Cornette Hose and Karotkin Furniture Co.

Newcomers, Jean and Jerry Grey all the racing spot ably. Costume line is lighting ad greatly to the presentation. Settings show painstaking care, and there are replicas of original spots in the city. Camera shots of the Alamo, segueing into an overall shot of the city of San Antonio, open and close the show, giving it its name. *Andy.*

of his retail enterprise to be bothered with his poor relations or make anything more than a perfunctory observance of Christmas.

Merchandising tycoon, however, is straightened out by an elfish "troll" who comes on the scene when the city makes a sewer excavation directly in front of the store. "Troll" is invisible to unsellers in Christmas. But the spirit is detected by a gal photographer's infra-red film, and the subsequent picture gains the establishment hefty publicity.

Fantasy wasn't aided by the performance of the players. Roland Winters (a one-time "Charlie Chan" for Monogram Pictures) was only fair as the store proprietor. Joseph Sweeney made a good try as a doddering relative whose sole memories appeared to be reminiscences of Jesse James. Gene Lee was adequate as his 10-year-old grandson. Hildy Parks had little to do as the lenser.

ABC's noon to 1 p.m. cross-the-board, the Frances Langford-Roland Ameche show, gets an important push on Tuesdays and Thursdays via Grace Lee's "Mrs. Fitt" routine. Miss Lee combines household hints with video savvy in a 10-minute bit that makes for top viewing. It's strictly for the femme trade but she prevents her spot from falling into a hem-party groove by keeping the gab on a highly informative level.

On show caught (27), Miss Lee instructed the distaffers on how to make new gowns from old. She showed how a few cleverly manipulated snips on the old gowns could be patched together to make an attractive item. Her spit and demonstration left nothing to the imagination and was entertaining throughout. If she continues with these coin saving devices, she ought to develop a strong male contingent who'll insist that the gals in the family make her session a video must.

Miss Langford and Ameche hosted the rest of the hour with an ingratiating charm. Miss Langford sang a rousing rendition of "Way Down Yonder in New Orleans" in top style and Ameche's workover of "At Sundown" was effective. Some of the day's guests were Louis Boucher, founder of Roseland Ballroom, N. Y., and Frank Paris' puppet act.

Oscar Brand's folk singing brings a neat change of pace to the Ted Steele Matinee, a two-and-one-half-hour cross-the-board show on WPIX, N. Y. Now a regular on the airer, he handled "The Hole in the Bucket" on Friday's (21) session with a showmanly touch that served to emphasize both aural and visual values.

Brand, moreover, impresses as a personable host who affords a welcome contrast to hillbilly bands, beauty experts, et al., that usually frequent the Steele Matinee. On "Bucket" for example, he added extra values to this Pennsylvania Dutch tune by donning a frightwig when crowning the female part.



**CHARLES LAUGHTON SHOW**

Producer: Ernest Walling  
Director: Vance Hallack  
60 Mins.; Mon. (24), 11 p.m.  
Sustaining  
NBC-TV, from N.Y.

Charles Laughton gave television viewers a highly-interesting and entertaining version Christmas Eve of his one-man shows, in which he has played to big audiences throughout the country standing before a blank curtain and reading favored selections. With an hour to fill Monday night (24), NBC-TV provided the actor with the same blank curtain and a stacked arrangement of tables as a rostrum. And, with only a few dog-eared books as props, he made the hour one of the more pleasant in the current lineup of holiday programs.

Laughton's readings could more literally be termed recitation, since he seldom referred to the books on his stand. Either he's become sufficiently familiarized with the selections by now to have practically memorized them, or else he was reading surreptitiously from cards or out of camera range. Regardless, the technique gave him an opportunity to indulge in his favorite gestures, facial expressions, etc. This meant that he could deliver his works with even greater impact, turning the tour-de-force into virtually an hour of solo acting, similar to his work in the current Broadway production of "Don Juan in Hell."

Selections were well-paced and varied, ranging from the story of the Nativity and of Shadrach, Meshech and Abednego from the Bible, to Dickens' "Pickwick Papers," Thomas Wolfe's "Of Time and the River" and fables from Aesop and James Thurber. In addition to his superb recitation technique, he displayed a personable sense of humor which helped elicit courteous laughter from a small studio audience.

Work of producer Ernest Walling and director Vance Hallack was obviously confined to a minimum, but they aided the cause by merely training their lenses on Laughton and leaving them there, permitting no distractions from his work. Pontiac, incidentally, was mulling the idea of bankrolling a similar Laughton show in the weekly 15-minute spot it has bought on NBC-TV. The actor proved on this show there is a spot for such readings on TV.

**NOT FOR PUBLICATION**

With Jerome Cowan, Lee Graham, Ann Loring, Esther Mingiotti, Joe Silo, Bruno Wick

Writer: Mel London

Producer: Charles J. Parsons

Director: Barry Shear

30 Mins.; Fri., 8:30 p.m.

DUMONT, from N. Y.

"Not For Publication," a dramatic human interest series which resumed on DuMont recently, appears to be a much better program than was first unveiled last May as a 15-minute Monday - thru - Thursday entry. New edition has been allotted a half-hour every Friday and the time change obviously permits more preparation.

For Friday's (21) installment the net dished up a meller by Mel London tagged "Item—Page 35." It was a story of how a hit-and-run driver was tracked down by a reporter on a tip supplied by a blind man—the sole witness to the accident. Sightless for 35 years, his vision apparently returned when he heard the crash of a car against the body of a schoolgirl acquaintance.

Twist to the yarn was "how can a blind man see?" His sudden recovery of his sight enabled him to catch the license plate that ultimately turned up the woman hit-and-runner. But this aspect of the case was "not for publication," the script noted, else the public might think the blind man to have been a faker previously.

Jerome Cowan was believable as a reporter who went in to a shoeing on the side, Bruno Wick turned in a creditable performance as the blind man. Good support was provided by Lee Graham as the victim; Esther Mingiotti, as a grieving mother; Joe Silo, a restaurateur, and Ann Loring, the errant motorist. Barry Shear's direction was good as were Charles J. Parsons' production values. Gib.

St. Louis—For the 16th consecutive Christmas Eve, KMOX, local CBS outlet will broadcast the midnight Mass from the Cathedral Church, St. Genevieve, Mo., reputed to be the oldest church west of the Mississippi. So popular have these broadcasts become that the church has constructed a special broadcast booth in the rear of the choir loft.

**GREATEST STORY EVER TOLD**

With Sidney Smith, Mary Patton, Kermit Murdock, Grace Mat-  
thews, Shepard Lemrow, Jack  
Edward, Jason Johnson  
Writer: Henry Denker  
Director: Charles Skinner  
30 Mins.; Sun. 7 p.m.  
GOODYEAR TIRE  
ABC-TV, from New York  
(Kudner)

It would appear, on the strength of the initial TV adaptation of "The Greatest Story Ever Told" radio series, as presented Sunday night on ABC-TV under Goodyear Tire sponsorship, that the widely-kudosed Biblical series would fare better if continued within its audio-only framework. Certainly, the Christmas-inspired "No Room At The Inn" presentation (the story of the Christ child born in the Bethlehem manger) gave the prestige-laden series a visual dimension that was, at best, of dubious merit.

The institutional-minded Goodyear sponsor presented its filmed version of the Nativity in the nature of a one-shot experiment. Upwards of \$30,000 went into the half-hour production, which required seven days of shooting (at Mineola, L. I.) in place of the usual two or three days required for a 30-minute vidpic. The net result didn't warrant the costly, painstaking attempt to pictorialize what, indeed, is the greatest story ever told.

With the exception of the fact that Goodyear gave a Christmas gift of good faith and sincerity in this television presentation, other attributes of the program are debatable. Any Biblical story imposes difficulties in transference to dramatic format, but the story of the birth of Christ must of necessity present even greater problems. In the desire to maintain good taste and reverence, it is difficult not to become pompous and stiff. Then again the visualization of the Biblical characters is bound to cause controversy.

In this respect, radio has the advantage over the enacted play, and it is doubtful whether "The Greatest Story Ever Told" gained in the transition. The dramatic qualities of the radio voice are more than adequate, and the feeling of the Bible story in its corporate form, the reality made unbelievable and banal the legends that have inspired through the ages.

Sidney Smith (Joseph); Mary Patton (Mary); Kermit Murdock (Inkeeper) and Bernard Lemrow (Joachim) are, like the others in the cast, fine performers, but here they were fettered by the limitations of the production. Rose.

**THE SPIRIT OF CHRISTMAS**

With the Mabel Beaton Marionettes; Alexander Scourby, narrator

Director: Charles Schwep

30 Mins.; Sun. (23), 6 p.m.

AM. TEL. & TEL.

WJZ-TV, N. Y.

(Cunningham & Walsh)

"The Spirit of Christmas," special one-time program bankrolled by the American Telephone & Telegraph Co. over four metropolitan N. Y. TV stations Sunday afternoon (23), ably re-created the holiday tradition. For the half-hour filmed stanzas not only unreel a delightful pictorial version of Clement Moore's "The Night Before Christmas" but also presented a fine story of the birth of Christ.

Setting for the Moore poem was in the writer's New York home in 1822 where he sat alone in his study on Christmas Eve. As narrator, Alexander Scourby read Moore's famous verse the Mabel Beaton marionettes dramatized the lines. Puppets were remarkably lifelike and use of appropriate cartoons added to the general atmosphere.

Birth of Christ was simply and reverently re-enacted. Marionettes again were used to show how Joseph and Mary journeyed to Bethlehem and found no room at the inn. Scenes in which the wise men followed the heavenly star to the manger in Bethlehem were especially well done. Scourby's narration accompanied throughout.

Subject was excellently produced by Trident Films and is of a quality good enough for theatrical distribution during the Christmas season. Scourby impressed as the narrator and camerawork, music scoring as well as manipulation of the marionettes were top-drawer. Bell System's message urged the public to "call by number and call before Christmas to avoid delay." Aside from WJZ-TV, program was also beamed on WNBT, WPIX and WATV, Newark, Gib.

**PULITZER PRIZE PLAYHOUSE**

(The Skin of Our Teeth)  
With Thomas Mitchell, Nina Foch, Peggy Wood, Mildred Natwick, others

Producer: Lawrence Carra  
Director: Charles Dubin  
Adaptor: Joseph Schrank  
60 Mins.; Wed., 10 p.m.  
FRIGIDAIRE  
ABC-TV, from N. Y.

(Foote, Cone & Belding)

For its debut effort on "Pulitzer Prize Playhouse," Frigidaire led with one of the most contemporary theatre pieces of modern times. Thornton Wilder's "The Skin of Our Teeth" was accoladed in the season '42-'43. Its showcasing as the first in the new Pulitzer TV series merely serves to revive some interest in Wilder's vivisectional hoopla which blossomed on the Stem during a peak of War II.

That it was a daring initialer in its TV version—and understood as such by everyone connected with its production—seems to tip the fact that the bankroller is wrapped up in the idea of displaying an altogether "different" type of script within the "limitations" imposed by the Pulitzer awards.

Since the availabilities are comparatively narrow, the expansion must have been achieved via PP in other crafts, especially in the novel, although great majority of the latter already have been either dramatized or pictured. Even so, this new showstop could give a second or third ride to the material within its purview. (Limited availabilities was factor in Schlitz cancelling out the Pulitzer series last season.)

"Teeth" is by way of being many things, if not all things, to all men. It's some it's biblical, to others, allegorical; and a large coterie would surely employ such descriptive words as satire, preaching, morality play, problem play; it could also be defined interchangeably as the human comedy, or, by a bit of stretching, the human tragedy.

Almost every mantle fits the Wilder theme, including a speculation on whether, in fact, Wilder was engaging in a bit of a professional joke, or pursuing the course of pixelish, gargolish humor. What it certainly does not resemble, save in its satirical shafts and barbs, is the playwright's "Our Town." That one pretended, at least—and did—"entertain." The "entertainment" in "Teeth" is not wholly derived from the unfolding, but rather as a postscript-post-mortem-afterpiece. The two intermissions for plugging Frigidaire products provided opportunity for a few moments of recall comparable, in the tailored hourlong treatment, to the 15 minutes or so in the theatre.

The inevitable comparisons of stage vs. screen of the former's Fredric March against video's Thomas Mitchell, of Florence Eldridge/Peggy Wood, of Tallulah Bankhead/Nina Foch, and of Florence Reed vs. Mildred Natwick do not apply, however. The stage original was the full-blown one; the vidrama adaptation by Joseph Schrank was a large capsule. Thus there is no logical basis for such paralleling.

For instance, Miss Natwick's fortune teller was an abridgement, almost a quickie, lacking the power intended. In the principal role, Mitchell's Antrobus was frequently hop-skip-jump in character and Miss Wood as his wife seemed almost a vague thing in the transposition to the new medium. Miss Foch's Sabina, adapted in the saucy asides to conform to the expressions intended directly for the viewing audience in her physical attributes in a manner that gave her new person a quality; and when called upon for a display of light-hearted moral insipidity, she was equal to the task.

In the decor and mechanical departments, while a good number of mobile contraptions were brought into play, the medium could not hope to give Wilder's imagination on scenery and props the benefit of a full-canopied canvas. In the Atlantic City and other sequences, the cameras were fatally late in a couple of instances.

The whole had a bewildering charm that was more pyrotechnical and bombast than good theatre as theatre—and for TV it seemed less theatre than sprightly invention. In either medium, it may live more for the devices than for the ways in which it pretends to catch within its bizarre net.

Presented in pre-Yule week, "Teeth" was in many ways more Christmas in spirit—in its hopes and goals—than some formalized treatises given at this time of the year. It has a kind of universality in its fantasy approach to human behavior that a great many adults may sense rather than grasp. Trau.

**WALT DISNEY CHRISTMAS SHOW**

With Disney, Kathryn Beaumont, Bobby Driscoll, Hans Conreid, Bill Thompson, Ben Barclay, others

Producer-writer: Bill Walsh  
Director: Robert Florey  
60 Mins.; Tues. (25), 3 p.m.  
JOHNSON & JOHNSON  
CBS-TV, from N. Y. (film)

(Young & Rubicam)

Walt Disney's second Christmas show yesterday (Tues.) (the first was done last year with Edgar Bergen and Charlie McCarthy added to the celluloid fare) proved a delightful holiday offering. It had appeal for juvenes and adults, with older folks probably appreciating the airer even more than the mopets. There was more reliance on excerpts from old Disney product than on last year's telecast, and the individual segments seemed longer. While not quite hitting the mark Disney reached in 1950, this was a sock job.

Plenty of creative imagination was shown in the treatment of "Snow White and the Seven Dwarfs." This clicko segment was done with a new soundtrack, on which the animated characters spoke in 10 languages—French, German, Spanish, Czech, etc.—and the seguing from English to the foreign tongues pointed up of the Yuletide theme of "peace on earth." At the same time, it was a demonstration of the university of Disney's pix, the fact that "laugh" is an international language. That was followed by an extract from "Bambi" dubbed with Hindustani voices and the exotic, twangy music of India. Brief sequence wasn't up to the standard of the rest of the show, although the score had interest.

Program had the framework of a party at the Disney studio, with Kathryn Beaumont and Bobby Driscoll, who'll be in "Peter Pan," chatting with Disney. The juvenes asked the magic mirror, with Hans Conreid playing the genii, to bring back some of the great old animated pix. A Mickey Mouse short from 1928, "Band Concert," to the music of the "William Tell" Overture, was a superb example of the art. Donald Duck in "The Plumber" with Pluto swallowing a magnet and attracting all the kitchen utensils, etc., was another tribute to the studio's creative talent. The "Uncle Remus" piece, the "Tar Baby" tale, was funny, but unfortunately was weakened by its caricatures of the Negro.

Conreid did a neat job as the spirit of the mirror, with some amusing lines. However, the effect was lost to some of the smaller first. There was some cute by-play with Bill Thompson doing Willooby, the genii's nephew, as a neophyte at the magic game.

Johnson & Johnson is to be congratulated on its policy re commercials. The plugs were held down to a single mid-point identification and an institutional pitch on the role of doctors, nurses, pharmacists and hospitals, with a medico playing Santa in a kiddie convalescent ward. It was one of the most palatable messages on TV, and yet it effectively brought the name of the bankroller to the viewer with an aura of quality. Brit.

**LET GEORGE DO IT**

With George Skinner  
45 Mins.; Mon.-Fri. 11 a.m.  
WPX-TV, Philadelphia

Idea behind new 45-minute session is to have George Skinner do whatever the viewers want. A disk show not confined to any set format, program is a catchall for usual femme daytime interests, ranging from platters of latest hits to memory tunes, interviews, reading of mail, highlights of other television shows and recitation of light poetry.

Birthdays are taken care of by having the names and addresses move across the screen on tape as the recordings spin, thus sparing viewers the ordeal of listening to the interminable mentions of unknowns. Selection of disks are good and Skinner's spiel is musically informative. For example, he did lucid talk on value of group vocals to gal singers and pointed up remarks with Lou Dinning's waxing of "Little White Cloud." Other numbers played, and all garished with Skinner's verbal footnotes, included Johnny Guarneri's "By the Light of the Silvery Moon," Dean Martin's hillbilly "Night Train to Memphis," Bill Farrell's "Blue Velvet," and Phil Spitalny's Spirituals.

For visual interest, scrambled magnetic letters are arranged on slate to pick out title of song. For the kids, Skinner brought in a "Suzy Snowflake" cartoon. Personality being strong determinant on hausfrau fare, Skinner should do very well. Youthful, pleasant and not too over-the-top, his breezy, non-deeply, but casual, drop-in-on-me style that should win "Let George Do It" a daytime following.

**AMAH! AND THE NIGHT VISITORS**

With Chet Allen, Rosemary Kuhlmann, Andrew McKinley, David Aitken, Leon Lishner, Francis Monachino; Thomas Schippers conductor

Composer: Gian-Carlo Menotti  
Producer: Samuel Chotzinoff  
Associate Producer: Charles Polacheck

Television Director: Kirk Browning  
Sales Director: Menotti  
60 Mins.; Mon., 9:30 p.m. (25)

HALLMARK  
NBC-TV, from New York

(Foote, Cone & Belding)

Gian-Carlo Menotti brought to television a "gift of the Magi" on Christmas Eve. His world premiere performance of "Amahl and the Night Visitors"—the first opera commissioned especially for TV—was an exquisite fantasy, conceived as Menotti's version of the Christmas Story. Dramatically it was exciting, pictorially it was imaginative; musically it was beautiful whole, in which the voices and Menotti's score once more electrified a story. As a work of art wrought for TV and reduced to the exacting intimacies of TV, it automatically lifted the medium into a new cultural sphere of importance.

Menotti's opera came off with such singular success that it could well become standard TV fare in the repertoire of Christmas musical-operatic offerings. Certainly it is inconceivable that it would be allowed to pass into the TV limbo of a one-shot performance. Menotti himself charmingly introduced the story, and inspiration for his variation of the Three Kings whom he called the Italian Santa Claus. And since it was based on childhood memories he thought it was an opera for children, too. That it is, and on this basis alone it merits annual reprise. But it's far more than a children's opera, for in music and structure it is a mature work, with its limitations for the stage dictated only by its 45-minute length.

In "Amahl and the Night Visitors" Menotti has a symbolic story to tell; a lovely Christmas idyll with some mysticism. In this Christmas saga, some beautiful music was composed; some lovely arias were sung; some delightful humor crept in; and drama and a rich aura of the Holy Night pervaded in a warm, human manner. But, as in the case of Menotti's previous "The Consul," "The Medium" and "The Telephone," he projects a realism that gives his creations a timeliness and makes them communicable to a vast new audience. This may be the magic potion that distinguishes Menotti as a successful composer of opera.

Menotti's TV opera has a poor, crippled shepherd lad cognizant of the unusual beauties of The Night, and his widowed mother welcoming to their humble hut the Three Kings in search of the Child. The neighboring shepherds bring food to the kingly guests and dance and sing to welcome them. The opera then unfolds the story of the boy's miraculous cure.

Within this slim framework, Menotti and the NBC-TV staff accomplished some minor video miracles. The casting was remarkable, particularly in Menotti's selection of 12-year-old Chet Allen as the shepherd lad.

He has a lovely, clear voice and sings with fine diction and intense delivery. Dramatically he is extraordinarily gifted. Rosemary Kuhlmann (who along with the remaining members of the cast appeared in Menotti's "The Consul") sang the role of the mother. Her voice was magnificent; her performance superb. Andrew McKinley, tenor; David Aitken, baritone, and Leon Lishner, bass, played the Three Kings and sang their roles beautifully. Francis Monachino, bass, was equally as effective as the servant.

Production-wise, the performance was equal to Menotti's creative effort. Menotti himself staged the work, with a true feel for the medium. Samuel Chotzinoff as producer; Charles Polacheck as associate producer; Eugene Berman's settings and costumes; Kirk Browning as television director; Thomas Schippers as conductor—each and every one identified with the production rates a deep nod, along with the Hallmark greeting cards, plus NBC, for one of the distinguished TV musical events of 1951. Rose.

**Houston Tele Set Sales**

Jump; 107,500 in Homes

Houston, Dec. 25.  
More than 8,600 television sets were sold here in November, topping the previous high by more than 2,000 sets.

According to latest count, there are now 107,500 families with TV sets here.

**SPORTS QUIZ**  
With Tommy Reynolds, Frank O'Leary  
Producer-director: F. W. Smith  
15 min., Fri. 7:30 p.m., CST  
ACADEMY DISTRIBUTORS  
KEY-TV, San Antonio

Some portions of this show measure up as a quality production, but the slambang sales approach of the various items detracts heavily from the overall of the show, which may mean a loss of viewers for this opus.

Tommy Reynolds is m.c. and turns in his usual fine performance. This all goes by the board when he starts in on his spels for the sponsor's various bargain items. Possibly a more effective approach to the commercial is limiting it to several items instead of half a dozen, or even a commercial announcer, would possibly make for better viewing and listening.

Program is a telephone quiz, in which various persons are called at random and asked to identify a caricature of sports personality or sporting equipment, and tell the corresponding sporting event involved. Some of the pix drawn are in rebus form. They're all fairly simple and the viewer is able to select his prize from a group of items in full view. No one loses, as a consolation prize is given those who can't answer the questions.

Frank O'Leary is good in his drawings and is a valuable asset to the show. The quiz angle is also a novel one, and the show, handled properly, could be a top-drawing card for the sponsor as well as the outlet. But as it is now, it's too commercial — almost one every time Reynolds speaks. *Andy.*

**STATE TEACHERS COLLEGE PROGRAM**  
With Dr. Lura Bruce, Others  
15 Mins., Fri., 11 a.m.  
Sustaining  
WRGB-TV, Schenectady

Program of this Albany, N. Y., college has presented Dr. Lura Bruce and students of sophomore education classes in modified panel discussions on several telecasts. One concerned use of the family car by teenagers. Another dealt with fundamental values and changing conditions in family relationships. The first probably held greater popular appeal, although the second had moments of penetrating analysis and provocative impact.

The car consideration started slowly and unevenly, but hit a brisker pace midway. Contradictory as it may sound, the session seemed to be over-prepared and to carry, in spots, the classroom recital thing. This angle, particularly the rotation of speakers, should be watched.

Perhaps Dr. Bruce, an articulate, distinguished looking woman, should ease a bit more into the discussion proper. She usually outlines the subject and summarizes the conclusions. A point in the program's favor is the personal note. On both videocasts, the four sophomores—three boys and a girl—made references to their experiences. Dr. Bruce also injected a personal touch, the pro-and-con on automobiles, with a story of the family machine wreck in which her son figured. *Jaco.*

**PEGGY WILSON, SHOPPER**  
With Irene Murphy, guests  
Producer-director: Ed Brinley  
30 min., Tues. and Th. 3:30 p.m.  
CST  
JOSKE'S  
WOAI-TV, San Antonio  
(Pittuk)

Joske's of Texas, long a user of radio here, has made its debut with a TV series seen twice weekly, which enables thrifty bargain hunters to pick up unusual values without being caught in a rib-crushing crowd. All they need do is watch "Joske's Spotlight Value" and order over the phone.

Airer not only offers various types of bargains for the shopper, but spotlights latest fashions news, previews of creations by dress designers who may be visiting the store, tips on expert grooming, and other items of interest for distaff members. On each opus, which takes one on a shopping tour of various departments of the "largest store in the largest state," there is an interview with a guest personality.

Peggy Wilson, the store's personal shopper, is actually Irene Murphy, who has a pleasing personality and carries the show well. She combines the duties of a personal shopper and mistress of ceremonies with the handling of some of the commercials. They're easy to take.

Display of merchandise is effectively done. It's a must local show for women. *Andy.*

## Tele Followup Comment

Bob Hope essayed one of his more successful shows on NBC-TV Sunday (23) under the Chesterfield aegis. It was a first for video, originating a program from an aircraft carrier (USS Boxer) anchored off San Diego, but more important, it was a virtual celluloiding of a Hope radio show, and it did give the comic a better chance to excel.

Hope was more at home on the carrier. After all, he's been playing so long for GI audiences on radio, that any place with service men must be second home to him. His gab had the feeling of camaraderie with the men, and he was able to avoid lengthy sketches which have been the major weakness on most of his shows.

He got down to sailor talk all right, even to his references to the "head." The guffaws from the ship load of men indicated that he was doing tremendously well there.

As a concession to the sight values of video, Hope did a bit of terping, even going out with a mild bump Constance Moore was also a decorative item and impressed with her pipes. The Nicholas Bros. registered handily with their terping and the Les Brown orch provided okay backstopping.

One of the advantages of the lensing of this show was the ability to get some excellent nautical setting. Hy Averbach's commercials against a marine background heightened visual interest. The gulls flying overhead and signal lights blinking from other ships provided further interest.

Eddie Cantor's Christmas show on NBC (23) appropriately dealt with kiddies, but somehow Cantor, who's always been associated with daughters, got entangled with an adopted son, and it didn't come off as anticipated. The novelty of the situation was lost in a mess of over-sentimentality. It wasn't one of Cantor's better Coast originations.

A major fault lay in the fact that the comic tried to create a continuity throughout most of the show on a premise that was too thin to hold up. The story line had Cantor adopting a son, with subsequent scenes attempting to show how Cantor gets the kid to shine up. Much of it was too saccharine to be too creditable. Stuffy Singer did nicely, though, as the youngster.

Another juve on the layout was Sharon Baird, a bright kid who did okay in the song and dance department. Also in keeping with the juvenile theme was the appearance of ex-moppy filmmaker Bobby Breen, a Cantor protege of several years ago, now a youth of 25. Breen dueted with a recording of "Ave Maria" made at the age of eight. It was an okay curiosity bit.

Major adult guest was Farley Granger, who maintained the juvenile character of the show by the calibre of the lines allotted to him.

CBS-TV's "Toast of the Town" got away from its usual vaudeo staging to present a Christmas-spirit show mounted in a living sense of informality and afforded a different pattern of camerawork and production, to generally good effect. It allowed emcee, Ed Sullivan to chat with his guests, including Julie Harris, Gloria Swanson, Ramon Navarro, Billy De Wolfe and Roger Price around his Yule tree. Device of having Sullivan peer out the window permitted a neat transition to the St. Vincent Ferrer Boys Choir (directed by the Rev. Paul C. McKenna), the long prep snow. It also was used for one of the show's better production numbers with the Toastettes dancing around a terping Santa and a musical snow man (trumpet-tooting Leonard Sues).

In his use of the name guests, Sullivan didn't utilize their talents to full capacity. Miss Swanson's stint was gabbing with Sullivan on her New Year's resolutions. Colloquy started somewhat awkwardly and in a forced manner, but the Swanson personality emerged in the latter half. Oldtime film actor Navarro, back in N. Y. after a long sojourn in Mexico, gave a good sojourn which had charm but wasn't what his old fans would have expected. Miss Harris, also departing from her usual teen-age characterizations, did a nice recitation of "A Visit From St. Nick."

In the comedy department the airer was clicko. Billy DeWolfe socked over his Mrs. Murgatroyd caricature. Bit of the straitlaced dame dropping into a nitery for a couple of fast shots was an excellent picture of humor growing out of a picture of character. Price also had an effective segment, psyching Sullivan with advice on

getting to know people, diagramming how to host a Christmas party and similar chalk-talking. Opening act was Fedi Fedi, introed as mechanical dancing dolls from France. Terp turn was cute, with Fedi adding the surprise twist by standing up at the bowfoot to reveal the dolls strapped to his back and the femme slippers on his hands.

In an attempt to depict the Christmas spirit across the nation this year, CBS-TV's "See It Now" took viewers on a hop-scotch tour of some of the key cities Sunday (23). Narrator Edward R. Murrow explained at the takeoff that, while the world was facing its usual problems this week, he was going to bypass them because of the Yuletide spirit. That, however, was a mistake. Show came off as more of a traveling than anything else, with many of the live scenes available in any average film library. While the hop-scotch technique again underlined TV's "window on the world motif," this particular stanza needed more than that.

Surprisingly, the best part of the show came through on film. That was a couple of specially-lensed clips of a group of GIs on the front lines in Korea, sitting around to bat the breeze about what they would do on Christmas if they were home. Under Murrow's adept underplaying of the theme, the films spoke eloquently for themselves. Murrow pulled an amusing stunt when the live cameras picked up scenes of Hollywood. They faded in on a shot of the CBS headquarters on Sunset Blvd. and then, with Murrow explaining that, since it was Christmas they could show the opposition also, panned the few blocks down the street to pick up the NBC building at Sunset and Vine.

Withal, the show, by going from N. Y. to San Francisco, Cleveland, Cincinnati, Chicago, St. Louis, Omaha, Louisville, etc., accomplished its purpose by proving that this is a big country, and brought in enough of the Christmas spirit to make it the necessary seasonal counterpoint.

NBC-TV's "Hit Parade" got the best sets possible for its Christmas offering Saturday night (22), merely by moving its cameras out to Rockefeller Plaza, N. Y., where the cast performed on the ice rink, before the mammoth Christmas tree, in the Louis XIV restaurant, etc. Show carried a step further the imagination and creative ability displayed for so long on this series. Even more important, though, it served to point up anew the unlimited possibilities still open to TV programming in "on the spot" locales, both for entertainment shows such as this one and for news and documentary presentations.

Producer Dan Lounsbury and director Clark Jones provided an almost amazing display of ease and facility in their camera work by cutting from the studio to the outdoors and back again, both before and during each number, with nary a mishap. And the Plaza Yule decorations, which have become almost as much a tourist lure in Gotham as the Music Hall's annual pageant, made for excellent backdrops. Dancers cavorted before the shops on the Plaza, a group of skaters led by Eileen Selig swooped across the outdoor rink, and the singers, including Snooky Lanson, Eileen Wilson, Dorothy Collins, Sue Bennett and Russell Arms all scored with their vocalizing both indoors and outdoors.

Show hit its peak with the finale, when Lanson, backed by the entire cast, sang a traditional carol standing behind the gilt statue facing the rink, with the cameras panning from the group to the star atop the Christmas tree behind them.

Sid Caesar and Imogene Coca returned after a two-week vacation as stars of NBC-TV's "Your Show of Shows" Saturday night (22) and, with Charlton Heston, guests in the "program host" spot, made the 90-minute spread an entertainment-packed Christmas gift for viewers. Setiders must be constantly amazed at the technical skill and professional know-how that goes into this show week after week, although it may be trite by now to say so, the Max Liebman production can still compete quality-wise with the best in Broadway revues—which, after all, are usually a month or two in preparation and rehearsal.

While Caesar and Miss Coca socked away their duetting in the skits, as usual, was the singing turns which displayed their come-

dic talents to top advantage. This was especially true of Miss Coca Saturday night, who drew audible bravos from the studio audience (and undoubtedly inaudible ones from home viewers) with a highly-versatile impersonation of an old-style Dixieland terper. Caesar drew rocks, with his pantomime bit, this time doing a reverse on his "woman getting up in the morning" by showing how she retires at night.

Rest of the cast, top-lined by Marguerite Piazza, Bill Hayes, Judy Johnson, Carl Reiner, Mata and Hari, Jack Russell, et al, were also on the ball this stanza. Heston, besides turning in a personable job in his hosting spot, demonstrated a facility for comedy via his participation with Caesar and Reiner in a "German-language" film. Choreographer James Starbuck appeared on screen this session in a dancing duel, with Russell in the role of Cyrano de Bergerac, tapped to a musicalized version of the "At the end of the refrain, trust home" bit. Entire cast gave the show a Yuletide motif for the finale, with the singers setting the pace on the "Sleighride" number. As usual, Charles Sanford's orch provided solid musical backing for the entire production.

"Stud's Place," weekly half-hour Chi-anchored offering seen on a limited ABC-TV co-op skein, rang up a top notch dramatic tidbit last week (17). In less competent hands the tale, involving a jazz pianist smitten with arthritic hands, might have played off as a routine tear-jerker. But with the regulars, Studs Terkel, Bev Younger, Win Stracke and Chet Roble, and guest, Tim O'Connor as the ailing keyboard, investing their roles with a unique and believable realism, it was distinctive video-dramatics from start to finish.

Yarn, as sketched by George Anderson, has the young pianist coming into the mythical eatery where the series is located to put the bite on his old jazz buddy Chet Roble. The kid has a wire from Woody Herman offering him a job but he needs carfare to New York. As usual Chet is short so Studs kicks in with the 50 bucks he'd saved for Christmas presents. Then Stracke gets all confused when he accidentally notices the wire is several years old. The payoff comes when the gang insists the kid keyboard a couple of tunes. With some excellent hespsies, O'Connor blows up and finally confesses the job offer is a phoney. He pulls his hands out of his pockets where he'd kept them hidden and disclosed their condition. It turns out he really does need the "get away" dough to take a hack job with a correspondence school in the east. So the gang insists he keep the 50 bucks and Studs winds up the show with a brief but potent pitch for contributions to the fight against arthritis.

Per usual, the dialog was built by the cast itself from the scripter's sketch. Thanks to a crew that consistently maintains a high level of character delineation, it's a technique that marks the show as one of the most unusual, and loyalty-holding teevee enterprises.

Goodbye "Television Playhouse" on NBC-TV came up with an unusually grim show for the Christmas season in its documentary of the Robert Vogeler case Sunday night (23). Titled "I Was Stalin's Prisoner," the stanza was an authentic account of Vogeler's experiences in Hungary, covering his arrest, grilling, confession, trial, longterm imprisonment and eventual release. It was an effectively staged documentary with a well-intentioned anti-totalitarian thesis. But the stanza lacked a sustained dramatic punch with the main sequence, the long grilling of Vogeler leading to the phony confession, failing to convey the meaning of Inan Curtain police methods with the defendant's vividness. Scripter David Swift, however, a naïf, however, for sticking closely to the facts in the case for a good journalistic account.

Edmon Ryan was effective in the role of Vogeler and the supporting cast played with maximum conviction. Vogeler himself appeared on the show in the closing minutes.

"Kraft Television Theatre" on NBC-TV Wednesday (19) came up with a piece of whimsy in "Incident on Fifth Avenue." An original by Gerry Morrison, it fell in the holiday idiom but was too taxing upon adult imaginations to be genuinely effective.

Yarn revolved around a Scrooge-like department store owner who was too concerned with the success

**ON THE ALAMO**  
With Melissa Smith, Rosita, Mel Winters and arch: Bob Taylor, Ralph Rogers, Jean and Jerry Grey  
Producer-director: Dave Hubbard  
30 mins., Mon., 9 p.m., CST  
Participating  
WOAI-TV, San Antonio

This adds up to one of the most pretentious studio offerings hereabouts although it has gone through many changes, in personnel as well as name. It is still topdrawer entertainment and will please all types of local viewers, as its music, to top music, light classical and Latin American numbers. In addition, there's some dancing, and entire program is built around a theme.

Ralph Rogers serves as host, and shapes up as a pleasing personality. He has an easygoing style, rather informal, which fits the pace for the entire program.

Songs are ably handled by Melissa Smith and Bob Taylor, with Rosita in Latin American tunes. Taylor is a newcomer and has a good voice and personality. Miss Smith is photogenic and easy on the ears as well.

Music is ably handled by Mel Winters and his studio band, with Winters being spotlighted at the piano. There are several commercials neatly woven into the telecast, with film clips being shown for Comette Hose and Karotkin Furniture Co.

Newcomers, Jean and Jerry Grey fill the rancing spot ably. Costuming and lighting add greatly to the presentation. Settings show pains-taking care and are replicas of original Alamo life. Camera shots of the Alamo, segueing into an overall shot of the city of San Antonio, open and close the show, giving it its name. *Andy.*

of his retail enterprise to be bothered with his poor relations or make anything more than a perfunctory observance of Christmas.

Merchandising tycoon, however, is straightened out by an elfish "troll" who comes on the scene when the city makes a sewer excavation directly in front of the store. "Troll" is invisible to unbelievers in Christmas. But the sprite is detected by a gal photographer's infra-red film and the subsequent picture gains the establishment hefty publicity.

Fantasy wasn't aided by the performance of the players. Roland Winters (a one-time "Charlie Chan" for Monogram Pictures) was only fair as the store proprietor. Joseph Sweeney made a good try as a doddering relative whose sole memories appeared to be reminiscences of Jesse James. Gene Lee was adequate as his 10-year-old grandson. Hildy Parks had little to do as the lenser.

ABC's noon to 1 p.m. cross-the-board, the Frances Langford-Dor Ameche show, gets an important push on Tuesdays and Thursdays via Fran Lee's "Mrs. Fixit routine. Miss Lee combines household hints with video savvy in a 10-minute hefty package for top viewing. It's strictly for the femme trade but she prevents her spot from falling into a hen-party groove by keeping the gab on a highly informative level.

On show caught (27), Miss Lee instructed the distaffers on how to make new gowns from old. She showed how a few cleverly manipulated snips on the old gowns could be patched together to make an attractive item. Her spiel and demonstration left nothing to the imagination and was entertaining throughout. If she continues with her coin saving devices, she ought to develop a strong male contingent who'll insist that the gals in the family make her session a video must.

Miss Langford and Ameche hosted the rest of the hour with an ingratiating charm. Miss Langford sang a rousing rendition of "Way Down Yonder in New Orleans" in top style and Ameche's workover of "At Sundown" was effective. Some of the day's guests were Louis Brecher, founder of Roseland Ballroom, N. Y., and Frank Paris' puppet act.

Oscar Brand's folk singing brings a neat change of pace to the Ted Steele Matinee, a two-and-one-half-hour cross-the-board show on WPIX, N. Y. Now a regular on the airer, he handled "The Hole in the Bucket" on Friday's (21) session with a showmanly touch that served to emphasize both aural and visual values.

Brand, moreover, impresses as a personable lad who affords a welcome contrast to hillbilly bands, beauty experts, et al, that usually frequent the Steele Matinee. On "Bucket," for example, he added extra value to this Pennsylvania Dutch tune by donning a frightwig when crooning the female part.



According to latest count, there are some 107,500 families with TV sets here.

## METROPOLITAN OPERA AUDITIONS OF THE AIR

With Milton Cross, narrator; Rudolf Bing, Helen Waller, Jean Christopher

Producer-director: Bill Marshall  
30 Mins., Tues., 8:30 p.m.

Sustaining  
ABC, from New York

The "Metropolitan Opera Auditions of the Air" series was back on ABC last Tuesday night (18) for the 13th season, to present once again an attractive, varied program of familiar and less-known operatic arias. Combined with good music and worthwhile singing was, as usual, the added appeal of a contest—will he or she be a finalist, and eventual Met singer on stage? How does one listener's judgment stack up against an opera impresario's?

Series got off to good start with two promising contestants in Helen Waller, young Juilliard student from Durham, N. C., and Jean Christopher, of New York, who has appeared in four Broadway musicals. Miss Waller scored in two arias, "Dich, theure Halle," from "Tannhauser," and "O Patria Mia," from "Aida," displaying a ringing dramatic soprano, of power and range. Voice was a little strident and shrill, with perhaps not enough color or variety, but it impressed.

Christopher offered Tannhauser's "Dies Illudis," from "Die Walkure," and "Come in Bel Die" from "Andrienne," displaying a rich-voiced dramatic tenor, with style and resonance. The Met's general manager, Rudolf Bing, in a taped midway talk, gave a graceful welcome to all contestants, pointing out the added feature of this show, which is that these auditions are also useful in bringing new talent before the public, as well as finding material for the Met. Milton Cross, vet commentator, emceed the show, perhaps a little pompously, as if still awed by the sponsorship. Bron.

## THE AMERICAN SPIRIT

With American Theatre Wing cast; Jim Coy, announcer

Producer: Richard Pack  
Sustaining: Lou Tucker  
Director: Arthur Hanna  
25 Mins., Sun., 4:35 p.m.  
WNEW, N. Y.

Under the overall title of "The American Spirit," WNEW is presenting, in collaboration with the American Theatre Wing Professional Training Program, an interesting musical and dramatic show, using highlights of great modern plays, along with folk tunes and other Americana, to convey a feeling engendered in the series' title. Plays to be used include Robert Sherwood's "Abe Lincoln in Illinois," the Thubert-Nugent "The Male Animal," "Esau-Gow" "Tomorrow the World," etc.

On the second program of the series last Sunday (23), scenes from Eugene O'Neill's "Ah, Wilderness" were presented, enacted by the young legit talent of the Wing's school. The transcribed airer started with a Ferde Grofe march, offered 15 minutes of drama, and ended with a folk tune, "Skip To My Lou." Altogether, the program managed to catch a folk or civic spirit, to fulfill its purpose, while offering a pleasant Sabbath afternoon half-hour. Program was simple and straightforward, with not too much extraneous comment, and showed taste in its preparation and production.

The Grofe intro may have been a little too long. But the "Ah, Wilderness" scenes—including a family scene around the dinner table; kids' puppy love; worry of parents about kids staying out late, and the priceless scene of the father letting his son in on the facts of life—were well played and presented, with a good deal of flavor of the American.

Series aims not only to present various aspects of the American spirit, but also to give young thespians a chance, and in both it succeeds. Bron.

## TUNE TEST

With Howard Tupper  
45 Mins., Mon.-thru-Fri., 11:15 p.m.  
Sustaining  
WGY, Schenectady

New program has an idea previously employed hereabouts and elsewhere, although probably not on WGY. Howard Tupper phones listeners asking them to identify a tune or a singer on a record being turned, if they answer correctly, a second jackpot query is propounded. Chief difference here is the territory covered, calls being placed to communities in Vermont and Massachusetts as well as in northeastern New York. Show is good promotion for the GE-owned station, and a profitable operation for the Bell subsidiary.

Tupper chats with dialers, usually women, about their families and kindred matters, in addition to directing the musical interpretation. He possesses a clear voice and a friendly manner. Jaco.

## RALPH EDWARDS SHOW

With Hal Gibney, announcer; others  
Producer-director: Ed Bailey  
30 Mins.; Mon.-thru-Fri., 2 p.m.  
Sustaining  
NBC, from Hollywood

Ralph Edwards, whose "Truth or Consequences" was recently ditched on the CBS web by Philip Morris, returned to his old stand on NBC Monday (24) with a new cross-the-board daytime ailer. He'll also tee off a new daytime television strip Jan. 14, under a new five-year exclusive pact he's inked with NBC. Until the 14th, Edwards is operating out of Hollywood, with his shows taped for the network.

After a single audience participation stunt, which had all the zany earmarks of his old "T or C" shows, Edwards turned over the rest of his new series opener Monday to a reprise of a show he did Dec. 24, 1948. During that show, a paralyzed sailor in a Long Beach, Calif., hospital was reunited with his friends via remote broadcasts and for a surprise, Edwards brought the boy's mother and father to his hosp. bedside. While the stunt was undoubtedly based on good intentions, it nonetheless sounded three years later like unnecessary commercialization both of the sailor's situation and of the Christmas spirit.

To bring the subject up to date, Edwards, from his NBC studio in Hollywood, interviewed the same sailor in his hometown in Tennessee, via the same remote technique. Sailor reported on his progress and well-being and, since the followup session had less sentimentality, was easier to take. Edwards plans to keep the format of the new series flexible enough to present some new ideas in daytime radio and, on the preem, he had a new idea on how to save on the budget, via the reprise of the 1948 tape. Stal.

## Radio Follow-Up

"Lux Radio Theatre" via CBS dished up fine family entertainment on Christmas Eve (24) with an adaptation of Walt Disney's film version of "Alice in Wonderland." Same principals were on hand for the air edition as appeared in the picture. They were Kathy Beaumont, in the title role; Ed Wynn as the Mad Hatter; Jerry Colonna, the March Hare, and Sterling Holloway, the Cheshire Cat.

To dialers who may have seen the film, the radio "Alice" was a constant reminder of Disney's artistry in animation and his use of lush Technicolor hues. These visual values, of course, were missing from the radio version. But the one-hour air show was faster paced and less rambling than the picture.

For S. H. Barnett's adaptation was nicely condensed and its omission of trivia helped speed. The Lewis Carroll classic rather than detract from it. Stars and a lengthy supporting cast turned in a sprightly job in re-creating Alice's adventures after she followed a rabbit down a hole.

As far as the Disney organization is concerned, the arrangement was a promotional masterpiece. Not only will the radio public's interest be whetted in the film "Alice," but the Hollywood-originated program gave a hefty plug to the upcoming reissue of Disney's "Snow White." However, the studio reciprocated in kind when Jerry Colonna reverently intoned that "I Always use Lux on my mustache."

"This Is Your FBI" turned to show business for its special Christmas week offering last Friday night (21) via ABC, with a story revolving about a down-at-the-heels vaudeville comic being framed for a jewel robbery. Yarn, scripted by Jerry D. Lewis, was supposedly based on actual material from the FBI files. With the comic being hired to play Santa Claus at a kids' party, the show had a seasonal motif and, with several show biz personalities in the cast—including Jay C. Flippen and Walter Catlett, was okay graded. Sure the script was a sufficient suspense and seemed a little too naive in spots for maximum impact.

Comic drew the Santa Claus assignment from his booker but, on the way to the party, was slugged and had his costume stolen. When the home where the party was to be held was robbed by a guy in a Santa uniform, the comic naturally was on the spot. But the FBI agent on the case believed his story and drew the threads together to prove the real culprit was the agent, who worked in cahoots with the heister. Show incidentally, is sponsored by Equitable Life, supposedly on an institutional basis, but the plugs for the company's "AHO" system of home financing were anything but institutional.

## JOHN HENRY FAULK

Writer: Faulk  
Producer-director: Don Lehes  
50 Mins., Mon.-thru-Fri., 5:05 p.m.  
Sustaining  
WCBS, New York

It's been six years or more since CBS initially brought John Henry Faulk up from Texas in a bid to mold him into a distinctive radio personality. His "Johnny's Front Porch" network presentation came a cropper, and subsequently Faulk moved into the fringes of the metropolitan New York area, serving a disk jockey apprenticeship on several stations, more lately on WPAU, Paterson, N. J., and occasionally doing panel duty on several radio-TV network shows.

Faulk is now back at his original stamping ground, with a 50-minute, cross-the-board platter show on WCBS, the web's Gotham flagship station, competing in the late afternoon segment with such standbys as Ted Husing (WJGM) and Martin Block (WNEW). That he's made considerable strides since those early days is easy to apparent, but whether his type of homspun humor will make a sizable dent in the 5 to 6 p.m. local sweepstakes still remains a moot point.

On the basis of Faulk's inaugural broadcasts in the new series, his style and tempo may be too leisurely, even if, as he states, it is his intention to slow people down, stop them from rushing and to help them take their time. His Texas drawl is very pronounced—not necessarily soothing, just slow. His anecdotes, humor and mild philosophies never project too strongly, yet the listener gets the impression that he is just talking casually with no intent really to convince you or sell any ideas. He makes no pretense of being a wit or employing any subtleties.

There is a neat balance of talk and music (he sticks to the top disk artists such as Jo Stafford, Xavier Cugat, Tom Arden, Dennis Xavier, Freda Martin, et al. Nothing of much importance is said, yet it is always listenable. A 50-minute show should soon give Faulk the opportunity to tighten his delivery and eradicate fluffs. In the course of developing his program he should crystallize a positive character and evolve a less nebulous form.

## A CHRISTMAS CAROL

With Lionel Barrymore, others  
30 Mins.; Sun. (23), 4 p.m.  
A. O. SMITH CORP.  
MBS, from Hollywood

Mutual network launched its Yule season programming Sunday (23) in top style, choosing Charles Dickens' classic, "A Christmas Carol," with Lionel Barrymore in the familiar Scrooge assignment. It was Barrymore's 18th annual airing of the role.

Although the tale was pared down to a half-hour's running time, its careful editing kept the stanza clear and effective. Dickens' basic message that Xmas was a time for benevolence and charity show through the script. His characters are so well drawn that they never wear out their annual visit and manage to sustain interest despite a rereading, reviewing or rehearsing.

Barrymore's interpretation of Scrooge has become as much a classic as the Dickens' tale. He still carries the role with sharpness and wit and is completely effective as he changes from tyrant to benefactor. Other cast members projected the story's spirit and Tiny Tim's windup "God bless us all, everyone," was still a sock clincher. Tab was picked up by Milwaukee industrial manufacturers A. O. Smith, who also footed the "Christmas Carol" bill over Mutual last year. Gros.

## \$64 QUESTION

With Jack Paar  
Producer: Edward Feldman  
Directors: Feldman, Bill Verdier  
WVBT, Albany  
30 Mins.; Sun., 10 p.m.  
Sustaining  
NBC, from Hollywood

The perennial quizzer "Take It Or Leave It" with its new headline and an affable emcee, is spreading its queries and loot through another broadcasting season. With Jack Paar at the helm, the series, re-tagged "\$64 Question" a couple seasons back, will hold on to its regulars and should nab a flock of new quiz devotees.

Although the format's the same (contestants can try for coin up to \$64 or quit anytime before), Paar gives the program an important boost via his wit and ingratiating personality. His clowning is sharp and his manner warm enough to put the most nervous contestant at ease. His yocks are fresh bringing a pleasant change of pace to the session, which otherwise would be just another routine quiz show. Queries are general on the adult level and Paar weaves the air into a good 30 minutes. Gros.

## From the Production Centres

## IN NEW YORK CITY

Lyman Clardy, WCBS program operations manager, holidaying at Talladega, his Alabama hometown... Red Barber off to Miami today (Wed.) to cover the Orange Bowl grid classic on New Year's Day... Josephine Halpin launched a new half-hour femme gab strip on WINS Monday (24)... Hal Davis and Henry Untermyer, account execs for CBS Radio spot sales, back after two weeks in the Caribbean... Added to cast of "Front Page Farrell" are Gertrude Warner, Cameron Prud'homme, John Griggs, Ronald Long, Amzie Strickland, Richard Newton, Tony Randall and Danny O'Keefe... Jack Sterling, WCBS early-bird, took a quick trip to his family in Quincy, Ill.

Patrick J. Sweeney, ex-Dancer-Fitzgerald-Sample, and Marian Reed, ex-NAM, have joined the Benton & Bowles flack staff. John Astengo has been added to the agency's Hollywood office... New faces in the Cecil & Presbrey publicity department are Robert Gurrutz, formerly with Central Feature News, and Robert Bush, ex-General Electric... Russell Nye guests on ABC's "Family Circle" Friday (28)... John Gibbs and frau Sandra Michael left for the Coast; due back Jan. 2... Johnny and Penny Olsen are turning over half of the N. Y. contributions to their Penny Drive to the Police Athletic League... Sports-caster Al Helfer leaves for the Coast today (Wed.) to cover the East-West Shrine game via Mutual... Dick Winters has been upped to director of promotion and publicity at WINS. He takes the spot vacated by Joseph G. Besch, who was recently appointed assistant general manager of the Crosley outlet... WINS' Martin Starr emceed preem of the film "Rashomon" from the Little Carnegie Theatre last night (Tues.)... WLIB aired highlights of the Police Athletic League party for Harlem children on Nipsey Russell's program Monday (24)... Bill Stern does the Cotton Bowl broadcast for NBC on New Year's Day... Richard Malkin upped to veepee by Storecast Corp... Sylvania Electric has renewed the Sammy Kaye stanza on ABC.

## IN HOLLYWOOD

Cavalcade of America swung west last week to pick up a tape of Ethel Waters with an all-Negro cast in "16 Sticks in a Bundle." Jack Zoller came out from N.Y. to direct the story of a slave's son who put his 14 children through school... After five years as publicity head, Virginia West was moved up to handle program promotion and public interest programs at KECA... Gale Gordon, whom Don Quinn once called "the writer's actor," signed over exclusively to CBS but continues in his four NBC shows until season's end. He'll double over to TV when "Our Miss Brooks" gets the kine treatment... Estella Karn, producer for Mary Margaret McBride, set Ruth Sheik as Coast sales rep for the ABC matinee strip, which is being co-opted... Homer Welch, down from Portland, named associate director of NBC's Coast radio network. He has been assigned by Tom McCray to Bob Hope, "Texas Rangers" and "Double or Nothing"... Fred Albion of ABC elected prez of Society of TV Engineers... From the way he's lining up his personnel, John Poole will have the most expensive indie radio operation in town. He wants the call letters of his station, KBIG, which goes on the air in March from Catalina Island, to reflect the expanse of his faith in radio.

## IN CHICAGO...

William Berchold, ex-Foote, Cone & Belding exec veepee, has joined the Chi McCann-Erickson office as veepee and advisory committee chairman... Lee Petrillo has been upped to assistant program director at WCFL, under program chief Bob Platt. Petrillo will also continue his music librarian duties... McCall's map has tapped Elizabeth Marshall of the Chi Board of Education's Radio Division as the outstanding woman in radio and TV for 1951... LeRoy Olliger, WGN sound man for past 15 years, has been shifted to the production department... Mary Karr has been added to Jack Ryan's NBC tubthumping staff... Producer Roger Moran has ankled Wynn & Rubicam to join the Earle Ludgin agency... Deejay Bill Evans sunning over the holidays in Florida.

General Finance Loan Co. is bankrolling Jimmy Evans' nightly news show on WENR... Motorola boosted its regularly quarterly dividend from 50¢ to 62½¢ and declared a 37½¢ extra slice last week... John Lewellen, head of the Louis G. Cowan Chi office, has a third kiddie educational tome, "Exploring Atomic Energy," published by Science Research Assocs... WLS education director Josephine Wetzel has been chosen as a judge for Ohio State's annual educational radio exhibit.

## STAR DREAMS

With Alex Blake  
105 Mins.; Mon.-thru-Sat., 8:15 p.m.  
GUPPILL'S ARENA  
WABY, Albany

Music "soft and sweet" is turntable on this cross-the-board, the first 45 minutes of which Guppill's Arena (roller skating), on the Albany-Saratoga Road, sponsors. Alex Blake, formerly with WBNT, Gloversville, deejays. He announces numbers, takes and makes dedications, recites poetry and conducts a "quiz in rhyme" contest. The one-pattern musical format gives it a slow pace, but presumably the show's listeners like that. Many of them seem to be teenagers, judging from the type of dedications broadcast. This is true of other area programs in the same category. "Star Dreams," fortunately, has a sponsor providing facilities popular with that age group.

Blake possesses a rather deep voice, handicapped by a flatness of tone and a monotony of delivery. The romantic poems are read fairly well. Blake's kidding might be expanded a little; it loosens him up. Jaco.

## WINS' 50KW Okay

WINS, Crosley Broadcasting outlet in Gotham, has received FCC permission to operate at 50 kw 24 hours a day.

Previously the indie beamed at 50,000 watts from sunrise to sundown, transmitting at 10 kw after dark.

## Transcription Review

## UNITED PRESS CAVALCADE

OF 1951  
With Earl J. Johnson, narrator, others  
Producer-director: Sherman H. Dryer  
Music: Charles Paul  
30 Mins.

United Press' annual transcribed cavalcade of the year's top news stories should be included in every web's end-of-the-year programming plans. It's that good.

The 30-minuter is comprised of a brief rundown of 1951's 10 most important news stories as put together by U.P.'s correspondents. The past 12 months are relived through their eyes in vivid styling. On the spot recordings and dramatized versions of the stories are delivered with impact and make for exciting listening.

Earl J. Johnson, U.P.'s veepee and general news manager, works the overall commentary neatly while the correspondents deserve kudos for their re-reporting of the stories they covered. U.P.'s top 10 news stories are "Truman Fires MacArthur," "Korean Armistice Negotiations," "Kefauver Truth Hearings," "Development of Tactical Atomic Weapons," "Korean War Atrocities," "Basketball Scandal," "British Elections" and "Fight Against Inflation." Sherman H. Dryer's direction keeps program moving at clicko pace. Charles Paul's musical backing sustains mood. Gros.



## Inside Stuff—Radio

Elizabeth E. Marshall, assistant director of radio and tele education for the Chicago schools, has been selected outstanding woman of 1951 in AM and TV by McCall's mag.

Other winners in the publication's first annual awards to distaffers in broadcasting are: Kit Fox, special broadcasts director for WLW, Cincy, for her "13th Man" dramatizations on problems of the aged; Sister Mary St. Clara, of WKBB Dubuque, Iowa, for the "Clarke College Radio Kitchen"; Edythe J. Meserand, assistant news-special events director of WOR, N. Y., for organizing the outlet's fund-raising drive for kids in hospitals; Bee Baxter, KSOO, Sioux Falls, for her "Towards Mental Health" series; Helen Faith Keane, ex-WABD, N. Y., for her "For Your Information" program; and Dorothy Gordon, of WQXR, N.Y., for the "N. Y. Times Youth Forum."

"Black Museum," Orson Welles-starrer, which is in the M-G-M Radio Attractions package to be beamed on Mutual after the first of the year, is being produced in England by Harry Alan Towers. Show is being wildtracked, with Welles recording his narration and interpolations separately from the rest of the drama, with the Welles tape spliced in later. Reason for the wildtracking is to permit Welles to do two or three broadcasts at one session.

Ira Marion, ABC staff scriber, has already completed 26 scripts. Musical background is by Sidney Torch.

As part of the Israel Office of Information's radio series, "Vistas of Israel," the radio department turned out two holiday programs, "Christmas in Israel" and "Hanukkah in Israel."

Christmas program highlights services from the Church of the Annunciation in Nazareth and choral selections from the YMCA in Jerusalem. Narration is in English, with sign-on done in Hebrew, Arabic, Spanish, Italian and French. Hanukkah feature, dealing with the Jewish holiday that falls in December, tells the story of the Book of the Maccabees. AM-TV director of the Israel office in U.S. is Sam Elfert, former program chief of WLIB, N. Y.

A complete broadcasting station on wheels, including air conditioned studio and control room, is to be put into operation by Psychological Warfare Teams by the first of the year. Range of the station is several hundred miles.

A Department of Defense announcement states that the station was designed to carry messages into enemy territory and that it can be put into operation almost immediately from a captured town "by using indigenous antenna equipment and other facilities."

New open-end transcriber, "Janet Williams Chats About Children," will be released by Charles Michelson, Inc., next month. Series has been bought for 19 stations in Canada by Canadian Canners, Ltd., for Aylmer's baby food.

Miss Williams, director of a Buffalo, N. Y., nursery school, advises parents on spanking, eating habits, explaining kids' questions, etc.

### WBKB, CHI, SNARES ABC-TV 'STUDS PLACE'

Chicago, Dec. 25.

Negotiations are practically complete this week for "Studs Place," weekly half-hour situation show, to shift from ABC-TV to WBKB. Show is currently getting a limited co-op ride on ABC with Manor House Coffee bankrolling on WENR-TV, CHI ABC station.

With WBKB offering the Sunday night at 10 slot, following the high-rated "What's My Line" on CBS-TV, the client and W. Biggie Levin, packager of the show, believe "Studs" will strengthen its local position. In its WENR-TV slot, it bucks the last half of CBS-TV's "Studio One" and NBC-TV's "Who Said That."

Switch is due some time after the first of the year with the exact date pending upon WBKB's arrangement with Burke Motors, now occupying the period with a feature film.

### Camel to Bill Stern: 'Cotton Bowl—Or Else'

Fact that Bill Stern is committed to a three-year pact with Camel cigarettes to handle the Cotton Bowl game on NBC radio New Year's Day precluded his calling the play-by-play on NBC-TV's pickup of the Rose Bowl game. As a result, Al Helfer drew the Rose Bowl assignment.

Gillette Safety Razor, which is bankrolling tele coverage of the Rose Bowl, had wanted Stern for the job originally. Sportscaster is to get \$1,500 for the Cotton Bowl commentary and another \$1,000 for a magazine endorsement of Camels, both of which he was willing to bypass if he could do the Rose Bowl. Tom Luckenbill, Esty agency veepee, threatened to cancel Camels' coverage of the Cotton Bowl unless Stern called that game, however.

### WCCO's 'Friendly Fred' Loses Sponsor to TV

Minneapolis, Dec. 25.

After having been on the air for the past nine years, Bob DeHaven's "Friendly Fred" WCCO disk show has lost its Golden Grain Belt Beer sponsor, a victim of TV.

The Minneapolis Brewing Co., Golden Grain Belt Beer makers, in cancelling its WCCO contract, explained it wishes to spend its money on other advertising forms, including principally TV.

### \$25,000,000 For Next 4 Years To Can. B'casting

Toronto, Dec. 25.

On recommendation of the parliamentary committee on radio, the federal government has approved a grant of \$4,750,000 to cover the fiscal deficit of the Canadian Broadcasting Corp., and provides for grants totaling \$25,000,000, spread over the next four years of CBC's operations. Committee opponents moved to strike out the overall \$25,000,000 grant and preferred that Parliament be free each year to pass on financial requirements of the state-operated setup, but were voted down on argument that the four-year budgetary decision was necessary to permit the CBC to plan ahead. This will now be possible with the approved annual grants of \$6,250,000 for each of the forthcoming four years.

This will augment the present CBC income of approximately \$6,000,000 derived from the \$2.50 fee annually levied on all Canadian set-owners, plus more than \$2,000,000 in commercial program revenue. With the new grants the CBC proposes to drop commercial advertising in areas where there are private stations; provide greater coverage facilities, including a new French-language station to serve the Maritimes; to originate more programs across Canada rather than the present policy, which has most of these emanating from Toronto and Montreal; and to pay Canadian writers higher script fees.

### Pop Vs. Hillbilly

San Antonio, Dec. 25.

New daily full-hour show, titled the "Hill-Pop Parade," has made its debut on KITE, with Bob Cutting as m.c.

Show is to feature recorded music with a new twist—hillbilly artists with current popular tunes, and popular artists in hillbilly tunes.

## Chicago Stations With Live Shows Getting Nod From New Spenders

FCC Commissioner

Frieda B. Hennock

sees the

Future of Television

requiring more than show business

one of the many editorial features in the

46th Anniversary Number

of

VARIETY

OUT NEXT WEEK

Chicago, Dec. 25.

The upswing in national spot radio biz has caught many Windy City stations with their programs down, but there's evidence that at least some of the plants are reading the signposts and again giving thought to the showmanship phases of their operations. What's happening, apparently, is that a lot of spenders are increasing their spot AM budgets in local markets, to the extent that they are shopping for program buys rather than just spot announcement availability.

In short, it's the station that can come up with a reasonably sturdy live show, that's grabbing off this developing source of coin over the outlet which only has a time slot or a disk jockey session to offer. Recently, a national food account shipped the city for a cross-the-board daytime package. All the major stations had suitable time slots available, but the business went to WBBM because it also had a suitable show ready to go. The account just renewed for another 13 weeks.

New House Packages

Out at WLS, which with WBBM and to a lesser extent, WGN, maintains a significant talent roster, they're making plans to put together some new house packages that will be pitched on a program basis. Idea is to bring about a better programming balance and represents at least a partial shift in sales emphasis away from participation pitches. It's been discovered there is frequently a marked seasonal falloff of spot plug revenue which can best be avoided by selling shows on an around-the-calendar basis.

There's no pronounced trend as yet back to live programming by those stations that have been shedding talent during the past few tightly-budgeted years. But the other station execs are watching WBBM and WLS's continued success with live airers. And, too, they are watching the upbeat of syndicated program slotting and the network's new sales formulas designed to supply advertisers with spot buys via tailored hookups.

### Houston Schools on Tele In 3-Times-A-Week Show

Houston, Dec. 25.

The Houston Independent School District will inaugurate a series of weekly quarter-hour TV shows on Jan. 15 here on KPRC-TV. Shows will be telecast three times per week at 5 p.m. The school board has hired Mrs. Dorothy E. Sinclair as script writer and producer of the series.

Members of the various schools would be given an opportunity to appear on the series.

## Thanks —

to Walt Framer, William Esty Company and Colgate-Palmolive-Peet Company for the chance to

## "STRIKE IT RICH"

Monday to Friday, 11:30 A.M., CBS TV  
Monday to Friday, 11:00 A.M., NBC Radio  
Wednesday, 9:00 P.M., CBS TV

## Thanks —

to Milt Gladstone, S. Paul Lefton Company and Crawford Clothes for chance to MC

## "PUBLIC PROSECUTOR"

Thursday, 9:30 P.M., Dumont TV

# WARREN HULL



## Television Chatter

### New York

Jay Barney into DuMont's "Not for Publication" on Friday (28) and CBS' "Studio One" Dec. 31. Henry A. Wallace guests on CBS-TV's "Chronoscope" Friday (28). Art "Ancho" Raymond emceed "Latin Show," preemling over WOR-TV tonight (Wed.) at 7:30-8. Commanding general of the First Army has cited Ben Grauer for "exceptionally meritorious service to the armed forces" for his "Headquarters, New York" aired on WNET. Claire Mann, of WJZ-TV's "Glamour Show," off on a Virgin Isles vacation. Larry Puck, producer of Arthur Godfrey's "Talent Scouts" and "Friends" shows, signed to longterm contract. Maria Riva personally wrapped, addressed and delivered 350 Christmas presents to everybody at CBS Television who had even the remotest connection with her programs. Included were the producer, writers, cameramen, etc., of her various shows, as well as all the members of the Press info staff, the still cameramen in Izzie Siegal's photo department, the elevator men, etc.

Gregg Juarez playing his eighth heavy role on TV this season, when he appears on DuMont's "Famous Jury Trials" tonight (Wed.). W. Russell David and Ernest A. Barbeau have set up a new TV consultants firm, headquartered in Schenectady. Wright King set for his first starring role on TV, next Monday night (31) on CBS' "Studio One."

Donald Buka into "Big Town" Jan. 3 and "Treasury Men in Action" Jan. 10. Ruth Chatterton, Otto Kruger and Ilka Chase will star in ABC-TV's "Pulitzer Prize Playhouse" production of "Fatal Weakness" Jan. 2. WABD's Kathi Norris starts a talent search on Jan. 15, with female viewers and clubs nominating performers to be showcased. Bruce Cabot and Virginia Gilmore will have leads on ABC-TV's "Tales of Tomorrow" Jan. 4.

Murder case broken by Jack Hains, now scripter for NBC-TV's "Original Amateur Hour," at the time that he was cubbing on the old N.Y. World, is to be dramatized on NBC's "Big Story" Friday night (28). Ben Blue set to repeat as guest on NBC's "Ezio Pinza Show" Jan. 4. Charles King package agency gained an exclusive for radio and TV programs of all material connected with the Congressional Medal of Honor Society. Pearl Bailey guesting on CBS' "Fred Waring Show" Jan. 6, when she'll do an original titled "Rod's Trombones," based on a Roy Redwald adaptation of James Weldon Johnson's writings. That show, in-

identally, will mark Waring's last in its full hour format. Julie Bennett set for a role on NBC's "Kate Smith Evening Hour" tonight (Wed.). Maestro Milton DeLugg and trumpeter Mickey Bloom being feted with a luncheon by staffers of WNET's "Date in Manhattan" tomorrow, celebrating their 15th year of working together.

### Hollywood

Frank Wisbar canned four more "Fireside Theatre" teleplays at Eagle-Lion, and will be dubbing and prepping scripts for next group, to start Jan. 28. Space Ranger Enterprises inked pact with Whitman Publishing to put out comic books tagged, "Rocky Jones, Space Ranger," telepix series of same name get under way Jan. 29. Roland Reed producing at Hal Roach lot. KTTV bought merchandising rights to "Red Ryder," to plug and tie-in with pix of same tag it bought from Republic, and is now televising, inking one-year deal with Stephen Slesinger Productions. Radio Writers Guild plans course for new writers in television, with vets instructing newcomers into video. Stan Feberg, voice of Cecil on "Time for Beany" on KTLA, off for 10 days with flu, although channel flackery insisted he never was off. Flying A Productions bought "Renegade Ranch," original by Robert Schaefer and Eric Freiwald, for "Range Rider" telepix. Freiwald and Schaefer also sold "The Black Man," original, to Commodore Productions for Clyde Beatty vidpix series. Telepix producer Rene Williams located at Lake Arrowhead for his "Invitation Playhouse" series. Jerry Fairbanks paces Bill Lechner and Jean Ruth wind first half of four-weeks personals, and returned from Kansas City for holidays, resuming tour in Dallas Jan. 2. Vidpix producer W. F. Broidy, Jack Jungmeyer Jr., director Frank McDonald and Ace Herman junketed to Mexico City on business. TeeVee Co. exec Marc Frederic returned from two-week business trip confabbing with video toppers in N. Y. and Chicago.

### Chicago

Bordens is dropping the Ransom Sherman tri-weekly, quarter-hour afternoon show on WBKB and will put the coin into a spot campaign. Show winds Jan. 11. Ted Weber, WGN-TV sales chief, vacationing in California. Actress Nancy Kelly visits Hugh Downs and Belle Chapels "Luncheon Date" tomorrow (Thurs.) on WNBQ. WENR-TV has decided to keep John Carmichael, Chicago Daily News sports editor, as a regular sports-caster with Monday-through-Friday show. Phil Ruskin handled directorial reins on WBKB's telecast of Christmas Mass from the Holy Name Cathedral.

Robert Wilson, Standard Oil board chairman, guested on Wayne King's NBC-TV show last week, which was the 100th program under Standard's sponsorship. Bob Longini has moved to King

### Maggi McNellis

details why and how

## TV Does the Impossible in Its General Appeal

another byline feature in the  
46th Anniversary Number  
of  
**VARIETY**  
OUT NEXT WEEK

Studios as a director and Ed Ahbe joins the camera staff. Lucky North, WBKB femme gabber, personally delivered over 4,000 Xmas greetings to Hines Hospital vets which were sent in by her viewers. Austin Kiplinger will narrate and Dan Shuffman will produce WENR-TV's weekly show starting Jan. 10, in cooperation with the Chicago Daily News. WBKB has scheduled a four-hour benefit telecast to seek contributions for the Chicago Boys Club, Jan. 12.

## Webs Show High Sense Of Responsibility, Airing Prisoners' List in Korea

Washington, Dec. 25.

Radio and TV networks performed one of their best and most unusual acts of public service last week, with the all-night announcement of names of American prisoners listed as held by the Chinese communists in Korea. Continuous droning and screening of names and serial numbers made listeners and viewers acutely conscious that somewhere in the nation anxious relatives were patiently sitting by for the long-awaited news. Considering that only a few thousand names were involved (an average of one to a county), and that probably a small audience was served, it was felt here that a high sense of responsibility was exercised by the industry in devoting its facilities to the purpose.

NBC stayed up as far west as Omaha with TV until 5:30 a.m. on Wednesday (19), with pickups from a mobile crew at the Pentagon, where confirmed lists were televised.

CBS televised the lists until 4:15 a.m. and ABC until 2 a.m. ABC continued the reading by radio until 5:36 a.m.

Interest in Washington was especially great, because of the high proportion of people from all over the country, and the presence of wounded veterans in military hospitals, who gathered at radio and TV sets for word of missing buddies. Local stations received dozens of calls from friends or relatives of persons whose names did not appear. Invariably, the caller wanted to know if there was "a mistake" or if the list was complete.

"It was one of the most depressing things I ever went through," said Bill Hatch, newsroom editor of WMAL, who took a number of calls.

But there were other requests that names and numbers be repeated. The callers wanted to be sure they heard right.

## Cincy Better Biz Bureau Raps Tele Dealer Ads

Cincinnati, Dec. 25.

Advertising by a television dealer of a "mystery tune contest" on three radio stations was branded by George Young, head of the Better Business Bureau, as "not in the public interest."

Listeners are offered a chance "to win \$100" by naming the title of a song, usually familiar, played on the spot announcement. The award applies to a purchase at the dealer's store, where "winners" for mailed responses are offered tries for a super award for naming the "prize mystery tune" played in the store.

Young said investigation showed that price tags in the dealer's place were approximately \$100 higher than those on identical models in other stores. Also that few name brands were to be found among the sets on display. "Salesman try to switch customers to a private label," Young added.

## FM BAPTIST-OUTLET IN DALLAS TO SHUTTER

Dallas, Dec. 25.

The State Baptist Executive Board has ordered the Baptist radio outlet here, KYBS, to shut down. The FM outlet, which has been in operation since Oct. 28, 1949, was instructed to close "as soon as possible in keeping with good business practices."

A committee will be named to work with Dr. Alton Reed, director of radio here, on disposition of the outlet's property.

According to Reed, the outlet will be closed because a plan for a statewide web of nine FM outlets failed to materialize. Surveys showed the listening audience of FM outlets did not develop. This left the entire state supporting the local outlet, which only covered the Dallas-Fort Worth area.

Two Baptist schools, Mary Hardin-Baylor in Belton and Wayland College in Plainview, will continue operation of their FM outlets.

## Frank Stanton's WLSN

### Consultant Status

Delaware, O., Dec. 25.

Frank Stanton, Class of '30, isn't taking his job lightly as technical adviser and general consultant for his alma mater's radio station, WLSN, at Ohio Wesleyan here. Although the station isn't on the air yet, the CBS prexy plans a visit to the campus "in the next few weeks" to inspect equipment and consult with station officials, he has appointed a two-man board on his New York staff to review problems submitted by the student staff, and has fired off a 16-page report by the board on step-by-step procedure for setting up a campus station.

Stanton has also offered Muzak service, cuff to WLSN.

## WJAS, Church in Tie On 'Midnight Minister'

Pittsburgh, Dec. 25.

WJAS, the CBS outlet here, and the Council of Churches of Christ in Allegheny County have tied up on a new type of public service program here designed to help listeners in need of spiritual guidance as well as assistance on human relations, marital and family troubles and religious questions. Program will be called "The Midnight Minister" and airs for half an hour every Thursday night at 11:30.

Dr. Ansley Moore, pastor of the Sixth United Presbyterian Church, has been picked to tee off the new series. Station will install a special phone, and Dr. Moore will reply over the air to questions phoned in during the progress of the broadcast. The audience won't be able to hear the caller or his identity, but can listen to the minister's answers.

## Texas 'Ham's' Hearing

Houston, Dec. 25.

A formal hearing is being held here on the revocation of the amateur license of Henry Menefee of Madisonville, Tex., who is accused of participating in the construction of an unlicensed television outlet in that city and rebroadcasting the programs of KPRC-TV.

George E. Sterling of the FCC is in charge of the hearings. He agreed to hold the record open until Jan. 4 to permit Menefee to introduce character evidence.

## Pro Gridders Ask Dismissal of Suit

Philadelphia, Dec. 25.

National Football League Counsel filed motion in U. S. District Court here asking dismissal of the Government's injunction suit which would compel the League to lift TV and radio restrictions on pro grid games.

Eight attorneys for the League filed the 35-page brief, which contends that professional football is not trade or commerce within the meaning of the Sherman Antitrust Act, and is therefore exempt from the Act's restraints.

Almost half of the brief was devoted to the "restraint" argument. A decision by the U. S. Supreme Court in 1922, holding that baseball did not come under the Sherman Act was cited. "There are no facts alleged in this complaint," the brief states, "from which it is possible to determine that the actions of the defendants are within the purview of the anti-trust laws."

It also avers there is no violation of the law in the League's policy to limit radio and TV broadcasts to outside a certain radius of home games. It argues the public is not being deprived of anything except seeing the game on the day on which it is played, since the game can be seen later on film and heard on recorded radio broadcasts. The brief contends the League has a property right in radio and TV and can select the agency and the time for its telecasts and visible broadcasts.

Admitting that it has limited broadcasting, the League declares this is not an unreasonable restraint, since it is imposed only on 12 days a year to protect the goodwill and franchise of each football club. It further argues that to maintain this goodwill and to advance the value of the franchise, the League permits radio broadcasts and telecasts in cities other than where the games are being played.

Federal Judge Allan K. Grim fixed Jan. 8 as the date for argument on the brief.

Albany—Morgan Ryan, who recently resigned as vice-president and general manager of WPTZ and who previously served as an executive with ABC in New York, filed a petition in bankruptcy in U. S. District Court at Utica showing liabilities of \$13,948 and exempt assets of \$200.



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## Inside Stuff—Television

Ginger Rogers' three-year deal with CBS for a weekly television program gets under way in April, but no decision has been made yet as to whether it will be live or film. Present format calls for a program change weekly, varying between song-and-dance stuff, comedy, dramatic sketches and musical.

George Skinner, star of WPTZ's, Philadelphia, new daily disk show "Let George Do It," has every license to claim "foul" over the competition. Skinner recently made a series of film commercials for Colgate. They're being used on "Strike It Rich" over CBS-TV. The program is carried from 11:30 to noon, in direct competition with the last segments of Skinner's WPTZ telecast.

In a move designed to help sponsors merchandise their products in connection with their TV advertising, DuMont has established a new merchandising department. Edward Kietter, former prexy of Products Advertising Corp., will head the operation. He'll be responsible for the creation and administration of point-of-sale and merchandising activities for all DuMont bankrollers.

## Second Freeze In '52?

Continued from page 27

stations in the largest TV cities which still have channels available, which would likely be the last to be processed under a priority system, might have a wait of five years before it's decided who gets the permits. The result could be that it would be this long or longer before a second TV station gets on the air in such cities as Pittsburgh, New Orleans, Memphis, Milwaukee or Seattle.

In addition to examiners, the Commission will be short of lawyers and engineers to handle the avalanche of applications which will fall on it when the freeze is lifted. At least a half-dozen agency attorneys have left in the past year to enter private practice in the radio field, and others can be expected to leave as the boom in TV has its impact on the offices of Washington law firms and consulting engineers.

The Commission, of course, will make a strong pitch for additional funds when Congress reconvenes. It's probable that Chairman Wayne Coy will ask for an emergency appropriation to hire and train the necessary personnel as fast as possible.

With pressures on Senators and Representatives, particularly from non-TV areas, to get stations on the air, it's likely that Congress will forego its economy minded-

ness in the case of the FCC. Certainly, TV applicants, most of whom are radio broadcasters, will go to bat for the Commission—if they want permits.

But even with adequacy of funds, the problem won't be solved. Examiners can't be trained for TV hearings overnight. Young lawyers and engineers available to the Commission under government pay scales will require considerable indoctrination and orientation before they can be put to work on TV applications, either on the processing line or as agency counsel at hearings.

Some observers suggest that when applicants realize the time lag involved in the processing of applications, they may take steps to eliminate hearings. One possibility is that "marginal" applicants may drop out, leaving the field to the well-established and well-financed broadcasters in their areas.

It's also suggested that some applicants may pool their interests in some sort of cooperative arrangement, thus reducing the number of applications and avoiding hearings. How the Commission would entertain a joint proposal by radio broadcasters to operate a TV station, nobody knows. The agency admits that such an application would pose "interesting" questions.

## NBC-TV Census

Continued from page 28

area the Pulse, Inc., using a sampling technique, comes up with a 59.8% penetration, three points less than NBC's figure, 63%. Possible reason for the difference is that Pulse is counting 12 counties, while NBC is covering 22. However, AM-only statisticians reason that the wider area NBC takes in should show a smaller rather than a larger TV penetration.

Another beef is that the NBC estimates are made, in most mar-

## 'Der Tag' Tag

With NBC-TV having spent a small fortune in promoting its upcoming early-bird show under the title "Today," it's now revealed that DuMont established first rights to the tag two weeks ago by putting it on the air first. It's expected, though, that DuMont will relinquish the title to NBC before Jan. 14, when the latter web's 7 to 8 a.m. programming is scheduled to preem.

DuMont ran a one-shot, on-the-air audition of a new teenage educational show Dec. 4 and labeled it "Today." Prior to using the title on the air, the net followed the usual procedure of having its legal department check with the other three networks to determine if the tag was clear. NBC, for some reason, put in no bid for the title itself at that time. DuMont currently has a 15-minute news strip on the air titled "Today."

kets, by the web's affiliate. Critics of the service claim that this is not an objective source. In some multi-station cities, the data is gathered by a joint-station committee or an electrical association, and in a few areas a college handles the research.

NBC explains that estimates for each market are checked against reports from Radio-TV Manufacturers Assn., including data on production, inventories, shipments, sales, etc. Also, special surveys are occasionally made to count installations.

Critics also note that the NBC data makes no allowance for sets which have been junked (which NBC puts at 1/4%). NBC's count also includes sets in public places (estimated at less than 1% and secondary receivers (put at under 2%). NBC admits there may be local variations on these items from the norm. It's also charged that while NBC tries to eliminate duplication, in areas covered by overlapping stations some sets may be counted twice.

It's pointed out by NBC that the most complete census in radio was made by BMB, but that this was slow, exceedingly costly (in the millions) and that BMB managed to make only two in its career. To do a BMB-type survey on TV would not only be very expensive, NBC spokesmen say, but the figures would be quickly out of date, due to the medium's phenomenal growth. Eventually, as the industry matures, an all-industry group may take over the census function, but in the meanwhile NBC will continue with its cuffs service, although it welcomes participation from others in the industry.

## Tallu

Continued from page 29

the preceding week and was played up with full emphasis on sensationalism by the tabloids in N. Y. and throughout the country. That factor, it's believed, might have served to boost the audience for the Dec. 16 broadcast, even though Miss Bankhead and her head scripter, Goodman Ace, received strict orders from NBC brass to steer clear of any mention of the trial. On the 20-city survey, Trendex showed "Big Show" in the 6:30 to 7 period with a 9.9 rating and a 22.2% share of audience, as compared with the 8.3 rating and 18.7 share for CBS' "Our Miss Brooks." In the following half-hour, "Big Show" had an 8.8 rating and a 17.9 share, as compared with the 13 rating and 26.5 share for CBS' Benny show. From 7:30 to 8, the NBC program drew an 11.3 rating and a 22.6 share, as against the 9.8 rating and the 19.6 share for CBS' "Amos 'n' Andy."

In N. Y. alone, average ratings for the full 90-minute spread on NBC have "Big Show" with a 9.4 rating and a 17.6% share, compared with the 3.6 rating and 6.7 share for Benny. Cities covered by Trendex, in addition to N. Y., included Philadelphia, Buffalo, Portland, Ore.; Des Moines, Indianapolis, Kansas City, Providence, New Orleans, San Francisco, Atlanta, Omaha, Cleveland, Chicago, Denver, Hartford, Louisville, Birmingham, Dallas-Ft. Worth and Washington.

Seranton—Bill Pierce of WQAN here marks start of his 25th year in radio Jan. 1—all of it in Seranton.

## Chi Radio-TV

Co. nued from page 28

past 12 months, not all the Chi AMers ended the year with bigger nets than they registered in 1950. But almost without exception the stations report increased billings the past year. And advance bookings indicate a rosy 1952.

Take the two fulltime network stations, for example. NBC's WMAQ winds the year with a 15% business hike. CBS' WBBM, the town's biggest coin earner, is handing out no billing figures but a spokesman points out the station has only nine local quarter hours currently unsponsored. As the local Pulse leader, WBBM is making much of the fact that surveys show radio listening is at an all-time high within its 50,000-watt coverage area.

Over in the independent field, WIND finished a record-breaking year with billings up 18% over the previous calendar. The station claims its out-of-home listening ratings alone are enough to justify its rates on a cost-per-thousand basis. After a slow first quarter, a summer and fall upbeat at WLS leaves that indie riding on par for the year. New year biz already inked is running above the January 1951 level.

### Other AM Indies Up

Same bullish reports come from WGN, WCFL, WJJD, WAIT and WAAF. Incidentally the last four indies all have had management changes the past year which have resulted in a revitalization at each plant.

Here's another significant point marking radio's resurgence. Despite the fact that the local teevee daily schedules have expanded greatly, there's also been an increase in AM airtime. For the first time in its history WMAQ is running around the clock and WCFL is back on a 24-hour basis after a 1950 hiatus. ABC's WENR has added a late evening nitery remote and WBBM, with its 21-hour day, is working its longest log. WGN continues its non-stop weekday operation.

With surveys showing 4,200,000 radio homes within the range of the 50,000-watters, as compared to the 1,000,000 TV-equipped homes, the radio lads are pegging their pitches on the circulation framework. That's the sort of AM argument which is proving even stronger when applied against printed media than against video.

All this doesn't mean that things are amiss on the local television front. There are signs, however, that from here on in the sales digging will come a bit tougher. Nighttime video is pretty generally sold out but daytime programs are proving harder to move. Continually rising local time charges, together with the still relatively small sunlight audience, is meeting buyer resistance.

Therefore the major teevee trend of the year has been the

format shift to daytime shows that can be sold on a spot or participating basis rather than as per-program availabilities. Practically all of indie WBBM's daytimers are packaged as spot-catchers and the other three stations have been following suit.

As for nighttime fare, it's celluloid by about two-to-one. A recent check showed there were an average of 75 motion pictures running through the Chi vidcircuit each week. That's nearly double over 1950 and the price tags ditto. With the exception of the \$5,100 perpic tab shelled out by a local car dealer for 30 Edward Small-Sol Lesser films, the top hovers close to the \$2,000 mark.

Since 1951 was the network's year of decision as far as Chicago originations are concerned—with the decision being "no," especially at NBC—major plant expansion took place at indie WBBM. Station, shortly, will take over the Garrick Theatre, which Balaban & Katz, WBBM's parent company, has converted into a tele studio.

NBC's WNBQ soon will activate a new studio in the Merchandise Mart which has been revamped for video at a cost of \$500,000. WGN-TV, the best off spacewise, is now completely ensconced in its multi-million dollar layout next to the Tribune Tower. WENR-TV still straddles the Chicago River with its studios in the Civic Opera Building and the Daily News Building.

## \$2,500 SETTLEMENT IN DEFAMATION SUIT

Chicago, Dec. 25.

The \$1,000,000 defamation suit filed against Robert Montgomery and ABC by State Sen. William J. Connors was settled out of court last week for \$2,500. The tap was paid by the Lee Hat Co., which was sponsoring the Montgomery ABC commentary on which the charges to which the Chicago politician took exception were aired. Connors turned the settlement over to charity.



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## Oil Men Into TV

Continued from page 25

ing, a \$3,500,000 chemical plant, plus other enterprises.

McCarthy will compete against another oil man in the contest for the one remaining commercial VHF channel in Houston. He is W. Lechner, an independent oil and gas producer in the East Texas field, who also operates in Louisiana, Arkansas and New Mexico. Lechner, who modestly lists his net worth as "in excess of \$1,000,000," has also applied for TV in Dallas.

Oil money is behind the Texas Telenet System which has applied for TV stations in Austin, Corpus Christi, San Antonio, Fort Worth and Waco. Subscribing to a majority of the stock in the company are oil men Carl F. Slick, David C. Roche, Joseph P. Nash, Herman Heep, Guy Warren, H. L. Brown, Tom W. Loffland, William P. Wheeler, Roland S. Bond, Douglas W. Forbes and Joseph D. and Warren D. Ambrose. Slick, Nash, Heep and Warren are all in the millionaire class.

### Snowden Envisions 5 Stations

Another wealthy oil independent planning to enter TV on a big scale is Homer Snowden, who has oil properties in Texas, Oklahoma and Wyoming. Snowden has applied for stations in Oklahoma City, Denver and Shreveport, La. He may file for the limit of five stations now permitted under FCC regulations.

A group of Texas oil operators, who have done well in their first TV venture, have applied for stations in Corpus Christi and New Orleans. They are W. L. Pickens of Dallas, H. H. Coffield of Rockdale and R. L. Wheelock of Corsicana. They built KEYL (TV) and recently sold it at a nice profit. Pickens has also applied individually for a UHF channel in Austin.

A Texas oil millionaire is also interested in television. She is Mrs. Loula Mae Harrison of Dallas, president of the Prairie Oil & Gas Co. which owns extensive oil properties and leasehold interests. Mrs. Harrison is putting up 80% of the capital for a station in Beaumont, Tex. Joining her in the application for the remaining 20% is A. W. Smith, prexy of the Texmass Petroleum Co., which controls many oil and gas wells in Texas.

A Texas oil man whose properties are "conservatively" estimated to be worth in excess of \$2,500,000—E. C. Lawson—has applied for TV stations in Wichita Falls, Tex., and Tulsa, Okla.

Other Texas oil men investing in TV are S. W. Richardson, who holds 18% of the stock of Texas State Network, which has applications for San Antonio and Fort Worth; Thomas O. Payne of Houston who has filed for a station in Brownsville; and S. Foster Yancey who has a minority interest in an application for a station at Sherman, Tex.

Among Oklahoma oil men in-

terested in TV are W. G. Skelly of the Skelly Oil Co., majority owner of AM station KVOO in Tulsa, who is a pre-freeze applicant for video in Tulsa. Others are Gov. Roy J. Turner and F. E. Harper, who have subscribed to 30% of the stock in a company seeking a VHF channel in Oklahoma City. U. S. Senator Robert S. Kerr, head of McGee Oil Co. and owner of AM stations in Tulsa, Okla., and Peoria, Ill., plans to apply for TV in those cities.

Another wealthy oil man itching to get into TV is Ed Pauley, a big contributor to the Democratic Party, who has an application filed for San Francisco. Pauley, who owns a slice of the Los Angeles Rams (pro football team), has oil interests in California, Texas, Oklahoma, Colorado and New Mexico.

Kansas oil money, in the person of former governor Alf Landon, is also interested in video. Landon has applied for a station in Denver.

Other undisclosed oil interests are expected to file applications in a few months.

## Medal of Honor

Continued from page 25

been signed as director, according to Frank.

The inroads of TV on exhibition won't keep Frank out of the films-for-exhibition field, he says. He is completely confident, he declares, that independent film producers can continue to succeed, just as they have been doing, by getting the right stories and making good pictures "at the right cost." He hasn't any worries as far as independent producing of films-for-exhibition is concerned, he says, and he is planning other pictures to follow "Sitting Bull."

## TV Tape

Continued from page 25

immediate future for motion pictures is in the projection of films on TV. But eventually, he believes, it will be used for the sound track of films shown in theatres. He also expects the duplicates will be used with the sound track of TV kinescopes.

In the production of motion pictures, Dr. Smith thinks that "Multi-tape" will solve the problem of multiple editing of the sound portion of films by providing copies quickly to each editor.

In view of the low cost of duplicate tapes, which is comparable to LP records, Dr. Smith foresees their possible use for classical music recordings for the home. But the development of such a market, he points out, would have to await

greater home use of playback equipment.

Because of its speed advantage, Dr. Smith expects the process will be used for duplicating tape recordings of Congressional hearings and other Government proceedings. Location of his firm in Washington may prove beneficial in this respect.

Dr. Smith, who has studied at Cambridge, England, and Harvard, got the idea for duplicating tapes while on a vacation in Florida, where he heard many transcribed programs on radio stations.

## Vidpix Activity

Continued from page 25

ing Packard blurbs to Jan. 5; Jan. 7 begin 3 "Coronet Theatres," Jan. 7 three "Rebounds," and will shoot 26 in each series altogether, also launching "Perry Mason" series in January. At RKO Pathe.

Desilu Corp.: Resume "I Love Lucy" series for CBS-TV, Philip Morris Jan. 4, shoot through June, then layoff for summer. (General Service.)

Donlevy Development Co.: Resume "Dangerous Assignment" series, starring Brian Donlevy, Jan. 4 at Republic, 32 to shoot, will be in production to June.

Jerry Fairbanks Prod.: "Front Page Detective," "Hollywood Theatre" series resume Jan. 7, other product skedded. Definite slate through March.

Family Films: Begin 13 1/2-min. Bible stories in mid-January; after 3-week hiatus shoot six religious, going to March. (At KTTV.)

Flying A. Prod.: Begin seven "Range Riders" Jan. 14, shoot through part of February, then resume Gene Autry vidpix. Other series planned.

WBBC Films: Shoot several dramas starring Tom Keene beginning Jan. 17 (at KTTV).

Hollywood Television Service: Republic subsid begins "Commando Cody—Sky Master of the Universe," Jan. 14 at Valley lot. Series of 39 set. Other properties planned.

Phil Krasne-Jack Gross: "Big Town" series planned, also others. (General Service.)

Edward Lewis Prod.: Five package series begin shooting Jan. 10; seven vidpix skedded in February. (Motion Picture Center.)

Marcus Loew II-William Chalkin: Plan week's shooting on dramatic series beginning Jan. 15. (General Service.)

Marted Prod.: Laraine Day-Leo Durocher series of 104 15-min. vidpix resumes Jan. 15, shoot till spring, when it moves to spring training camps to resume, returns to Hollywood after baseball season to continue "Hot Stove League." (General Service.)

Mark 7 Prod.: Resume "Dragnet" series for NBC in January (Republic).

Odyssey Pictures: "Terry and the Pirates" series of 26 begins Jan. 15, shoots through February. Other series planned.

Roland Reed Prod.: Begin eight more "Trouble With Father" series for General Mills Jan. 9; minimum of 15 more. "Beulah" vidpix roll April 15; "Mystery Theatre" resumes Jan. 28; pilot on "Rocky Jones, Space Ranger," rolls Jan. 29. Continuous production to March 15. (Hal Roach studios.)

Revue Prod.: Resume in January on "Chevron Theatre," "Kit Carson." Others planned. (Eagle-Lion.)

Roy Rogers Prod.: Resumes oaters for NBC-TV, General Foods, Jan. 17 at Goldwyn studio.

Screen Televideo: Begin 39 "Electric Theatre" telepix Jan. 7; continuous production to June 31. (Eagle-Lion.)

Snader Telecriptions: Shoot "Dick Tracy" in January; Telecriptions in February. General other series skedded. (General Service.)

TeeVee Co.: Shoot 26 7 1/2-min. vignettes in March. (California studios.)

Rene Williams Prod.: Resumes "Invitational Playhouse" in January. (Goldwyn.)

Frank Wisbar Prod.: Resumes "Fireside Theatre" Jan. 28, three weeks shooting on seven skedded. (Eagle-Lion.)

Ziv TV: "The Unexpected" series begins Jan. 3, eight shooting to Jan. 31; "Boston Blackies," 39 more "Unexpecteds," 26 "Cisco Kids" assure full year's shooting sked.

## Client In The House?

Continued from page 27

ties Plan" by which the network will slice up markets on all its shows (with CBS retaining the right to sell programs in all areas not purchased by the original sponsor), but, as in the case of NBC, there are inquiries—but nothing else.

There's a growing feeling within trade circles that the networks met the TV onslaught at least a year too late; that, despite an awareness even two years back that a serious reappraisal of radio's economic status was in order, too many months were permitted to lapse before the web masterminds emerged from the talk stage into a "do something" period. Meanwhile, the TV inroads multiplied and it's recognized that only now have the networks caught up on merchandising and other plus factors that the newspapers and magazines were inaugurating a year or more ago.

If the networks sales boys are baffled, it stems, too, from established data and concrete evidence that radio listening has not diminished, and, even in terms of network pull, audiences in many instances are bigger than last year.

## TV's Mental Role

Continued from page 29

an hour's viewing, he reported, patients "behave better, become more sociable, considerate and tolerant, and are less noisy."

"When we find patients enthusiastically discussing a television program they have just seen, we know the first step out of the dark, confused dream world of schizophrenia or paranoia has been taken," Dr. Leiser reported.

TV therapy began last December with three sets. Now there are 22 for mental wards and five elsewhere in the hospital. For the last six months, 1,100 patients have enjoyed TV therapy. However, there are 2,800 more who have not seen the video screens.

"The contrast between these two groups is considerable and significant from a psychiatric viewpoint," Dr. Leiser said. "We wish we could give the advantages of television to all our patients."

He added that careful selection of programs is made to make sure that undesirable ones, like murder, crime or tragedies, are not seen by the mental patients.

## Ex-Lax

Continued from page 27

New Orleans affiliate meet for accepting Scrutan biz.

Similarly intriguing is the manner in which Warwick & Legler won over NBC to the Ex-Lax plugging. Agency, initially rebuffed by the network, undertook an exhaustive survey among all the network affiliates, which revealed that 90% of them are currently accepting Ex-Lax spot biz. The survey findings clinched the NBC decision to reverse itself.

It'll represent the laxative firm's first major network program showcase, although the specific show and time are still to be determined. Understood, too, that Ex-Lax will drop its present spot campaign in favor of the network ride.

## CBS-NARTB

Continued from page 29

presage a return of CBS radio and its seven o. & o. AM stations to NARTB remains to be seen. As yet, there's no indication regarding such a move, but it's certainly considered more of a possibility the web will take the plunge now that it's put one foot in the water.

Meanwhile, the association's radio membership picked up 10 new members last week, bringing the total to 1,398, the highest it's been for some time. The additional members were brought in as a result of a personal solicitation campaign by NARTB's station relations department, headed by William T. Stubblefield.

Detroit—Richard E. Jones, vice-president and general manager of WJBK and WJBK-TV, has been elected to the board of directors of the Detroit Convention and Tourist Bureau.

## Radio Will Continue To Grow, Sez Sarnoff; 'Unfinished Symphony'

Radio communications will continue to grow, because "the art is an unfinished symphony," Radi Corp. of America board chairman David Sarnoff told the New York Radio Executives Club last week. He said radio's destiny will not be fulfilled until it's transformed from a medium of mass communication into a means of person-to-person communication, with each individual wearing his own transmitter and receiver like a wristwatch. "When you call somebody in Tokyo," Sarnoff forecast, "and he doesn't answer, the only reason will be that he is either dead or drunk."

The RCA topper, speaking on the 50th annl of Marconi's first transatlantic wireless transmission, said he preferred to look to the future rather than the past, because of wireless' still unrealized potentials. As part of the observation Sarnoff tapped out Marconi's original signal—the three dots meaning "S" in Morse code—which girdled the globe via RCA's international set-up in the same split second that it took Marconi's feeble signal to cross the Atlantic. He also sent out a code translation of "Peace on Earth, Goodwill to Men." When he was through, REC prexy I. E. (Chick) Showerman quipped, "A man who can pound a wireless key like that will never have to look for a job."

Gen. Sarnoff talked with Guglielmo Marconi's widow, Marchesa Maria C. Marconi, and her daughter, Elettra, on a two-way open radio-telephone hookup to Rome. He followed with reminiscences of the wireless inventor, whose office boy he originally was. He related that once when he and Marconi and their wives were aboard the yacht Elettra, the inventor told him, "I know how this contraption works. But before I die, I'd like to know why the damn thing works."

On the dais with Sarnoff were many of the pioneers who contributed to the development of radio communications.

## WQXR EASES FORMAT FOR NEW MUSIC SERIES

WQXR, N. Y. longhair outlet, will depart from its usual programming format in a new cross-the-board show, "Music Magazine," which will handle the selections in an editorial manner, rather than presenting them in the form of radio concerts. Each broadcast, beamed from 9:05-10 p. m., will be devoted to a specific "article" with the music used as illustrations.

Among topics to be covered are "Whispers from the Roaring '20s," which will mark the lifting of the indie's ban on hot jazz; "Music for Bare Feet," dealing with Martha Grahamesque modern dance rhythms; and "Care and Feeding of Child Prodigies." Regular Wednesday feature will be a report on current events in the music field.

Frederick V. Grunfeld, WQXR staff writer, will script and also handle the announcing. Program prems Jan. 1.

## 560's the Rave Wave On WFIL-adelphia Sets!

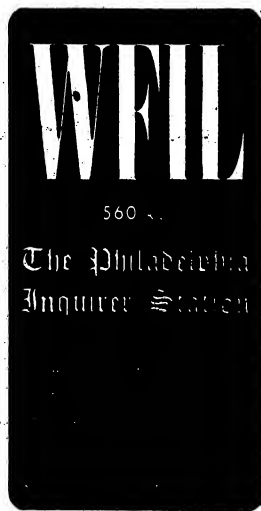
Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

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# \$15,000,000 KIDISK SALES IN '51

## Flanagan's \$575,000 Gross for 1951 Paces New Bands; Lombardo 850G Top

Although still considerably under the peak activity of a decade ago, the band business has come a long way this year for a relatively big payoff to some of the new orchs now in the picture. Plenty of young bands are still finding the sledding rough, but the orchs which have been sticking it out for the past couple of years are now operating on a solid profit basis.

Top coin organization in the "new" category is still the Ralph Flanagan band, which has been riding on an extensive RCA Victor disk promotion. For 1951, Flanagan unit will have grossed slightly over \$575,000. Breakdown of the Flanagan take reveals that the orch took out over \$260,000 on 160 one-nighters; \$190,000 for radio-TV assignments and platter royalties; \$32,000 for about four weeks of theatre dates; and \$96,000 for 25 weeks of location work. The Flanagan organization this year grossed about \$100,000 more than it did in 1950.

This total, of course, is still far from the kingsized annual revenue racked up the Guy Lombardo orch, whose estimated \$850,000 gross established it as the top money-maker during '51. Flanagan's take, however, is seen indicative of a healthy basis for a growing band market given proper promotion and steady plugging on the one-niter circuit.

**Ray Anthony's Upbeat**  
Additional evidence of the upbeat band biz trend is also supplied by the Ray Anthony orch, Capitol Records crew currently in for a six-week stand at the Hotel Statler, N.Y. Anthony's crew has emerged as the No. 2 young band in the business with a 1951 take that will considerably exceed last year's figure. Anthony's band has hit its stride in the last six or seven months and is now playing at considerably higher guarantees than it did last year in the same spots. Anthony, moreover, has developed into a consistent platter seller on the Capitol label despite the general downturn for instrumental crews on wax.

The Buddy Morrow orch, a late starter this year, is also hitting a promising clip with a \$62,000 gross for the four months of its existence. Morrow is another band in the Victor stable which was, like Flanagan, groomed on disks before stepping into the one-niter field. Initial returns indicate that Morrow will be a strong contender next year. Another crew in this category is the Billy May orch, which is being primed by Capitol.

Outfits like the Les Brown and Jerry Gray orch have also hit consistently high returns this year on one-niter and location dates, but, for the most part, confine their activity to radio and video on the Coast.

The Buddy DeFranco orch, on the M-G-M label, and Bernie Mann's orch, which waxed for King Records, are also developing into boxoffice names and are expected to come through for nice payoffs in 1952.

## Harris to Write Opus For L'ville Orch; Wife to Play

Louisville, Dec. 25.  
Roy Harris has been commissioned by the Louisville Philharmonic Society to write a concerto for piano and orchestra for the 1952-53 season.  
Concerto will be played by Harris' wife, Johanna Harris, and conducted by the composer.

## San Antonio Orch in Gulf Tour

San Antonio, Dec. 25.  
The San Antonio Symphony Orchestra will make Gulf Coast tour and will appear in Houston, Beaumont, Galveston, and probably Victoria, all in Texas. Group is under the direction of Victor Alessandri.

The Gulf tour is expected to be made in early January.

RCA-Victor Red Seal Advertising Manager

### Alan Kayes

discusses on the upsurge of the classes into the popularity parade in

### Ham 'n' Eggs on Wax

an informative byline piece in the 46th Anniversary Number

VARIETY

OUT NEXT WEEK

## Johnnie Ray Returns To Cleve. Launching Bistro At Cut-Rate \$1,250 Salary

Cleveland, Dec. 25.

Fast-clicking Johnny Ray, Okeh singer recently promoted to the Columbia Records fold, is back for a two-week return date at the Cleveland niter that boosted him into the big folding money. A \$90-per-week singing pianist less than a year ago, Ray is now working at Moe Nahas' Main Street Club for \$1,250 per week, about \$750 less than he demands from other stands this season.

On his first trip here last spring, Nahas got the wax ball rolling for the \$500-per-week newcomer at his spot which specializes in disk label names. Cleveland dejects also got on the bandwagon, with result that Ray toppled club's b.o. and attendance records on second visit last fall, when his salary climbed to \$750 weekly.

His Okeh platter on "Whiskey and Gin," backed by "Tell Lady I Said Goodbye," jumped into top brackets in local jukebox polls as result of that test promotion campaign. Gratified by the big push here, Ray voluntarily contracted to play the Main Street Club exclusively on his next two Cleveland visits, at a salary concession.

Between February and May, it is reported, Ray is scheduled to make his Broadway bow at New York's Copacabana. The slightly built, hungry-looking lad wears a hearing aid while he works.

## EQUAL LONGHAIR PLATTER MARKET

The kidisk klondike, which started after World War II, hit a new high in 1951, racking up an estimated \$15,000,000 sales figure. Dollar volume of moppet platters has grown to such an extent that they are running neck and neck with the classical disks' total take.

Past years' sales topped 1950 by 100%, while the '50 figures showed a 200% increase over '49. Upbeat in the two-10-year-old disk market is attributed to the influx of top name artists into the kiddie field and the development away from the old styled nursery rhyme platter. With such astists as Rosemary Clooney, Arthur Godfrey, Burl Ives, Gene Autry, James Stewart and Milton Berle, currently on kidisk etchings, areas of exposure have widened, disk jocks are plugging them on the air, and chain stores, which heretofore limited its kiddie division to 49c platters only, are now stocking the more expensive \$1.05 platter.

Indications of the kiddie boom is also evidenced by the increasing number of top pop recording names who've requested the diskeries' kiddie division artists and repertory heads for juve platter assignments. Aside from the big royalties, the name etchers feel that through the kidisks they can build future fans and build a record-conscious group of youngsters.

Hecky Krasno, a&r head of Columbia Records' juve division who is one of the pioneers of the kiddie-pop platter trend, claims that diskeries have begun to realize that kid platters are now big business and have grown out of the novelty stage. The same thought in production and promotion which goes into a pop release is now being applied to the moppet etchings.

The difference between a pop and kiddie release is now so thin that often a waxing is released through both divisions simultaneously. Krasno pointed out that such etchings as "Rudolph the Red Nosed Reindeer," "Peter Cottontail," "Frosty the Showman" and "Me and My Teddy Bear" were issued as pop and kid platters and racked up top sales in both markets.

Another instance of the pop-kiddie vogue is Decca's recent release of Guy Lombardo's interpretation of eight nursery rhymes. Disks are being packaged for the toddler trade as well as the pop racks.

## Big 3 Overhauls Its Ownership With 500G Buyout of 3 Partners

### Mrs. Gus Edwards

reminds about her famed songwriter-husband

### I Like to Remember

an interesting byline piece in the 46th Anniversary Number

VARIETY

OUT NEXT WEEK

## Levy Exclusive Agent In U.S. for Foremost Composers in Israel

Lou Levy, head of Leeds Music, wrapped up a deal last week for his firm to become exclusive selling agent in the U. S. for the top contemporary longhair composers in Israel. Deal was made with Israeli Music Publications, a partially Israeli government-subsidized publishing firm.

Leeds will handle sale and rental of orchestrations by such Israeli composers as Ben-Haim, Alexander Boscovitch, Joseph Kaminski, Marc Lavry, Odeon Partos, Karl Salomon, Menahem Avedom and others. Also included in the deal are several works by the late Arnold Schoenberg, which were commissioned by Israeli institutions. Levy is planning to get additional American composers to work closely with the Israeli longhairs for a closer cultural exchange.

Levy's deal with Israeli Music Publications is similar to the one he made several years ago for publication of works by contemporary Russian composers in the U. S.

### Okeh Augments R&B Stable

Further augmenting its rhythm and blues stable with religious singers, Okeh Records packed the Jackson Gospel Singers of New Orleans.

Danny Kessler, Okeh's artist and repertory chief, headed out on a southern trek Saturday (22).

The Big Three (Miller, Feist, Robbins) music publishing combine has engineered an overhauling of its corporate ownership structure with a \$500,000 buyout of three of the four remaining private stockholders. Under a deal consummated last week, the Big Three bought out the 43% apiece holdings of Steve Levitz and Bernie Prager for \$127,000 to each, and the 9% holdings of Domenico Savino for \$250,000. Deal was a capital gains transaction under which the sellers only have to pay a 28 1/2% tax on each amount to the Federal and N. Y. State Governments.

Sole remaining private stockholder, Jack Bregman, of Bregman, Vocco & Conn Music, has refused to sell out his 43% in the company that he helped co-found with Jack Robbins and Levitz 33 years ago. It's understood, however, that Bregman would be receptive to selling out if a substantially higher figure than \$127,000 was offered.

The buyout of Savino, Prager and Levitz was made in the name of the Robbins Music Corp. At the present time, the Big Three corporate setup gives Metro the majority 51% holding; 20th-Fox, 28%; Robbins Corp., 17% and Bregman, 43%. The last big switch occurred several years ago when 20th-Fox bought out Jack Robbins' 26% holdings in the Big Three from Loew's.

Both Prager, who has been with the firm 25 years, and Levitz will remain with the company in exec capacities; Prager continuing as general sales manager and Levitz as production chief. The buyout of Savino brings to an end his long-pending suit against Loew's designed to force declarations of greater Big Three dividends. In recent years, the Big Three has been dividing \$150,000 annually among the stockholders. It's understood that Savino, who entered the firm some 25 years ago via his film score composition activity, is planning to spend more time in his native Italy.

Buyout of the private stockholders is understood motivated by Loew's aim to simplify the corporate structure of its subsid companies in light of divorce proceedings. Such simplification will ease the stock split once Loew's divorces its theatre holdings.

## New Cleve. Ballroom Gets 100G Facelift

Cleveland, Dec. 25.

Springing up in a converted old bingo parlor, Alfred Flagel's new Superior Ballroom is filling the Cleveland gap left by the recent bankruptcy and shuttering of Marty Caine's Marcanne Ballroom. Flagel spent a reported \$100,000 remodeling the building into a 1,200-capacity terp hall which Vic Stuart's orch premed last Saturday (15). Spot's acoustics were improved by lowering ceiling and installing 25 loud speakers with automatic modulators.

Although planning to import touring name bands periodically, the Superior will run through Yule holidays with such local outfits as the Charlie Barrett, Vince Patti, Paul Burton, Henry Geer and Paul Burton units. Frankie Yankovic's Columbia-recording polkaaters are slated for Dec. 30 as first guest attraction.

### Dallas Guest Maestros

Dallas, Dec. 25.

Three guest conductors have been lined up for the Dallas Symphony Orchestra while Walter Hendl, the regular conductor is on a midseason vacation. Lehman Engel is scheduled to conduct on Jan. 6 while Antal Dorati will conduct on Jan. 13.

Jose Iturbi is scheduled on the podium on Jan. 15. Iturbi will also appear his sister, Amparo Iturbi.

## OUT NEXT WEEK

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## 46th Anniversary Number

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# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Billy Eckstine:** "A Weaver of Dreams"—"Take Me Back" (M-G-M). A solid commercial coupling of two fine ballads. "Weaver" is class number which Eckstine belts across in his smoothest, most supple glissando style. This side could catch on big. "Take Me Back" is a big tune in a more conventional groove, another potent delivery by Eckstine, Nelson Riddle, orch backing up with rich fiddles.

**Nat (King) Cole:** "Wine, Woman and Song"—"A Weaver of Dreams" (Capitol). "Wine, Woman and Song" has a fresh idea and Cole's rendition gives this talky rhythm item a good start. Side has good juke potential. On the flip, Cole comes through with one of his better jobs and should give the Eckstine cut of this number a close race.

**Lou Dinning:** "Trust In Me"—"I'll Never Love You" (Capitol). Lou Dinning did an honest carbon of **Johnnie Ray** on her recent cut of "Little White Cloud That Cried," but on these sides she's doing a parody of Ray in an attempt to come up with a "new sound." It's too hokey for the material and lacks the "sincerity" which has made Ray a factor. These sides are complete with booming echo chambers, plaintive glisses, etc. "Trust In Me" could have possibilities with a less burlesqued etching. **Bill Snyder:** "Dizzy Fingers"—"Flying Fingers" (Decca). These sides are takeoffs on Del Wood's

keyboard workover of "Down Yonder" and additional evidence of the reliance on mechanical tricks for new sounds. These are jet-speed piano solos accomplished by speeding up the turntables during the recording process. Sides are interesting for a couple of seconds and then get tedious.

**Ames Bros.:** "I'll Still Love You"—"I Wanna Love You"—"Lovely Lady Dressed in Blue"—"Mother, At Your Feet Is Kneeling" (Coral). Two pop and two religious sides comprise these first-class disks by the Ames Bros., who are still riding high with "Undecided" on the best-seller lists. "I'll Still Love You" is a neat ballad while "Wanna Love You" is a bright rhythm entry, snappily arranged. Both religious tunes are effectively done for the genre.

**Freddy Martin Orch.-Fontane Sisters:** "Snowflakes"—"River In The Moonlight" (Victor). This version of "Snowflakes" is an additional potent entry on a tune that was launched by Guy Lombardo and Evelyn Knight on Decca. It's a charmingly simple item with both juve and adult appeal. "Moonlight" is a promising ballad which the Fontane Sisters and Merv Griffin vocal rhythmically in front of a reedy orch arrangement.

**Mantovani Orch.:** "Wyoming"—"Under The Roofs Of Paris" (London). This orch's current click on "Charmaine" will rate spins for (Continued on page 42)

## Songs With Largest Radio Audience

Week of Dec. 14-20.

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

And So To Sleep Again	Paxton
Because Of You—"I Was An American Spy"	Broadcast
Charmaine	Lion
Christmas Chopsticks	Regent
Christmas In Killarney	Remick
Domino	Pickwick
Down Yonder	LaSalle
Frosty the Snow Man	H&R
I Ran All the Way Home	Laurel
I Talk To The Trees—"Paint Your Wagon"	Chappell
If You Catch A Little Cold	BVC
I'll See You In My Dreams—"See You In Dreams"	Feist
It's All In The Game	Witmark
It's Beginning To Look Like Christmas	Plymouth
Just One More Chance	Famous
Manhattan—"Two Tickets to Broadway"	Marks
More More More	Remick
My Concerto	Block
Once	Disney
Rudolph the Red-Nosed Reindeer	St. Nicholas
Shrimp Boats	Disney
Silver Bells	Paramount
(It's No) Sin	Algonquin
Sleigh Ride	Mills
Slowpoke	Ridgeway
Solitaire	Broadcast
Uncle Mistletoe	Broadway
Undecided	Leeds
White Christmas	Berlin
Winter Wonderland	BVC

### Second Group

A Kiss To Build A Dream On—"The Strip"	Miller
Cold, Cold Heart	Acuff-R
Here Comes the Fattest Man In Town	Life
I Wish I Had A Girl	Miller
In the Cool Of The Evening—"Here Comes Groom"	Burke-VH
It's All Over But The Memories	Shapiro-B
Life Is A Beautiful Thing	Famous
Love Is Here to Stay	DeSylva-B&H
Meanderin'	Harms
My Dream Christmas	Life
Never—"Golden Girl"	Robbins
Never Before	Paramount
Out In the Cold Again	Santly-J
Painting Clouds With Sunshine—"Painting Clouds"	Witmark
Santa Claus Is Comin' To Town	Feist
Snowflakes	Lombardo
Swingin' Down the Lane	Feist
Tennessee Blues	Beechwood
Turn Back the Hands of Time	Choice
Up and Down Mambo	Life
When	Gallico

† Film musical. \* Legit musical.

### Top Songs On TV

And So To Sleep Again	Paxton
Christmas In Killarney	Remick
(Sweet Angle) the Christmas Tree Angel	Blossom
It's Beginning To Look Like Christmas	Plymouth
Rudolph the Red-Nosed Reindeer	St. Nich.
Santa Claus Is Comin' To Town	Feist
Sleigh Ride	Mills
Slowpoke	Ridgeway
Undecided	Leeds
White Christmas	Berlin

### FIVE TOP STANDARDS

Because	Chappell
Blues In The Night	Remick
Daughter of Rosie O'Grady	Witmark
Nola	Sam Fox
Stomping At the Savoy	Robbins

## RETAIL DISK BEST SELLERS

### VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending  
Dec. 22

This Last wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	5	JOHNNIE RAY (Okeh)													
		"Little White Cloud"—6840	6	1	9	3	1	1	3	2	3	70			
2	1	FRANKIE LAINE (Columbia)													
		"Jealousy"—39585	1	2	6	4	8	1	8	1	6	62			
3	2	AMES BROS.-L. BROWN (Coral)													
		"Undecided"—60566	2	3	5	4	6	4	4	6	10	55			
4	6	JOHNNIE RAY (Okeh)													
		"Cry"—6840	4	5	2	6	1	1	47						
5	3	EDDY HOWARD (Mercury)													
		"Sin"—5711	7	3	1	3	5	1	46						
6	1	TONY BENNETT (Columbia)													
		"Cold, Cold Heart"—39449	8	6	5	9	2	2	9	45					
7	9	JO STAFFORD (Columbia)													
		"Shrimp Boats"—39581	7	1	2	8	6	40							
8	8	MANTOVANI (London)													
		"Charmaine"—1020	5	9	1	5	7	28							
9		EDDIE FISHER (Victor)													
		"Anytime"													
10A	4	TONY BENNETT (Columbia)													
		"Because of You"—39362	9	8	2	8	9	21							
10B		FOUR ACES (Decca)													
		"Tell Me Why"—27860	4	5	3	21									
11	10	DEL WOOD (Tennessee)													
		"Down Yonder"—775													
12	9	DOLORES GRAY (Decca)													
		"Shrimp Boats"—27832	3	3	16										
13	9	PEE WEE KING (Victor)													
		"Slow Poke"—21-0489	10	6	15										
14A	12	PATTI PAGE (Mercury)													
		"And So to Sleep"—5706	8	9	7	13									
14B	7	TONY MARTIN (Victor)													
		"Domino"—20-4323	10	5	13										
15	13	FOUR ACES (Victoria)													
		"Sin"—101	8	3	11										
16		FOUR ACES (Decca)													
		"Xmas Tree in Heaven"	2	9											
17A		CHAMP BUTLER (Columbia)													
		"Down Yonder"—3953	4	7											
17B		ARTHUR GODFREY (Columbia)													
		"Dance Me Loose"—39632	10	5	7										

## FIVE TOP ALBUMS

	1	2	3	4	5
XMAS SONGS	AMERICAN IN PARIS	KING AND I	GUYS AND DOLLS	New Sound Volume	
Mario Lanza	Victor	Hollywood Cast	Decca	Decca	Les Paul-Mary Ford
Victor	M-G-M	Decca	DA-825	DA-825	Capitol
LM-155	E-93	DL-9008	9-203	CCF-286	H-286
WDM-1649	K-93	9-260	DLP-8036	CCN-286	CCF-286
DM-1649	M-93	DA-876			CCN-286

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending  
Dec. 22

This Last wk. wk.

Title and Publisher

			Cleveland, Grossman Music Co.	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neisner Bros.	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	TOTAL POINTS
1	1	"Sin" (Algonquin)	4	1	2	2	10	1	2	4	1	4	58		
2	3	"Slow Poke" (Ridgeway)		2	8	1	5	3	3	2	5	59			
3	4	"Down Yonder" (Southern)	10	3	10	7	2	3	9	2	5	3	9	58	
4	2	"Rudolph, Reindeer" (St. Nich.)	1	6	4	1	6	8	10	4	55				
5	5	"Because of You" (Broadcast)	4	1	6	4	2	10	2	5	54				
6A	6	"Cold, Cold Heart" (Acuff-R)	6	8	9	3	10	3	6	10	6	3	46		
6B	7	"Undecided" (Leeds)	9	5	8	8	4	1	5	7	6	46			
7	8	"Shrimp Boats" (Disney)	8	7	9	9	9	7	1	6	1	42			
8	12	"Little White Cloud" (Spler)					6	10	6	1	8	24			
9A	13	"Cry" (Mellow)	5			3			3		10	23			
9B	10	"Frosty Snowman" (Hill-R)	7		5		1				8	23			
10	9	"White Xmas" (Berlin)	2	3	7						10	22			
11	9	"And So to Sleep" (Paxton)	7					5			9	21			
12		"Winter Wonderland" (BVC)	3	6				5				19			
13	11	"Domino" (Pickwick)	10	10				8	4			7	16		

Seattle Symph Opens Jan. 14

\*Seattle, Dec. 25.

The postponed Seattle Symphony season will get under way on Jan. 14 with Arthur Fiedler conducting. Fiedler also conducts the

January 28 concert.

Others set for the season are: Stanley Chapple, Feb. 11; William Steinberg, Feb. 25; Sir Thomas Beecham, March 7 and 13; Gaetana Merola, April 6, and Alexander Hilsberg, April 22.

Parliament Music chartered to conduct a publishing-business with offices in New York. Capital stock is 150 shares, no par value. Harold Ornstein, of N. Y., was filing attorney.



# New Upbeat in Religioso Songs Sparked by PD 'Mother' Disk Click

After a six-month lull, a new interest in religioso tunes has been stirred by the current click of "Mother, At Your Feet Is Kneeling," a Catholic hymn adapted for pop consumption. Number broke out of leftfield a couple of weeks ago after being brushed off for a year since it was first recorded by London Records.

Since its launching, Bobby Wayne's cut for London has sold over 200,000 copies for the diskery's biggest hit in over a year. Other diskeries are currently rushing to cover the number, with the Ames Bros. for Coral and Al Morgan for Decca already hitting the counters.

Some confusion over the number was evident among the publishers last week, when several big firms began bidding for rights to the tune. It was soon found out, however, that the tune was in public domain. Currently five or six publishers are prepping their own copyrighted arrangements for sheet music sale.

Important sidelight on "Mother" is that it's the first Catholic hymn to make the grade as a pop hit. Heretofore, both publishers and diskers shied away from taking on sectarian religious numbers, but with the unexpected click of "Mother," publishers are now searching for additional suitable Catholic material. The sectarian pitch in "Mother" is not pronounced.

Another religioso tune that has begun to step out in recent weeks is "These Things Shall Pass," clefted by Stuart Hamblen, cowboy evangelist and presidential candidate on the Prohibition Party ticket. Hamblen also clefted "It Is No Secret," probably the biggest religioso click in recent years. "Secret," although launched late in 1950, is still selling strongly in the hinterlands.

## Canada Licensing Society Asks Upped Fees From All Users; Cites Higher Costs

Ottawa, Dec. 25. Copyright Appeal Board is currently mulling request of Composers, Authors and Publishers Assn. of Canada for upped charges to Canadian Broadcasting Corp. and privately-owned stations for use of its music. H. R. Manning, CAPAC counsel, claims hike needed to meet higher costs of living and operating costs.

CBC, opposing the request, claims CAPAC request, if granted, would mean private stations would pay \$427,000 in 1952, compared to the 1951 figure of \$152,421, and CBC would pay almost \$180,000 compared to \$152,421. CBC will make no "major objection." Board okayed CAPAC fees for theatres, cabarets, cafes, clubs, hotels, dance halls, etc., which are unchanged from 1951. Manning assured that CAPAC will not attempt to collect fees from service clubs for music used at weekly luncheons.

Before listening to CAPAC arguments, the Board okayed Broadcast Music Incorporated fees. BMI, owned by CBC and CAB, will charge private stations, as a group, \$44,248 in 1952 (1951 charge was \$43,548), computed on a basis of 2c for each licensed receiving set. Board adjourned indefinitely CAPAC request for monthly \$500 fee to television stations.

## New Firm to Tape Abroad For Longhair Diskeries

Latching on to the indie diskeries in the longhair field, new company is being organized to handle taping of major musical works abroad. Ren Loewy, former Columbia Records production manager, has set up Audiograph Studios, to service these indies with tapes of complete operas and symphonic performances.

Audiograph has lined up affiliates in Europe and South America to tape the opera or symph. concert on order from indie diskers. Company estimates that it'll be able to package a complete opera for about \$5,000.

## Best British Sheet Sellers

(Week Ending Dec. 15)  
Longing for You...Sterling  
I Love Sunshine...New World  
Because of You...Dash  
Rosaline...Reine  
Loveliest Night Year F.D.&H.  
Tulips and Heather...Fields  
Too Young...Sun  
My Liberty Belle...Dash  
Allentown Jail...Bourne  
If You Go...Maurice  
Love's Roundabout...Cinephonic  
Enchanted Eve...Williamson

### Second 12

I Wish I Wuz...Maurice  
At End of Day...Chappell  
Be My Love...F.D.&H.  
Beggar in Love...Cinephonic  
Sweet Violets...Morris  
Kentucky Waltz...Southern  
Rudolph Reindeer...Sterling  
Shrimp Boats...Disney  
Black and White Rag F.D.&H.  
My Truly Truly Fair...Dash  
God Bless You...Caroli  
Sw'th's Y'str'd'y...Cinephonic

## Martin A. Ragaway

has his own bright idea of

### A Hollywood Dictionary

an amusing byline piece in the upcoming

46th Anniversary Number

VARIETY

NEXT WEEK

## Carl Fischer Co. Buys Fillmore Firm in Cincy

Cincinnati, Dec. 25.

Ownership of Fillmore Music has been transferred to the Carl Fischer Music Co., New York, but the 77-year-old local firm will continue under its original name.

Henry Fillmore, president, said that Herman Ritter, vice president and general manager of the Fillmore firm, was retiring after 45 years with the publishing and instrument company.

## M-G-M Increases Roster

M-G-M Records augmented its pop fold last week pacting tenor Alan Deane and thrush Barbara Ruick. Deane, who previously recorded in His Master's Voice label, a RCA-Victor affiliate in England, debuted in this country last month at the Old New Orleans nitery, Washington, D. C.

Miss Ruick, who was recently linked to a Metro screen pact, has been spotted in the studio's filmization of "Scaramouche." She'll cut her first sides for the diskery on the Coast this week.

# AFM Execs Police Videolanes to Nab Unlicensed TV Pix for 5% MPTF Bite

Hollywood, Dec. 25.

American Federation of Musicians prexy James C. Petrillo and union execs from coast to coast are considerably worried over flood of old pix into television, feeling it's losing tremendous potential revenue from pix being released without any union pact for rescoring.

Under terms of pacts now being inked between AFM and producers, union gets 3% of gross for the Music Performance Trust Fund, and studio or producer must hire same amount of tunesters for rescoring as were used in original scoring.

What action Petrillo will eventually take in the matter will be closely watched by the industry, particularly since pix-to-TV has become increasingly big business. In the meantime tooters and execs are watching TV for pix which it's felt might be in violation of union agreements, and alleged violations are turned over to union toppers for study and possible action. Union policy does not apply to foreign pix, only those made in U. S.

Motion picture companies and distributors have agreed in pact with union that any oldies tossed into TV would be rescored under union terms. However, because some of the pix have been sold years ago, and passed beyond control of original producer and distributor, it's a difficult pix policing chore for the union.

Detailing the situation, musicians Local 47 viceprey Phil Fischer points to United Artists, Eagle Lion and Film Classics as examples of headaches confronting union. While UA has agreement with AFM on rescoring of oldies going to TV, it has no control over old product sold many years ago, and just who is responsible is a moot question in many instances.

David O. Selznick began negotiating several months with the AFM for a TV pact, but at the same time some of his vintagers, such as "A Star Is Born" and "Nothing Sacred" were being shown on TV screens, sold by brokers who apparently bought rights to the product years ago.

### Banks Eyed Also

Union toppers are keeping an eye on banks which have foreclosed pix, and it's understood strong representation will be made to institutions to honor agreements of original producers and distributors if the pix go to TV. Bank of America, which has foreclosed on 20 pix, is known to be considering TV as possible market for the oldies, and Security-First National, with eight pix, is also eyeing video.

Fischer feels banks have a definite responsibility to adhere to rescoring agreement with union if they peddle the pix to TV. He concedes this is a legal point yet to be settled, but opines it's a direct obligation on the part of a bank which plunges pix into TV.

Fischer says locally the picture is a bright one for tooters in TV, with revenue being derived chiefly from live TV, particularly network shows on the microwave; rescoring old old pix, and telepix.

Members of musicians Local 47 will earn about \$1,500,000 in television in 1951, enough coin to make up for the slump in employment through radio's downturn and less work in motion picture studios.

Fischer said the picture is increasingly optimistic for the tunesters insofar as television is concerned, and reported several new pacts which producers have or are being finalized. Sol Lesser is signing with the AFM for rescoring of his old pix, which he's selling to video, and will rescore two tomorrow. Hunt Stromberg is understood to be negotiating with the AFM for a similar pact.

Pacts call for the union to get 5% of the gross for its trust fund, and studio or producer must hire the same number of tunesters for rescoring as were used in original scoring.

Other new union pacts include one with Jack Webb of the "Dragnet" show on NBC-TV; "Dangerous Assignment," starring Brian Donlevy, for NBC-TV, and the Roy Rogers show, also NBC-TV. The latter two come under the net's pact with the union.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING DEC. 22

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored; two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

### TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	2	Johnnie Ray (Okeh)	(Cry Little White Cloud
2		Tony Bennett (Columbia)	(Cold, Cold Heart
3	3	Eddy Howard (Mercury)	) Because of You
4	4	Ames Bros.-Les Brown (Coral)	Sin
5	5	Frankie Laine (Columbia)	Undecided
6		Four Aces (Victoria-Decca)	Jealousy
7	10	Jo Stafford (Columbia)	(Tell Me Why
8	7	Pee Wee King (Victor)	Sin
9	9	Mantovani (London)	Shrimp Boats
10	6	Tony Martin (Victor)	Slowpoke

### TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	1	Sin	Algonquin
2	6	Little White Cloud That Cried	Spier
3	3	Undecided	Leeds
4	2	Cold, Cold Heart	Acuff-R.
5	9	Shrimp Boats	Disney
6		Cry	Mellow
7	4	Because of You	Broadcast
8	5	Slow Poke	Ridgeway
9	7	Down Yonder	Southern
10	8	Jealousy	Harms

# AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regularly.

# VARIETY

**WEEK ENDING DEC. 22**

This compilation is designed to indicate those records rising in popularity as well as those dropping. Ratings are computed on the basis of 10 points for a No. 1 record, 9 for a No. 2 and so on down to one point. Critics all jockeys will survey week to week to present a comprehensive picture of all sectors of the country "real-time".

Pst.	Pos.	No.	Artist	Label	Song			
1	2	15	Eddy Howard	Mercury	Sin			
2	3	15	Johanne Ray	Okeh	Little White Cloud Cried			
3	5	7	Jo Stafford	Columbia	Shrimp Boats			
4	1	3	Frankie Laine	Columbia	Jealousy			
5	4	12	Anne Bros-Les Brown Coral	Undecided	Undecided			
6	10	6	Mantovani	London	Charmaine			
7	12	5	Johanne Ray	Okeh	Cry			
8	6	21	Tony Bennett	Columbia	Cold, Cold Heart			
9	11	3	Eddie Fisher	Victor	Anytime			
10A	17	28	Tony Bennett	Columbia	Because of You			
10B	8	9	Les Paul-Mary Ford	Capitol	Just One More Chance			
12	22	8	Tony Martin	Domino	Dominio			
13	28	3	Four Aces	Decca	Tell Me Why			
14	7	8	Fee Wee King	Victor	Slow Poke			
15A	14	14	Four Aces	Victoria	Sin			
15B	32	9	Nat "King" Cole	Capitol	Unforgettable			
17	1	1	Gordon Jenkins	Decca	Charmaine			
18A	19	2	Bobby Wayne	Mercury	Mother at Your Feet Kneel			
18B	39	13	Champ Butler	Columbia	Down Yonder			
20	24	4	Helen O'Connell	Capitol	Slow Poke			
21A	51	17	Del Wood	Tennessee	Down Yonder			
21B	26	16	Patti Page	Mercury	And So to Sleep Again			
23A	36	3	Paul Weston	Columbia	Charmaine			
23B	28	4	Jeri Southern	Decca	You Better Go Now			
25	1	1	Eddie Fisher	Victor	Never Before			
26A	2	Eileen Barton	Coral	Cry				
26B	1	Cludy Lord	M-G-M	Here Is My Heart				
26C	1	Arthur Godfrey	Columbia	Dance Me Loose				
26D	19	5	Joe "Fingers" Carr	Capitol	Down Yonder			
30A	21	7	Richard Hayes	Mercury	Out in the Cold Again			
30B	1	Bing Crosby	Decca	White Christmas				
30C	2	Les Paul-Mary Ford	Capitol	Jingle Bells				
35A	2	Ralph Flanagan	Victor	Slow Poke				
35B	1	Kay Brown	Mercury	A Kiss to Build a Dream On				
35A	9	7	Tony Bennett	Columbia	Solitaire	8		
35B	1	Hugo Winterhalter	Victor	Blue December	10	4		
35C	2	Ray Anthony	Capitol	Undecided	6	3		
35D	36	14	Eddie Fisher	Victor	Turn Back Hands of Time	4		
35E	2	Nat "King" Cole-B. May	Capitol	Walkin'	1			
35F	18	6	Tony Martin	Victor	It's All Over But Memories	10		
35G	8	Mindy Carson	Victor	Out in the Cold Again	1			
35H	1	Four Aces	Decca	Garden in the Rain	1			
35I	1	Danny Scholl	Victor	I Remember You Love	1			
44A	1	Percy Faith	Columbia	Christmas in Killarney	7	6		
44B	49	3	Tony Bavaar	Victor	I Talk to the Trees	4	9	
46A	1	Vic Damone	Mercury	I Remember You Love	7	10		
46B	26	4	Louis Armstrong	Decca	A Kiss to Build a Dream On	6	9	
48	48	1	Rosemary Clooney	Columbia	Why Don't You Love Me	8	9	
50A	1	Walter Schuman	Capitol	Manhattan	10	10		
50B	27	Tony Martin	Victor	I Get Ideas	10	2		



of the WALTER GROSS and JACK LAWRENCE Favorite

# TENDERLY

backed by:

**I Like it, I Like it**

A lively novelty with Shaye Cogan, the pert Miss from Vaughn's show, doing a tricky duet with different lyrics.

The Big NEW Hits are on ...

RCA Victor 20-4403 (78 RPM)  
RCA Victor 47-4403 (45 RPM)

RCA

**RCA VICTOR RECORDS**

# VARIETY 10 Best Sellers on Coin-Machines Week of Dec. 22

- |                                    |                      |           |
|------------------------------------|----------------------|-----------|
| 1. LITTLE WHITE CLOUD (4) (Spler)  | Johnnie Ray          | Okeh      |
| 2. SIN (12) (Algonquin)            | Eddy Howard          | Mercury   |
| 3. UNDECIDED (9) (Leeds)           | Savannah Churchill   | Victor    |
| 4. CRY (1) (Mellow)                | Ames Bros.-Les Brown | Coral     |
| 5. COLD, COLD HEART (14) (Acuff-R) | Johnnie Ray          | Okeh      |
| 6. SLOW POKE (8) (Ridgeway)        | Georgia Gibbs        | Mercury   |
| 7. BECAUSE OF YOU (21) (Broadcast) | Tony Bennett         | Columbia  |
| 8. I GET IDEAS (19) (Hill-R)       | Pee Wee King         | Victor    |
| 9. JEALOUSY (7) (Harms)            | Roberta Lee          | Decca     |
| 10. DOWN YONDER (12) (Southern)    | Tony Bennett         | Columbia  |
|                                    | Tony Martin          | Victor    |
|                                    | Louis Armstrong      | Decca     |
|                                    | Frankie Laine        | Columbia  |
|                                    | Del Wood             | Tennessee |
|                                    | Eddie Smith          | King      |
|                                    | Champ Butler         | Columbia  |

## Second Group

- |   |                    |          |
|---|--------------------|----------|
| CHARMAINE (Lion)                          | Mantovani          | London   |
| TELL ME WHY (Signet)                      | Four Aces          | Decca    |
| SHRIMP BOATS (Disney)                     | Jo Stafford        | Columbia |
| ANYTIME (Hill-R)                          | Dolores Gray       | Decca    |
| DOMINO (6) (Pickwick)                     | Eddie Fisher       | Victor   |
| RUGGED BUT RIGHT (Pickwick)               | Tony Martin        | Victor   |
| JINGLE BELLS (Beachwood)                  | P. Harris-A. Faye  | Victor   |
| TURN BACK HANDS OF TIME (3) (Choice)      | Les Paul-Mary Ford | Capitol  |
| RUDOLPH RED-NOSED REINDEER (St. Nicholas) | Eddie Fisher       | Victor   |
| SOLITAIRE (Broadcast)                     | Gene Autry         | Columbia |
| JUST ONE MORE CHANCE (Famous)             | Tony Bennett       | Columbia |
| AND SO TO SLEEP AGAIN (7) (Paxton)        | Les Paul-Mary Ford | Capitol  |
| I TALK TO THE TREES (Chappell)            | Patti Page         | Mercury  |
| BLUE VELVET (Meridian)                    | Tony Bennett       | Columbia |
| UNFORGETTABLE (Bourgie)                   | Nat "King" Cole    | Capitol  |

Figures in parentheses indicate number of weeks song has been in the Top 10.

Leroy Anderson's  
Winter Classic



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## On the Upbeat

New York

Ray Anthony orch at Cafe Rouge, Hotel Statler, N. Y., for six weeks not Hotel Roosevelt as erratumed. Louis Bernstein, Shapiro-Bernstein topper, to Florida on annual vacation. Songstress Mary Mayo into Monteleone Hotel, New Orleans for two weeks beginning Jan. 2. Mario Alvarez, head of Southern Music's Mexican branch, in town en route to Mexico City after vacationing in England.

Singer Harry Belafonte held over at Village Vanguard niter, N. Y., for additional six weeks. The Honeydramers, vocal combo, began a two-week engagement at Minnesota Terrace, Minneapolis, Monday (24). Fran Warren opens at the Macombo, Hollywood, Jan. 9 for two weeks. Pianist Lionel Meth formed trio with Chuck Tanner, guitar, Louis Barera, bass. Illinois Jaquetto into Celebrity Club, Providence, Jan. 4. Ella Fitzgerald opens at Storeville, Boston, Jan. 1. Lester Young orch. Erroll Birdland, N. Y., Jan. 3. Howard Theatre, Washington, Jan. 11. Ralph Peer, Peer International topper, vacationing in the Swiss Alps.

## Pittsburgh

Dave Brubeck Quartet opens limited stay at the Midway Lounge on Jan. 4. Nelson Maples, pianist who quit to become a circulation man for the Post-Gazette, is on a winter leave of absence from the newspaper and playing at Al Mercur's Lounge in Miami Beach. Tommy Carlyn's band just cut two more sides for Rondo Records here over the weekend. Pete Murphy, after a three year illness, has his doctor's okay to rejoin Bernie Armstrong's KDKA staff band on Jan. 1. Molly Papile has switched to the Northside after entertaining downtown at the Horseshoe Bar for a long stretch. Whitey Scharbo will take six men with him into the Ankara. Local 60 having permitted that room to cut its band from eight during the winter month. Hy Edwards' band has had its option hoisted again at the Copa. Charlie Spivak plays Carnegie Tech Council of Interfraternity Presidents ball at Syria Mosque Jan. 5.

## Chicago

Sarah Vaughan and the Dominoes will headline the New Year's package at the Regal. Frank Yankovic has six days at the Showboat, Lorain, Ohio, Jan. 29 through Feb. 4 and follows with like stint at Ciro's, Philly. Larry Fortine does a month of one-nighters after he leaves the Muehlebach, Kansas City Jan. 16. Cathy Cole cut four sides for indie Sharp label. Mugsy Spanter moves from the Silhouette on the north side to Loop Blue Note Jan. 11 for two weeks with Fritz Jones Trio also sharing honors. Trio is being pushed by Columbia Records. Leo Pelper invades Texas for a month's stay at the Rice Hotel, Houston, beginning Feb. 1. Al Trace cut four more sides for Mercury. Serge Chaloof, in a strictly modern kick, goes into the Preview Dec. 21 for two weeks and then strictly off the corn side, Corn Cobblers come in for a run there Jan. 4. Danny Deane plays the Claridge, Memphis, Feb. 1 through the 21st. Kansas City musician's local goes on six day week starting Jan. 1. Buddy Charles goes into the Towne, Milwaukee, Jan. 8. Shep Fields crew comes in New Year's Eve at the Peabody, Memphis for a month.

## Inside Orchestras—Music

The Oscar Hammerstein, 2d-Bert Kalmar-Harry Ruby song, "A Kiss To Build A Dream On," written over 15 years ago and shelved, has finally broken through for a hit as a result of a Louis Armstrong cut for Decca Records. One of the rare straight pop tunes on which Hammerstein ever collaborated, "Kiss" was only published this year by Miller Music, of the Big Three, after it was spotted in the Metro pic, "The Strip." Since Armstrong's cut has caught on, tune has been selling about 10,000 copies of sheet music weekly.

RCA Victor, meantime, decided to cover the tune only last week, more than two months after Armstrong's disk hit the counters. Hug Winterhalter made it for Victor under the new policy of covering all material instituted by pop artists and repertory chief Dave Kapp.

Composer of the current best seller, "Cry," is Churchill Kohlman, who, despite his clefting-cleft continues to work as a watchman at Werners, Pittsburgh dry-cleaning establishment. "Cry" was written by Kohlman several years ago, but never got anywhere until Johnnie Ray put it on wax for the Okeh label. At that time, tunesmith entered it in an amateur songwriting contest then being conducted by the Copa, downtown Pitt niter. It was weeded out in the first round, another of Kohlman's tunes, "Appreciation," getting into the finals. Incidentally, Werners use a number of slide spots on Pittsburgh's only TV station, WDTV, and lately they've been putting Kohlman's picture on them, pointing to the fact that the composer of "Cry" is one of their employees.

## Jocks, Jukes and Disks

Continued from page 34

these instrumentals. Mantovani's crew has a lush sound, with prominent use of fiddles, and delivers beautifully on both sides.

Tony Bavaar: "Another Autumn" "Close To You" (Victor). Tony Bavaar, legit musical singer starring in "Paint Your Wagon," does an impressive job on "Another Autumn" from the show's score. It's a class ballad which Bavaar delivers in sensitive and sock commercial style. Bavaar also scores with his projection of the oldie on the bottom deck, Norman Leyden backing up neatly.

Vera Lynn: "If You Go" "Jealousy" (London). British songstress Vera Lynn turns in one her best jobs on "If You Go," a dramatic ballad with a powerful melodic line. This is a topflight arrangement that could crack the U. S. market. Reverse is an okay version of the standard.

Don Cherry: "Take Me Back" "Neither Am I" (Decca). Cherry is one of the best of the younger vocal stylists and he gets a good chance to show his stuff on this coupling. "Back" gets a strong delivery and should be a factor if this number breaks through. "Neither Am I" is an okay tune smoothly vocalized.

## Platter Pointers

Eddy Howard orch has packaged a fine set of oldies for Mercury under the title of "Easy Listening." Al Morgan has a good cut of the new religious hit, "Mother, At Your Feet Is Kneeling" (Decca). Curt Massey has a fine coupling in "Sit Down, You're Rockin' The Boat" and "Forever Begins Today" (Coral). Camarata orch has a superlative cut of "Heaven Drops Her Curtain Down." Bob Carroll vocalizing (Decca). Mary Griffin delivers in schmaltzy style on "If I Forget You" and "Eternally" for Victor. On the same label, Perry Como hits nicely on the oldies, "A Garden In The Rain" and "Oh, How I Miss You Tonight." Cliff Steward and his San Francisco Boys break up the joint with their rousing cut of "She Lived Next Door To A Firehouse" (Coral). On the same label, Les Brown orch

## NEW RALLAD HITS! ALWAYS ALWAYS

Percy Faith—Columbia  
June Valli, H. Winterhalter—  
RCA Victor  
Victor Young—Decca  
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## Featured in 20th Century-Fox's "GOLDEN GIRL" California Moon

PROGRAM  
MEMPHIS IN JUNE  
THE DIXIE STANDARD  
By  
Paul Francis Webster



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WE'RE REALLY  
IN LOVE

I'D STILL  
WANT YOU

MGM 11100  
K 11100

78 RPM  
45 RPM

M-G-M RECORDS

Another BMI Pin-Up Hit!

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# HENRY DUNN EXITING AGVA?

## See Free-for-All on Dunn's Job As 'Ankling' Cues Candidacies

Starting today (Wed.), speculation will be rife as to the successor to Henry Dunn, American Guild of Variety Artists' national administrative secretary, who reportedly will resign in January to join the Lew & Leslie Grade Agency of London.

Leading contenders for the spot are expected to be Vic Connors, head of the union's outdoor department, who was defeated by Dunn for the job a little over two years ago, and Henry Katz, union's house attorney.

There's also possibility that George Price will put in a bid for the job, but it's questionable whether Price, who is president of the union, would give up his lucrative vaude, nitery and tele bookings in order to accept. Jack Irving, midwest regional director, is believed anxious to take over, but it's doubtful whether he would step in unless national headquarters were moved to Chicago. Albert Westbrook, administrative (Continued on page 45)

### AGVA's 10 Toppers

Since formation of the American Guild of Variety Artists in 1939, there have been 10 executive secretaries, another barometer of the union's stormy history. The first in that spot was Malda Reade who was followed by Mildred Roth and later by Jean Muir.

After Miss Muir, the parent organization, Associated Actors and Artists of America, went into union ranks and drew Hoyt Haddock from the National Maritime Union to take over. He was discharged and Gerald Griffin came in. Griffin in turn was followed by Tom Phillips, executive secretary of the Brother Artists Assn. (burley union), who never bothered to report.

The 4A's then appointed Walter Greaza on a temporary basis. Matt Shelvey, who has the record for longevity (nearly five years) as the head of the union, followed. Dewey Barto, who helped oust Shelvey, then came in. Henry Dunn, incumbent, took over after Barto.

## REPORTED SET AS GRADE'S L.A. REP

London, Dec. 25. It's reliably reported here that Henry Dunn, national administrative secretary of the American Guild of Variety Artists, will join the Lew & Leslie Grade Agency around the middle of January. Deal is believed to have been made by Lew Grade during his recent trip to America several months ago. Deal was confirmed by Leslie Grade, who recently made his first trip to the U. S. to confer with Dunn and to put the final touches to the deal made by his brother.

Although Henry Dunn left Monday (24) for a trip over Christmas Day, it was learned in New York that he will start a California office (Continued on page 48)

## Fla. AGVA Would Ax Martin-Lewis For Cuffo Stint

Miami Beach, Dec. 25. Local executive board of the American Guild of Variety Artists ruled this week that Dean Martin & Jerry Lewis be barred from performing in any AGVA-pacted cafe or theatre until they explain reason for their cuffo appearance at the Vagabonds Club here on Nov. 29. At that time they were at Boca Raton for the annual NBC network toppers convention.

They were ordered to appear before the board last Tuesday (18), but the comedy team's attorney wired asking postponement to Feb. 12 to allow completion of their film on the Coast. Request was okayed.

Move marks crackdown by AGVA here on the appearance of artists in niteries for a "bow" which sometimes winds up in performance of a good portion of the act's routines. Union claims abuse of its ruling against such appearances has been rampant in this sector. Decision on M&L stemmed from numerous complaints received from cafeowners, with big gripe being a published photo of them onstage.

## Aussie's Tivoli Topper On Show Scouting Trek In Chi, N.Y. and London

Sydney, Dec. 25. David N. Martin, managing director of the Tivoli Circuit, Australia, will plane out to the U. S. Thursday (27) on the first leg of a trip to London.

While in the U. S., Martin will confer with Larry Barnett, Music Corp. of America veepee, will spend two days in Chicago, and will arrive in New York Dec. 31 for talks with Eddie Elkort, Grade Agency veepee, who represents Martin in New York. He'll leave for London Jan. 4 to talk with Lew & Leslie Grade on lining up a Tommy Trinder show and a "Folles Bergere" edition for Down Under, both of which will be the principal shows for the circuit in 1952.

## Sally Rand Sues Carnival for 18G

Dallas, Dec. 25. Sally Rand appeared in district court here to testify in a breach of contract suit she brought against Al Wagner, operator of the carnival, Cavalcade of Amusements. Fan dancer is pressing for \$18,322, which she said is due her under a \$75,000-pact with Wagner in 1950. Billed in the courtroom as Mrs. Helen Gould Beck Finkelstein, plaintiff alleged Wagner did not fulfill terms of a \$3,000 weekly guarantee during her show's appearance at the 1950 State Fair of Texas here.

## Eve Advance Off in Name-Less B'way Bistros; Elsewhere Ditto

A slim flow of reservations for New Year's Eve is causing many N. Y. bonifaces to wish they had taken the foresight to book names during the holiday season. Most Gotham spots are sans names at this point. While the trickle of reservations is causing some uneasiness among the operators, they're confident that by Monday (31) the bulk of the space will have been bid for and the last minute-rush will result in capacity.

The cafes will be competing with a record number of house parties and organization celebrations this eve. Club date bookers report business on the same level as last year.

Holiday prices are about the same as last year. The operators feel that it's a reasonable level for the biggest cake night of the year, and at the same time, it permits them a profit.

### Chi Fees Par, Bookings Off

Chicago, Dec. 25. While prices remain at 1950 New Year's eve levels, most Chi bistros state that reservations at this point are behind. In fact, with the exception of the hotel rooms, and the Chez Paree, where Danny Thomas will be headlining, spots report business slack but hope that last-minute bookings will fill the rooms.

Ambassador East's swank Pump Room will have the highest tab in town, with \$15.56, while the Chez and Cameo, another chichi eatery, tie at \$15.

Mpls. Tariffs, Tablers Down  
Minneapolis, Dec. 25.  
The two top local supper clubs

have a new low in New Year's eve tariffs, but reservations are coming in at snail's pace. Hotel Radisson Flame Room has a \$10 charge, including a steak dinner, noisemakers, entertainment and dancing. At Hotel Nicollet Minnesota Terrace, which hitherto has had the stiffest tab, there's only a \$5 minimum which may be applied to food or liquor or both.

Neither spot was open last New Year's eve because it fell on a Sunday, when sale of liquor is not permissible here.

### Mont'l Curfew Helps Toronto

Toronto, Dec. 25. Police Commission will permit Toronto niteries to stay open till 3 a.m. on Xmas and New Year's eves, but midnight movies are out, according to Mayor McCallum, on plea of churches that many religious services are held on those nights.

Theatre operators favor the decision because it permits staffs to (Continued on page 47)

## JAY MARSHALL



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## Liquor Board Padlocks Toronto's Brown Derby In 1st 'Indecent' Case

Toronto, Dec. 25. Effective past Saturday (22) and spanning the juiciest fortnight of the year, Brown Derby, up in the top trio of this town's scores of niteries, has been shuttered by the Liquor License Board on verdict of "indecent entertainment." A leading main drag bistro, Brown Derby is first to be singled out in continuing threat to crack down on liquor license holders who ignored warnings to curtail off-color entertainment, this applying to dirty lyrics and "fruity" patter.

In pointing out that the nitery had been repeatedly warned to cut out the dubious entertainment, Judge W. T. Robb quoted numerous complaints from outraged patrons, these confirmed by board inspectors who labelled the acts "offensive to all decent morals." He hoped that suspension "will also serve to remind other license-holders that indecent entertainment will not be tolerated; that by enforcing this policy to the limit, the Liquor License Board believes it is acting in the public interest."

## RITZ BROS.' \$30,000 FOR 12 VEGAS DAYS

Las Vegas, Dec. 25. El Rancho Vegas is shelling out the highest salary it has ever paid talent, for the 12-day stand of the Ritz Bros., who open here Friday (28).

Hotel is paying the act a flat \$30,000 for the stint.

## Monte Proser Fined \$250 For Contempt of N.Y. Court

Monte Proser, operator of La Vie En Rose, N. Y., last week was adjudged in contempt of court by N. Y. Supreme Court Justice Irving L. Levey for failing to appear for examination in connection with a \$3,000 judgment secured against him by Ned C. Litwack. Boniface was fined \$250, but may clear himself of the contempt citation by complying with the examination.

Proser's difficulty had its genesis in a \$3,000 loan he obtained from Litwack in 1948. When Proser allegedly failed to repay the loan, Litwack sued and was granted summary judgment several months ago by Justice Charles Breitler.



# DARVAS and JULIA

SEE SPECIAL ANNOUNCEMENT JANUARY 16

## Night Club Reviews

### Hotel Plaza, N. Y.

(PERSIAN ROOM)  
Jane Morgan, with Andrew Ackers at piano; Hamilton 3; Dick La Salle and Mark Monte orchs; \$2 and \$2.50 cover.

Jane Morgan is the American-from-Paris who, in a measure, follows the pattern of Hildegard, Danny Kaye and others, whose foreign conquests-redound importantly because of the European rep. Kaye, of course, was long a Yank click excepting that his Paladium acclaim placed him in extraordinary focus. Hildegard is the Milwaukee chantosey who more bespeaks the analogy to Jane Morgan, another Yank looker, who clicked so resoundingly in a band shift from Dick Stable to Bernard Hild's Parisian niterly combo that she soon assumed the "foreign" aura.

She has all the attributes for staidout performance and will develop with seasoning, particularly when bolstering her U. S. niterly floor engagements with some specific trademark. This is sometimes deliberately engineered or accidentally achieved; whichever the end result Miss Morgan lacks a real socko specialty to endow her with that definition which is the

line of demarcation, fine as it may be, between being good and being standout. The nearest to that comes with the hat routine, a good novelty, further enhanced by the fact Miss Morgan has a "hat face" meaning that any of the props she enlists become endowed with easy eye appeal.

Her songalog is good, her diction authoritative when it comes to the French lyrics, and wisely she utilizes now familiar Gallic pops of the calibre which have achieved international success ("Mon Homme," "C'est Si Bon" and the like), and segues from French into English and back in an engaging and fetching style.

Bob Hamilton, Pat Horn and Gloria Stevens comprise the trio bearing the man's name, all alumni of "Inside USA" who, since exiting that revue, have been standard on Max Liebman's "Show of Shows" and so far as Gotham is concerned, have remained loyal to the Hilton Hotels chain by debuting this past summer atop the Waldorf Roof and are now ensconced in the Persian Room. They are imaginative terps with Jimmy Valentine burglar number, "mathematics in dance" (good orchestral accompaniment), and "After Hour Blues."

Per usual the Dick LaSalle and Mark Monte orchestras produce tiptop ter tunestering. This show remains until Jan. 17 when Jimmy Sayo and Rolly Rols come in, followed Feb. 14 by Jean Sablon and the Andrea Dancers. Abel.

### Southern Mansion, K. C.

Kansas City, Dec. 21.  
Jay Jason, Buddy Black, Billy Williams Orch. (9); no cover, no minimum.

After several months of floor-shows with a cover policy, the Mansion has shifted to a no fee deal and brought back Jay Jason to help inaugurate the new trend.

Show is embellished this session with Buddy Black, KCKN disk jockey, in to handle the m.c. chores, done this in his usually accomplished manner. To begin, he has orch leader Billy Williams vocalling "San Antonio Rose," which starts things agreeably. Black then turns floor over to Jason, who keeps the place stitched all the way for nearly 40 minutes.

Jason tees off with a piping of his own new song, "The Lovin' Polka," and shifts into his line of chatter, gags, vocals and mimicry. Gives the customers a large quota of laughs with characterization's and follows with takeoffs on Benny, Allen, et al. Some of his better mimicry is of Pinza, Ted Lewis, Little Jack Little and Jolson, the Jolie carbon rousing the customers for a "Mammy" encore. Quin.

### Copa City, Miami Beach

Miami Beach, Dec. 22.  
Jane Powell, Gene Baylos, Mary Kaye Trio, Fred Long, June Taylor, Girls & Boys (14), David Tyler Orch.; Steve Gibson & Redcaps (in Black Magic Lounge) (5); \$3 and \$5 minimums.

Saturday night has become the big one for niteries in this area, with locals and vacationers not around on other eyes turning out to fill the bistros in the majority of situations. But, with the paucity of pre-Xmas business, around in the nights before the reopening of Copa City, sector's biggest and one of the plushiest, it was expected that the 750-seater wouldn't fill up. The pre-predictions were proved wrong with a near-sellout for the first show and a healthy house for the second. The Black Magic Lounge adjoining also accommodated a cointful crowd between and after shows.

Justification for the turnout was easily evidenced in reception of Jane Powell, the Metro youngster, who whammed a typically show-hardened act (see New Acts) with an eye-and-ear-pleasing songalog in a cafe which has played only the best. Plaudits were plentiful for both shows and marked the slight, comely thrush as a definite class-room feature.

Supporting show is well-balanced. There's the choreography by June Taylor, adeptly and imaginatively applied to the talents of the Walter Long-led group (10 gals, four boys). Added is the vet showmanship of producer and original lyric writer Benny Davis. Teeoff number is a fast paced rhythm idea that gets the aud settled and happy, with Long establishing himself as a highly capable hoover-songer. Theme is titled "Let's Live a Little, Tonight."

Mary Kaye Trio follow and click from walton number, "Do I." Instrumental-song-comedy inventions of the threesome was a hit at the Five O'Clock Club last season, and the repeat is an incisive one here. Miss Kaye's projection of songs and guitaring grabs attention, and with the bass player-songer and comedies supplier-accordionist partners, it adds up to laughs and mits via versions of "Lonesome Road," their special "Monkey Song," "Lazy River," hoked version of "Begin the Beguine," and "Some of These Days." Could have stayed on longer.

Gene Baylos, follows. Gay has played this room before, among others around town and come back with the same routines he essayed in previous showings, down to the mugging and "ad libs." Stubholders liked his utilization of series of previously heard and twist-lines to earn him healthy reception. There are lulls in the patter, but Baylos manages to pick up quickly to keep the giggles building into the heartier bellows, for a satisfactory turn.

On production and costumes the revue is a handsome one. In Walter Long they have an ace tapper and lyric projector. Lad is a lithe terp interpreter and garner's big returns in the between production spots. Leads the line in top fashion to key the Taylor-Davis ideas in dance and song. Group alignments spotlight also the quartet of lads who work in Jack Cole manner to add visual effect. Middle production stanza is an original by Benny Davis, "Give Me An Old Timey Song," a high spot of the three group routinings, with the lyrics, music and staging colorful and nostalgic. David Tyler and his orch, long-time features here, back the show deftly.

In the Black Magic Room, Steve Gibson & Redcaps—with the Kaye Trio joining after second show—keep the adjoiner hopping from pre-midnight to early dawn.

Lary.

### El Rancho, Las Vegas

Las Vegas, Dec. 19.  
Benny Fields, Joan Holloway, El Ranchoettes (6), Ted Fio Rito Orch. (10); no cover, no minimum.

Diverting capsule booked for nine days has Benny Fields booming out his nostalgia until over Christmas, at which time (28) the Ritz Bros. make with their antics over New Year's. Current quickie can only be expected to do mild biz.

Minstrelsy of Fields remains ever faithful to Memory Lane, while his gab resounds in the familiar pattern of third person singular or plural when referring to Blossom Seeley. Following a special hello tune, "Benny is Here," he inserts his only current top, "Shrimp Boats." From forthcoming Seeley biopic, "Somebody Loves Me," he previews a trio—"Little Girl," "Baby Face," "Toot Toot Tootsie Goodbye." Sets up "Old Soft Shoe" with reference to old Palace days, and terps a bit.

Trilogy of ad participation evergreens has tablers singing right

along to "Can't Give You Anything But Love," "Somebody Loves Me," "For Me and My Gal." Kindles kudos. Walkoff measures of "Seems Like Old Times" bring mits out solidly enough for return in a rib-tickling narrative, "Sweet Nevada," and "Happy Holiday."

Tap terps of Joan Holloway hit allegro temps during her several turns. She doesn't spark salvos, however. Lack of sock climaxes has the pert poodle-coiffed femme hoover working hard for come-ons which never arrive. Imagination is shown with story-choreo, "Sophisticated Lady," but elsewhere, stuff is stock.

"Et Banchoettes, under banner of Al White, do little in their preem here to lift routines out of pedestrian class. Choreographer White can do far better as attested by previous Vegas lines, and, undoubtedly will in ensuing frames. Costuming problem, has to be hurdled. As proved elsewhere along the Strip, gorgeous caparisoning can go a long way in alleviating femmes' terp ineptitude.

Ted Fio Rito orch hit plenty bloppers at show caught, but the vet 88er-batoneer will smooth every measure pronto.

Will.

### Bellevue Casino, Mont'l

Montreal, Dec. 20.  
The Phillips (4), Mandos Sisters (2), Costello Twins, Marinette & Andree, Bill Parker, Peggy Norman, Casino Line (10), Biz Belair Orch. (12), Frank Quinn Trio; \$1 admission.

Holding the Kamarova spectacles, which continue to key present production for another session, the Casino brings in the Mandos Sisters and their socko aerial offering, together with a repeat engagement of Apache hoofers Marinette & Andree. The Mandos gala are top-drawer material for the Bellevue. Combo add the expected circus touch with plenty of bang-up spinning on an anchor near the ceiling, following with some gimicked bar work that draws a rousing reception from payees. The rough-and-tumble antics of Marinette & Andree, although familiar around this saloon, are bolstered this time by the addition of a whipping sequence that pleases the sensation seekers.

Still topping are holdovers, the four Phillips and the Costello Twins. Latter blonde beauts look better at every viewing with their broad treatment of East Indian dances backed by the Casino line and the singing of Bill Parker and Peggy Norman. The Phillips make a smash closer working an Indian club routine at a terrific tempo, a neat switch from the last show when they stayed strictly on a tumbling pitch.

Biz Belair's orch does show-backing with authority and the new Quinn trio takes over relief sets.

Newst.

### Latin Quarter, Miami Beach

Miami Beach, Dec. 22.  
Lou Walters' production of "Mademoiselle De Paris." Directed and choreographed by Natalie Kamerova; Walter Nye, show conductor; costumes, Freddie Witkop and Elizabeth Adlon. Special songs and lyrics, Sammy Gallop and Lou Walters; with Andre Philippe, Gene Damm, Colette Fleuriot, Danielle LaMar, Marilyn Ross, Mara & Maurice, Les Pablos, Gay & Harry Wells, Darnas & Julia, Frank Libuse (with Margot Brandt), Gautier's Steeplechase, Madelon Sisters, Wallen Twins, Line (18), Pupi Campo Orch, Jose Cortez Orch; \$5 minimum (food or beverage).

Return of Lou Walters to the Latin Quarter on Palm Island after a two-season hiatus marked complete refurbishing and rebuilding. Franklin Hughes has gone all out to create one of the handsomest niteries yet seen—in an area which has witnessed only the best in design and innovations. With it, Walters has brought in a production that contains the Parisienne flavor he is identified with, costumed in bright and original manner and staged colorfully, though first half of show is a bit heavy on continued dance sequences.

There's no star attraction in the name sense, but overall pic preme. (Continued on page 46)

## BUD and CECE ROBINSON

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## Season's Greetings

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# ... But Are They AGVA or Equity?

Minneapolis, Dec. 25.

With the city council committee on public grounds and buildings, which controls the local municipal auditorium where professional wrestling is staged, serving notice on promoter Tony Stecher that "wrestling rules must be enforced in Minneapolis," the Morning Tribune complained editorially the aldermen are causing "an irreparable loss to the dramatic arts."

Carrying the headline, "Wrestlers' Are Actors," the editorial comes to the defense of the grunt and groin fraternity in its present form, to wit:

"A wrestling referee is not supposed to enforce the rules. His function, as we understand it, is to see that they are broken impartially, and with equal impunity on both sides. . . . Let us face the truth squarely: if a referee enforced the rules, there would be nothing left for the wrestlers to do but wrestle, which would be perfectly appalling entertainment and might even involve the promoters in a swindle charge."

"Let us concede another melancholy truth: that the grunt-growlers are primarily artists and not athletes, and that wrestling is fundamentally a child of the drama marked by low comedy and heavy breathing. The gents who wrestle hold no animus toward their opponents as they kick each other in the epiglottis and massage the lumbar region with each other's knees."

"Most patrons of the so-called mat sport would as soon see the wrestlers dance a two-step together as to wrestle under a strict interpretation of the rules."

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 25.  
Will Rogers-Variety Clubs hospital

## ? H DOLINOFFS and Raya Sisters "DANCING DOOL-IONS"

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tal received a double salute and direct plugs over two network radio programs. A number was dedicated to Jean Ellis, a patient here, by Frankie Laine while he was on his Shamrock Hotel date in Houston. He also boosted the institution. Later on, her husband, John H. Ellis, an Interstate theatre manager, and her mother were on the "Strike It Rich" program on which they hit the jackpot.

Frank Walter, Philly and Atlantic City theatre circuit manager, in and out of the general hospital after mastering the Munaldi operation, and now resting in solid comfort.

Bob (Harmonica) Coffey, who definitely beat the rap here within two years, is elated over the fact that his final reports are so good that he goes back to the harmonica come early spring.

Charles W. Griffith, former owner of the Burnsville, W. Va., Theatre, is a newly registered guest here and showing marked progress while on observation.

Among those that Santa Claus told they were skedded for surgery after the holidays are Audrey Lumpkin, Charles Aldebo, S. Coleman Houff and Paul Heins. All are eager for the event.  
(Write to those who are ill.)

## N.Y. SUGAR HILL FOLDS IN PRE-XMAS SLUMP

Sugar Hill, N. Y., closed suddenly last week as a result of the pre-holiday slump. Spot had been paying off debts of its predecessor cafe, the China Doll, with little reserve to tide it over the emergency.

Situation was further complicated by the fact that partners in the spot had been in a hassle about cutting up the coin. It's reported that reps of a Philly syndicate which put up a portion of the backing had demanded their cut in one payment. Mike Kay, principal stockholder, was in town when the shuttering came. Harry Steipman, former operator of the Latin Casino, Philadelphia, had taken off for Chicago a few days previously.

Spot had been rehearsing a new show which was to have started Jan. 4. Kay stated that spot will reopen at a later date. Nitery debuted couple months ago.

## \$10,000,000 Dallas Statler in 1954 With Acts-Orchs

Dallas, Dec. 25.

Erection of a 975-room downtown Hotel Statler will begin next spring, Arthur F. Douglas, chain hotel prez, announced here. Boniface stated that the new \$10,000,000 hotel should open in early '54. Site, already bought and cleared, fronts on Commerce St.—address of the larger inns here.

Hotel is to be a Y-shape structure, and will contain a ballroom with 2,000 capacity, plus dinette. Latter will be included in hotel chain's bookings of acts and orchs.

## Jail, Bail, Opéra Comique Tale; Grimaldi Vs. Trenet 'Good Name,' Counterclaim

A projected Canadian concert tour for singer Charles Trenet in the summer of 1950 had elements of a comic opera. It was disclosed last week in N. Y. Supreme Court. For the French warbler's alleged failure to go through with the tour caused him to be named defendant in a \$15,000 breach of contract action brought by impresario Jean Grimaldi. Vocalist, in turn, has filed a \$50,000 counterclaim.

Under a deal made early in 1950, Grimaldi charges, Trenet was to tour under his auspices from June 1 to June 25. But the singer, it's asserted, only made one appearance and refused to continue. Whereupon Grimaldi had the chanteur arrested and jailed on June 8. Following day, the complaint states, he was sprung when the promoter posted \$5,300 bail.

Grimaldi maintains that he raised the ball on Trenet's assurances that he would resume the tour if released from stir. Instead, the promoter notes with chagrin, "the singer jumped into his Cadillac and beat it to the U.S." Moreover, the suit claims, the impresario's "good name" was injured by Trenet's alleged walkout.

Counterclaiming for \$50,000 damages, Trenet charges that Grimaldi had him "falsely and maliciously" arrested, and as a result, he was forced to cancel a Montreal appearance. In addition, the singer contends, he was forced under duress to agree to continue a tour in which he was dissatisfied with both billing and attendance.

Suit came to light when Trenet moved to examine Grimaldi before trial and also sought a bill of particulars.

## Bon Voyage With Pay

Inauguration of the Cunard Line's 1951-52 winter cruise season last week saw seven showfolk sail on the Caronia Friday (21) from N. Y. to provide entertainment in the course of the ship's 12-day West Indies cruise.

Booked on the junket were songstress Mary Small, baritone Sid Gary, dance team of Eileen Ford & Bob Robinson, comics Danny Crystal plus the troupe's accompaniment, Louis Merkur.

## N.Y. Tribunal Rules Theatres Liable For Performer Injuries on 'Negligence'

Validity of a standard clause in most artist employment contracts, designed to exempt a theatre from any liability arising from injuries sustained by performers, on the premises, is open to question under a recent decision handed down by the Appellate Division of the N. Y. Supreme Court.

Appeal tribunal upheld a ruling of a N. Y. municipal court judge that the so-called exemption clause was not valid and did not exempt a theatre from liability for negligence. Jurist delivered his opinion in connection with a negligence suit brought by Tula Edel against Combined Century Theatres, Inc.

Mrs. Edel, a member of the Angie Bond Trio, assertedly was injured on July 9, 1949, while working at Century's Patio Theatre, Brooklyn. She was standing in the wing of the theatre, according to her attorney, Morris K. Bauer, when scenery fell and caused a large proscenium lamp to strike her on the back.

In its defense, Century's insurance company invoked the standard liability clause and claimed

that the Bond act was not an employee but an independent contractor. Judge Daniel Sullivan, who presided in a jury trial of the case, granted the plaintiff's motion to dismiss the insurance firm's defense after Bauer argued that the exemption clause was invalid and did not exempt the theatre from liability for negligence.

When the jury returned a verdict for Mrs. Edel, the insurance company unsuccessfully appealed to the Appellate Division. In light of the higher court's decision, Bauer points out, "it would seem to follow that an artist who is injured through the negligence of the theatre, may recover for his injuries in spite of the so-called exemption clauses."

Appellate decision is an indication that acts have been covered—in theory, at least—during the time when there was no accident insurance from the American Guild of Variety Artists. Latter document also covers acts "off the premises" in many instances.

## Free-for-All

Continued from page 43

assistant, will also be looked over as a possibility.

If Price should accept the job, he'd be the first Wall Streeter ever to be the active head of a labor union. He's of Price & Co., stockbrokers. Another prospect is Dewey Barto, former national administrative secretary, who preceded Dunn in the post.

Any number of board members would be interested in the berth. As result, it's expected that there will be considerable wire-pulling for the job of temporary administrator. Next board meeting, Jan. 13 in New York, will have a multitude of sub-rosa candidates exerting influence. It will be a three-day session.

## THE SEASON'S GREETINGS



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Opening January 11, 1952

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(Thanks to MERRIEL ABBOTT)

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PLaza 9-2991



## DARVAS and JULIA

SEE SPECIAL ANNOUNCEMENT JANUARY 16

## Night Club Reviews

Continued from page 44

**Latin Qtr., Miami Beach** sented should rapidly build word-of-mouth patronage, not only for the fast moving and sumptuous revue, but also on the minimum food or beverage choice offered. It's first time in many a year the average Joe and Jane locally can feel they're in budget shape to attend a top club.

Most of the ingredients contained are solid and satisfying. Opener, "Mardi Gras," is eye-filling and palm-rousing. Staging making for colorful patterns. Among the features are Andre Phillippe, a handsome French lad who wins them with his piano-song artistry in his native language; briefly clad dancer Genevieve Dawn; soubrette Colette Fleuriot, a captivating gal; the songs of Danielle LaMar, which earn offish reception, and the standout import segment, Darvas & Julia.

Darvas & Julia are an accomplished pair on the standard lifts and spins. However, they move into showstop class with an exciting series of original lifts, twists

and splits. The femme half applies a unique contortion to a group of smoothly achieved body twists and turns that bring gasps. Male wisely projects her as principal of the act. Wind into platform split-drops to floor brings begoff reaction from tableholders. Team are the "something new" in variety acts that vaudeurs and video shows are seeking. French pair have been clicks in London as well as on the continent; this marks their U. S. debut.

Frank Libuse and aide Margot Brander click with their standard mad-water upsetting of customers pre-show, and in own spot onstage build plentiful howls and giggles with the piano-panto-buffoonery of Libuse stemming from Miss Brander's attempts at "executing" an operatic aria. They work it into a near show-stop.

Pupi Campo is utilized effectively in early production numbers. Marilyn Roos sets well with her thrashing, which includes mixture of French and American in medley arrangements. As stated, Danielle LaMar doesn't measure up with rest of talent. Voice is weak and projection in same vein. Runner-up for palm honors is Gaudier's dogs in the brisk and amusing steeplechase, with four Shetland ponies added, as well as a monkey. Had the first-nights mitting through-out.

The Kameron's choreography is conceived and set in sock manner. Attractive and scantily clad line and showgals work routines as if they were enjoying them as much as the aud. Costuming is on the elegant and eye-catching side. Pupi Campo's orch, under Walter Nye's show direction, is a top showback aggregation. *Lary.*

### Shamrock, Houston (EMERALD ROOM)

Houston, Dec. 22.

Ben Blue, with Syd Slate and Bobby Martin; Betty George, Paul Neighbors Orch; \$3.50. minimum.

Shamrock sets a tasty entertainment table for Christmas, with first variety show since last season's Jack Carson appearance. Ben Blue & Co. paste together various skits that show the vet comic to best advantage. Some of the gags are per his name, but firstnighters egged him on with plenty of encouragement.

Blue is at his peak in a mock mentalist act, aided by Syd Slate, who has his own gag-dance slots. Slate, one-third of former Slate Bros., steams up a mean Charleston, among other things. Blue also has a Ted Lewis routine that's funny, and a taxidance skit with Bobby Martin, shapely member of the firm. She also sings.

Show opener is Betty George, already tabbed "Gorgeous George" by local columnists. Shamrock was her club break-in, fresh from "Kiss Me Kate" (London edition). Won the job when owner Glenn McCarthy caught her in N. Y. on Robert Q. Lewis' TV talent show.

Miss George sings strictly special material, and gimmicks her act with props. Tunes range from "Mamie is Mimi Now" to a Greek torcher piped in the language of her descent. "I Only Meant" is final of encore set, a risqué bit of double meaning. Special wardrobe points up Miss George's figure, and her voice is encased in eye-popping frame. *Hoc.*

### Flamingo, Las Vegas

Las Vegas, Dec. 20.

Florian Zabach, Doodles Weaver, De Waynes (6), Michael Edwards, N. T. G. Calendar Girls (12), Nick Stuart Orch (10); no cover, no minimum.

Loosely woven, featherweight stanza for Christmas carryover has fiddler Florian Zabach bowing commercial cadenzas, rambling humor of Doodles Weaver, plus music display of De Waynes to the fancy. Bonifacio may be saving on this one, knowing seasonal lull, and awaiting upsurge both in budget and crowds for Andrews Sisters to follow. Whatever the cause or effect, biz should only be moderate current frames.

Zabach, in spite of brisk-selling "Hot Canary" platter, is still not sufficiently known to develop multitudes clamoring for the touch of his bow upon the strad. Manner is somewhat affected, suggesting he is cognizant of adoring femme eyes cast toward his handsome six-foot frame. He coos between numbers; in his violinistic he shows no great depth of feeling and is often off-pitch.

As a technician, he manages to sell a race against time, ripping off "Flight of the Bumble Bee" in 55 seconds. Opens with "Hora Staccato," easing into "Estrellita" with ringside tour. Sans bow, tricks finger-plucking "Jazz Pizzicato," to follow with a much-ado about works of Leroy Anderson with eventual run-through of that composer's "Waltzing Cat."

Inevitable "Hot Canary" is sequenced by a lush bowing of "Kiss Me Again," request sesh, and closer, "Bumble Bee." Zabach, with prudent analysis, can reset his entire approach for hinterlanders slightly wary of his city-slicker con.

Doodles Weaver is better known to localities because of past appearances with Spike Jones' unit. He hardly justifies the title "comedian" during greater portion of current stint. Rather, "buffoon" should be appended, for with devil-may-care attitude, he reels off strings of puns, odd miscellany, stuff from the files. Peculiar flannel-mouth delivery, in spite of excellent acoustics, sends most of his material into limbo. Resurrects the baseball panto sketch, mugging his way into hefty yocks. More of this from his expressive puss would be better. Caps with "Drizzler's Gin," his switch on the Skelton "Guzzler's Gin." Out of respect to its parent, this merits chortles throughout.

Six De Waynes prime with terrific acro-flops, pyramids, and unusual three-highs on legs of prone under-stander. Two huskies bear weight of most razor-dazzle lifts, handstands, sudden drops and position changes. Rate huzzas for speedy pace and showmanship.

Calendar Girls, at show caught, were using holdovers from previous fortnight. Nick Stuart tooters play with more authority to lend oach backing, especially to Zabach. *Will.*

### Old Roumanian, N. Y.

Johnny Howard, Nina Dova, Buster Burnell, Evelyn Marr, Joe La Porte Orch, D'Aquila's Rumbas; \$2.50 minimum.

For the last several years, this lower eastside spot has been riding as a solid operation even while the Broadway niteries have been singing the boxoffice blues. In the last couple of months, however, even the Old Roumanian has been feeling the ebbing tide of business. As result, it has been banking on dinner parties, weddings and other social functions in place of the old, regular clientele which used to regularly frequent this spot for its kosher cuisine, borscht-belt entertainment, and cuffio bottles of vichy water.

The current floorshow comprises a standard layout of turns and production numbers in this spot's customary blended format of corn and Continental-flavored entertainment. As usual, it's an attractively bedecked show, including a line of seven ponies and two hefty showgirls for several okay ensemble hoofing turns.

In the headline slot, Johnny Howard fits into this niteries' atmosphere. He has a fair line of gags heavily loaded with Yiddishisms and frequently falling into bad taste. One of his yarns was stomach-turning, coming right in the middle of the dinner hour in the early show. But this crowd is tough and they like him. Howard also is a clever whistler and can deliver a song in rousing style. His revivalist number with an audience-participation twist is particularly effective.

Songstress Nina Dova registers moderately well with her repertory of big ballads and exotic numbers. Her impact on the slow numbers is only fair and she would do well to accent the more dra-

matic tunes such as "Babalu" on which she scores strongly.

Buster Burnell is okay in the opening song-and-dance turn, hitting better with his tap hoofing than his so-so vocalizing. He has a trickier routine and he works fast for maximum impact. Ballerina Evelyn Marr also hits with a couple of numbers, working both with the line and solo.

As usual, Sadie Banks rounds out the show with a couple of off-color facetious which have repeated numerous times during her regular stand at this spot. Joe La Porte's combo, another regular here, for many years, cuts the show neatly and provides competent dancsation rhythms for customer hoofing in alternation with D'Aquila's rumba crew. *Herm.*

### Thunderbird, Las Vegas

Las Vegas, Dec. 20.

Tennessee Ernie Irene Ryan, Mar-Vels (6), Johnny O'Brien, Christina Carson, Kathryn Duffy Dancations (7), Normandy Boys (3), Al Johns Orch (11); no cover, no minimum.

Well-mounted production with holiday theme giving extra tinsel is this Navajo Room opus, set for bridging span over Christmas. Using same co-headliners, Tennessee Ernie and Irene Ryan, who made their niteries preem here last spring, is assurance of capacity biz.

Tennessee Ernie strides on after Miss Ryan has artfully prepped tablers with her madcap ditties. The virile warbler proceeds to his lusty chants without wasting a second. Rocks with "Alabama Jubilee" and "Kissin' Bug Boogie" to sustain fevered tempi, and a b s bucolic, earthy story introung sly "Three Nights' Experience." Displays full bary pipes with "Summertime," before unzipping the w.k. and fave, "Shotgun Boogie." Tosses over another drawing back-home, a narrative before switching mood to "White Christmas." Quavens bring him back for "Mule Train" and begoff.

Irene Ryan wistfully conveys her comedies as femme impuquest, in hilarious routines. Special material is geared to her appearance in deglamorized wardrobe as she quiver-lips such remembered Rynisms as "Nobody Ever Insults Me" and "My Heart Cries For You" with amusing narrative. "Sweetheart of the USO" is loaded with yocks. New "Don't Do It" ditty, saga of gal with 13 husbands, should be pared to sustain laughs.

Old vs. new has her mouthing caricature of present-day chantoosey moaning "Embraceable You," topped by yesteryear shouting of "Yessir, That's My Baby" and side-splitting Charleston terp tag. In similar vein, medley of oldies concluding with "Ballin' the Jack" garners cheers and whistles.

Mar-Vels, with ingenious placement of two teeterboards, manage to flip into aerial gymnastics without mishap, although overhead beams provide constant menace. Audience reacts to each catapulting flip, expelling gasps as three femmes and three males overcome impedimenta by completing their amazing combinations. It's pure circus stuff, with added sight appeal grabbing salvos from first revelation to closing fireworks-combination two sets triple somersaulting into three-highs.

Kathryn Duffy Dancations portray seasonal routines with two of their finest workouts. Curtain-raiser is intro to holiday spirit with "Wedding of the Painted Doll," enacted in terps by Betty Turner, Julie Mroz, Thelma King, Johnny O'Brien, Benny Hoffman and line. Wrap entire package with "Sleighride" spotlighting Christina Carson's outstanding toe-terpery. Johnny O'Brien tensors production tunes with ease and facility, harmonical. *Will.*

### Gatineau Club, Ottawa

Ottawa, Dec. 19.

Jerry White & Freddie Carlton, Chris Columbo, Marian France, Ken Campbell Orch (7), Al Costi; admission 75c.


Jerry White & Freddie Carlton are energetic comics whose work would have had an average audience giggling in the midrifits. But at night there was a sub-zero blizzard and the early crowd was cold and small. Nevertheless, they kept their act at peak pace and had the few on hand in their palms from the start.

White opens with a sizzling few minutes of everything from pratfalls to dancing, including songs, gags and acro. Follows with a "Polish drunk" routine and is joined by Carlton midway. White keeps every second alive. Fair close with a madcap "The Thing" business. White's line: "I'm insane; won't you join me?" paces the act throughout.

Gatineau show is given okay help by Chris Columbo, singing eneece holdover. Columbo's piping is better than average and just right for this spot—a big hall trying for an intimate atmosphere. His tunes include "Gonna Live Till I Die," "Domino," "No Business Like Show Business" and "It All Depends On You." He bows off. (Continued on page 47)



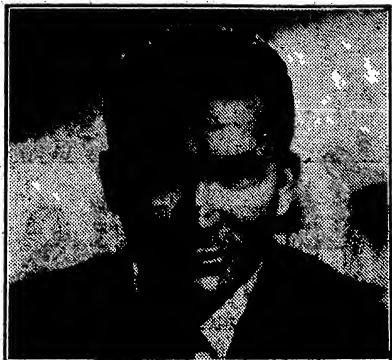
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# VARIETY BILLS

WEEK OF DECEMBER 26

Numeral in connection with bills below indicates opening day of show whether full or split week  
 Letter in parentheses indicates circuit: (PM) Fanchon (Marco) (I) Independent (L) Low (M) Mues (P) Paramount (R) Radio (S) Stoll (T) Tivoli (W) Warner (WR) Walter Road

## NEW YORK CITY

Mad Hatter (I) 27  
 Nanci Houghton  
 E. & J. Slack  
 Annand  
 Jerry Gilbert  
 Eric Hutton  
 Dick Stewart  
 Jerry de Baller  
 Rockettes  
 Syn. Ore  
 Palace (R) 26  
 Judy Garland  
 Smith & Dale  
 G. & F. Szony  
 Doodles & Spider  
 Cissel  
 Paramount (P) 25  
 Art Murray  
 Tony Bennett  
 De Marco Bros  
 Joey Adams &  
 Kelly  
 4 Step Bros  
 Rony (I) 27  
 Guy Mitchell  
 Paul Remos &  
 Toy Boys  
 Deia Kremo  
 Dollinger & Rya Sls  
 Bob Fosse  
 Newwood Smith  
 Evisland  
 Case  
 Chicago (P) 28  
 Lane Bros  
 Ade Duval Co  
 Skeets Minton  
 Helen & Howard  
 Regal (P) 28  
 Sarah Vaughn

## DOMINION

Jay Burkhart Ore  
 Lewis & Allyn  
 Harold King  
 LIMA, O.  
 Ohio (W) 26 Only  
 Aayla  
 LORRAIN, C.  
 Palace (S) 3 Only  
 Asylum of Horrors  
 PALMER, D. O.  
 Ohio (W) 29 Only  
 Asylum of Horrors  
 Pleasant  
 Ames Bros (4)  
 Mulchey (2)  
 Miss  
 Edna & Waldo  
 Brian Farnon's Ore  
 PHILADELPHIA  
 Rogers (W) 28  
 Josephine Baker  
 Pat Henning  
 Court Road Ore  
 ROCKFORD III  
 Palace (28-30)  
 Bob Carroll & Rose  
 Joe McKenna  
 The Smethons  
 Nelson's Trained  
 (One to fill)  
 WASHINGTON  
 Miami (I) 27  
 Kirby Stone 3  
 Richard Hayes  
 Rowena Redding  
 Berk & Hallow  
 Howard (I) 28  
 Lionel Hampton  
 Curly Hamner  
 Clark Bros  
 Arnold Dover

## Ganjour Bros &amp;

Junia  
 Beverly Richards  
 Can Can Jolly  
 Art Warner Ore  
 La Vie En Rose  
 Leland Jolly  
 Ernie Warren Ore  
 Le Ruben Blau  
 Osterwald  
 March Hares  
 Ben Arthur  
 3 Riffs  
 Yous Monk  
 Norman Paris 3  
 Leon & Eddie's  
 Eddie Davis  
 Crosby Sls  
 Kenny Davis  
 Sallars  
 Rogers (W) 28  
 Irma Henriquez  
 June Oliver Line  
 Court Road Ore  
 No. 1 Fifth Ave  
 Bob Downey  
 Harold Fonville  
 Hilda Webster  
 Sammy & Louis  
 Dolly Dawson  
 Dick Diana  
 Jerry Toot  
 Old Rountenat  
 Sade Banks  
 Gail Vowrey  
 Nina Dova  
 Buster Burrell  
 Charles Jolly  
 Joe LaFare Ore  
 D'Aquila Ore  
 Scott Graham  
 Ruth Webb  
 Mickey Deane  
 Park Sheraton  
 Mimi Warren

## Ernestine Holmes

Paul Taubman  
 Sugar Hill  
 Larry Steele  
 Smart Affairs  
 Arena Kane  
 Elena & Anole  
 Eli Spivak  
 Mitch Usciano  
 Michel Michon  
 Kostya Pollansky  
 Gene Nash  
 Carmen Torres  
 Beverlee Dennis  
 Arthur Maxwell  
 Constance Towers  
 Gene Rowlands  
 Two Shirts & Skirt  
 Lewis & Van  
 Alan Gilbert  
 Upstairs  
 Geo Hale Revue  
 Smiles (I) Ore  
 Fanchon Ore  
 Village Born  
 Zeb Carver  
 Cella Cabot  
 George Hopkins  
 Mary Sullivan  
 Sammie & Louis  
 Bill McCune Ore  
 Village Venguers  
 Harry Belafonte  
 Clarence Williams  
 Gligi Durston  
 Waldorf-Astoria  
 Campagnons de la  
 D'Angelo & Ana  
 Nat Brandwynne  
 Mische Ore  
 Wivel  
 Beverly Becker  
 Bob Lee

## Cabote (S)

Somsmiths (S)  
 Tommy Wonder

## Margaret Bandy

George Kaye  
 Eddie O'Neal Ore

## LOS ANGELES

Ambassador Hotel  
 Yma Sumter  
 Blackburn Twins  
 & Pam Cavan  
 Eddie Bergman Ore  
 Billmore Hotel  
 Rene Vincent  
 Buster Shaver &  
 Olive  
 Arlie James  
 Hal Derwin Ore

Circ's  
 Billy Daniels &  
 Lite Baron  
 George de Witt  
 Dick Stable Ore  
 Bobby Ramon  
 Mocombe  
 Billy Daniels  
 Benny Payne  
 Eddie Oliver  
 Latin-Alres

## LAS VEGAS, NEVADA

Flamingo  
 Andrews Sisters  
 Michael Edwards  
 Calendar Girls  
 Will Osborne Ore  
 Mitch Usciano  
 Dorothy Lamour  
 Johnny Bachemin  
 Gene Nash  
 Jean Devlin Girl  
 Bob Revue  
 Des Inn  
 Jackie Page  
 Patrick Green  
 El Sanchos  
 Ted Fio Rito Orch

Arden-Fletcher  
 Dora  
 Carlton Hayes Ore  
 Thunderbird  
 Mills Bros  
 Gene Ryan  
 Ed & Fedi  
 Johnny O'Brien  
 Kathryn Duffy  
 Danston  
 Normande Boys  
 Al Johns Ore  
 El Sanchos Vegas  
 Ritz Bros  
 Gloria Leroy  
 El Sanchos  
 Ted Fio Rito Orch

## Skouras-Lichtman

Continued from page 3

providing entertainment material for it.  
 While his thinking is still necessarily vague, the 20th prez reportedly sees the possibility of the company adding theatre TV programming to its picture-making activities. There's a chance of turning its stars and staff into live show telecasting to Eldophor subscribers.

Thus Lichtman's ability to absorb many of the daily problems of distribution to which Skouras used to address himself has proved highly welcome to the 20th top. The shift of responsibilities has been made easily—and almost imperceptibly to the Fox staff—by the fact that Skouras and Lichtman are personal friends.

Skouras is said to be highly pleased with the job Lichtman has done since he absorbed the duties of salesmanager with resignation of Andy W. Smith last May. 20th top is also reported "delighted" with Lichtman's ability to take on the added distribution responsibilities which recently have been thrown on him.

By turning to programming possibilities for Eldophor, Skouras will be able to keep his hand in the operation of the system even after divestment of the company's theatre chain takes place. Otherwise, the TV setup, since it applies to theatres, will probably all go to the theatre company set up under the reorganization called for by the antitrust decree.

Facing Skouras as an immediate problem regarding Eldophor is the recent National Production Authority order banning production of tele equipment capable of receiving color. Tint is undergoing experiments on the Swiss system by combining it with either the CBS color wheel method or a new three-color electronic tube developed by General Electric.

NPA order is being fought by the industry as not applicable to theatre tele. If the battle is successful, Skouras can, of course, go right ahead with theatre plans. If the ban holds, however, it is understood that 20th can profitably concentrate on military aspects of the system.

Reportedly, the Government is interested in it, as well as in other large-screen systems, such as Paramount's. It is believed that the companies will be able to go ahead with development on a military basis that might later be applicable to commercial use.

## Johnston's Trip

Continued from page 3

border. It's understood that instead he'll concentrate on domestic problems facing the industry. Among these are forthcoming hearings on TV channels.  
 Johnston is currently at his home in Spokane for the holidays. Meantime, two of his public relations aides are to follow Johnston in moving their headquarters from Washington to New York. They are Kenneth Clark, press chief, and Manning (Tim) Claggett, Clark's assistant. They'll make the move as soon as they can arrange housing for their families in New York.  
 Claggett announced a month or so ago that he was planning to leave the MPAA to handle some personal biz. Situation has changed, however, and he'll accompany Clark to New York to augment the publicity staff there.

## CHICAGO

Rita & Alan Farrel  
 Sullivan  
 D. Hill (S) Ore  
 Conrad Hilton  
 Sarcowicz (S)  
 Romayne & Brent  
 Jo Barnum  
 Elman  
 Jerry Mages  
 Jack Raglone  
 Harper Flaherty  
 Bob Flaherty  
 Buddy Ritz  
 Olie Garls  
 Bevelars Dears (4)  
 Marlene Fitzgerald  
 Scottee Marsh  
 Orrin Tucker  
 Palmer Reuss  
 Louise Hoff  
 Bombi Linn  
 Alexander  
 Jody Miller

Blackhawk  
 Gloria Marlowe  
 Pat Hammerlie  
 Don Alberto  
 A. Chas  
 Bobo Lewis  
 Larry Lawrence  
 Mackenzie  
 Tess Carrano  
 Eleanor Luckey  
 Henry Henderson Ore  
 Sherman Hayes Ore  
 Chex  
 Dan Thomas  
 Ginny Scott  
 Marion Callahan  
 John Callahan  
 Cee-Adorables (S)  
 Cee Davidson (S)  
 Freddie Martin Ore  
 Fred Griffin  
 Murray Arnold

## Night Club Reviews

Continued from page 46

## Gatineau Club, Ottawa

with a boff arrangement of "Walking My Baby Back Home."  
 Marian France, working on a trapeze four feet above the floor, is mild. Her act might be okay under canvas, but working close to the customers with her muscles practically snapping in their faces, it was less than a filler.

Manager Joe Saxe eliminated the line this week. Ken Campbell band plays for show and payee dancing. Al Costi works the piano and vocals in the lounge. Gorm.

## Latin Quarter, Boston

Phil Foster, Whipoorwill (5), Les Diagoros (3), Arden-Fletcher Girls (8), Dave Lester Orch (9), Zarde Bros, Orch (4), Alan Martin; \$2 minimum.

Phil Foster tops current lineup at spacious L.Q. and if reaction of opening-nighters is any indication, he should grab himself plenty of new fans during the stanza. Although at show caught he walked on to a tailor-made audience comprised of younger set members of local Beth Israel Hospital society, his kidding of borscht circus wolves stalking their prey clicked with the unhep ringsiders just as solidly.

Comic has an affable delivery. His chatter, which included poking fun at modern day mothers' affinity for coupling inappropriate personal names, life in Brooklyn and the Army, nabbed strong yocks. Guy exits with a zany bit panting a sculptor modelling a nude in clay.

Layout tees off with a solid acrostic by Les Diagoros, two boys and a gal, who sock across with outstanding balancing and juggling. It's the strongest act of this type to hit town in years, and shapes as a natural for vaudeo.

The new (hereabouts) vocal group, the Whipoorwill, four boys and a femme, dish out some satisfactory yodelling pointed up by their neat, youthful appearance. Kids put plenty of action in their arrangements, with best results for hoked "Mamie Is Mimi, the Toast of the Rue de la Paix."

Arden-Fletcher girls skip through a brace of production numbers to Alan Martin's chirping and Dave Lester's bawling. Nitery will close for three days, following New Year's Eve, with Mme. Natalie Kamarova taking over the production at reopening. Elie.

## Montmartre, Mont 1

Montreal, Dec. 20  
 Monique Leyrac, The Fredericks (2), Marcel Marcell, Jean Raja, Pastor & Fernando, Montmartre Line (6), Armand Meetre Orch (6); 60c admission.

After a year of singing around the boites of Paris, Monique Leyrac returns to her hometown. She has more polish, a new blond coiff, plus a collection of recent Gaiety chansons. She is stand-out in current Montmartre show despite the nondescript acts that precede her. Working at disadvantage in this topheavy revue, Miss Leyrac proves as great a fave as ever with localities and evidences chautauque possibilities for the double-language intimacies. Leadoff songs still lack necessary wallop and that, together with mike difficulties, prevented gal from scoring on night caught till she hit her encore set. A tour among ringsiders displayed her ease and firmness. Miss Leyrac's voice is clear at all times, but the basic chirp elements just need smoothing out to cinch act.

Other than emcee-singer Jean Rafa, there is little to be said of the remaining acts. The Fredericks hoke up some interpretive acro routines that rely mainly on the slight, briefly-garbed figure of the femme half of duo. Marcel Marcell walks a shaky slack wire that has too few bright moments to rate. A comedy drummer and straight accordion team, Pastor & Fernando, manage to overwhelm by sheer dint of noise and little else other than the trick hats sported by drummer Pastor. Armand Meetre's band does show backing and the Montmartre line looks well despite, or perhaps because of, over-sexy routines. Neut.

## Downbeat, N. Y.

Billy Taylor Trio, Terry Gibbs, Beryl Booker; no cover, no minimum.

In line with Gotham's jazz upbeat, the new Downbeat Club,

which premed Thursday (20), is dishing out the sort of musical entertainment which should nab a hefty portion of the town's growing entourage of jive devotees. With the music showcased in intimate surroundings, the Downbeat is a throwback to the haleyday days of 52d St. and should be the forerunner of similar styled boites.

Club is set up in a compact manner, with a bar and tables downstairs and a balcony designed for a living room effect. It's done in good taste, and acoustics are excellent throughout the room. Food is another plus factor.

Billy Taylor Trio heads the opening lineup, displaying first-rate musicianship in each set. With Taylor on the keyboard, Charles Markus, bass, and Charlie Smith, drums, the combo clicks with virtuosity. Group's interpretation of jive classics and pop tunes makes for top listening and keeps payee gab at minimum. Taylor, who's been prominent in such other Gotham spots such as Birdland and Cafe Society Downtown, is a good bet to keep the new club at an overflood.

Vibraharpist Terry Gibbs is more than adept in his turn. Gibbs is a complete master of the vib and stirs the clientele with his imaginative percussion work. Billy Taylor's group backs him nicely.

Beryl Booker, Negro pianist, rounds out the bill with some impressive keyboarding. Miss Booker works through the jazz and boogie beats with artistry. It's a sock set. Gros.

## Colony &amp; Astor, London

London, Dec. 18  
 Ruth Clayton, Felix King Orch, Santiago Latin Band; Colony; \$5 minimum; Astor; \$3 minimum before 11 p.m.; \$3 cover thereafter.

In recent months, these two Berkeley Square spots, on the initiative of operator Harry Morris, have been doing some valuable pioneer work in the cabaret field. Mainly relying on American talent, they've brought over many artists virtually unknown to London, who have stayed on to make their mark in the West End.

Latest in this category is Ruth Clayton, who starred in the Chicago company of "Oklahoma." She's a highly personable gal, who, when she gets her routine in order, should settle down for a solid season.

Like other U.S. visitors before her, the chanteuse has learned that numbers which may be cliccos back home don't always get the same reaction in London. She discovered that on her opening-night routine, but it should be a comparatively easy matter to make the necessary change.

Miss Clayton has a pleasing voice, a good sense of timing and a pert personality which shows up best in her comedy numbers, although her main dramatic rendition, "End of a Love Affair," is one of the hits of her act. Numbers like "I'm Going to Miss You Baby" and her nostalgic Viennese waiters are solid—if standard—stuff. The customers obviously liked her, but equally obviously, wanted to hear some of the "Oklahoma" hits.

Show was caught opening night at the Colony, where Felix King's combo did their usual okay job of backgrounding. Myro.

## New Year's Eve

Continued from page 43

spend both holidays at home. Special midnight shows will be staged, however, the following nights till after 2 a.m.  
 Montreal's 9 p.m. nitery curfew for Xmas and New Year's eves will up Toronto bonifaces' biz. Toronto tabs will be \$35 a couple at the Royal York Hotel; \$22 at the Prince George; \$26 at the King Edward; and \$25 a duo at Ruth Low's Club One-Two. These include government tax, something to eat, a floorshow but not drinks.

## Dallas Post-'51 Names

Dallas, Dec. 25  
 Joe Bonds, owner of the Sky Club, is eliminating strip dancers. Will use a local band for dancing when no name acts are booked, with Dale Belmont putting on the show.  
 Bond's toppers for post-New Year's include Jan Garber Jan. 20; Ralph Flanagan, Jan. 27; Frankie Laine, Feb. 6, and Egyptian dancer Samia Gamal, tentatively set for Feb. 15.

## AUSTRALIA

MELBOURNE  
 Tivoli (I) 24  
 Roger Ray  
 Donald Novis  
 Marquis & Family  
 Wally Boag  
 Rosita Alexander &  
 Violetta  
 Pan Yoo Jen Pt  
 3 Gens  
 Celebrity Singers  
 Charlotte McGuire  
 Tracy Laurence  
 Dancing Boys  
 Tivoli Ballet  
 SYDNEY  
 Empire (I) 24  
 Jon Pertwee  
 Gus Brox & Myrna  
 6 Los Trianas  
 3 Carsony Bros  
 Tony Brown  
 Bobby Limb  
 Alan Clive

## BRITAIN

BLACKPOOL  
 Palace (I) 24  
 Noble & King  
 Tollefont  
 Arthur Worsley  
 Jack Turner  
 Jack Muldoon  
 Chuck Brown &  
 Rita  
 2 Jeds  
 Joe King  
 Cromwells  
 (4) 24  
 EAST HAMPTON  
 Metroliton (I) 24  
 Cavan O'Connor  
 Neil Norman &  
 Ladd  
 Harold Berens  
 1 Kelly  
 2 Powers  
 Charnomy 3  
 Pauline & Eddie  
 Regan & Royce  
 Flavia Teenagers  
 NOTTINGHAM  
 Empire (M) 24

## CANADA

EAST HAMPTON  
 Granada (I) 24  
 Spallans  
 Dump Harris &  
 Stan

## Cabaret Bills

## NEW YORK CITY

Birdians  
 izzy Gillespie  
 Blue Angel  
 Chas. Trenet  
 Kirkwood  
 Goodman  
 Annette Warren  
 Bart Howard  
 Eddie & Rack  
 Stuart Rose  
 Ellis Larkin Trio  
 Ben Selr  
 Mae Baras  
 Jimmy Daniels  
 Tony & Eddie  
 Norrene Tate  
 Errol Garner  
 Sammy Benakin (S)  
 Alan Jackson  
 Calashbury  
 Cliff Gale  
 Freddie Stewart  
 Haydock  
 Napoleon Reed  
 Chateau Madrid  
 Pilarin Tavarin  
 Alonso Ore  
 Copacabana  
 Javier Cugat Ore  
 Jack Carter  
 Abbe Lane  
 Dolores  
 Olla  
 Solivar  
 Whitney & David  
 Ted Norman  
 Dale Mumford  
 M. Duroso Ore  
 F. Alvarez Ore  
 El Chito  
 Rosita Rios  
 Emilio Escudera  
 Victoria Barcelo  
 Jose Amaya  
 Ramon Torres Ore  
 Embers  
 Ted W. Union 4  
 Joe Bushkin  
 Gilded Cage  
 Kalliano Ivanko 3  
 Billy Barr  
 M. & M. Viera  
 Tony & Robina  
 Jeffrey Clark

Vadla Del Ore  
 Lella & Steffen  
 Line  
 Calvin Holt  
 Ron Rogers  
 Hebl  
 Chana Kinness  
 Tony Tanne  
 Rickard-Am 3  
 Felix Leneman  
 Gail Kellin  
 Havana-Madrid  
 Bertice Serrano  
 Tony Muro  
 Caribbeans  
 La Minerva  
 Hotel Ambassador  
 Julie Lande Ore  
 Hotel Billmore  
 Mischa Rabinaky Ore  
 Henry Jerome Ore  
 Hotel New Yorker  
 Tommy Reynolds  
 Adrian Rolland Trio  
 Syd Kroffit  
 Karen  
 Pat Terry  
 Hotel Pierre  
 Hildner  
 Chico Relli Ore  
 Stanley Melba Ore  
 Chico Piaz  
 Jane Morgan  
 Hamilton Trio  
 Dick McGalle Ore  
 Hotel Roosevelt  
 Guy Lombardo Ore  
 El Regis  
 Polly Bergen  
 Hill Shaw Ore  
 Libby Ladd Ore  
 Hotel Statler  
 Jimmy Dorsey Ore  
 Vincent Lopez Ore  
 Hotel Warwick  
 Page Morton  
 Latin Quarter  
 Noonan & Marshall  
 Trio Bass  
 Jack Elity

**Roxy, N. Y.**

Guy Mitchell, Bob Fosse, Paul Remos & Boys (3), Bela Kremo, Dolloff & Raya Sisters (4), Norwood Smith, Evelyn Case, Rorrettes, H. Leonard Spitalny Chorus; "Elophment" (20th), reviewed in VARIETY Nov. 7, '51.

The Roxy's holiday bill is designed to suit all age and taste groups. There's a nod to the austerity of the occasion with the annual production of "Ave Maria," concessions to the kiddies via juvenile acts, and a bid for the bobby-soxers with the disk-developed Guy Mitchell.

This stagebill represents A. J. Baeban's finale as head of the theatre. He goes on a consultative basis thereafter. It's an appropriate ending to a distinguished stewardship of this theatre, inasmuch as it's a bill that pinpoints showmanship at comparatively modest cost and makes maximum use of the Roxy facilities.

The major name value is in Mitchell. This performer made his N. Y. bow at the Strand some time ago, when he evidenced a sad lack of stage deportment. He's progressed considerably since. He now has a credible stage presence, but he gets across mainly on the strength of his piping and relationship of his tunes to the best-selling songs. "Truly Fair," "Sparrow in the Treetop" and "Roving Kind" are his major offerings and he's off to a salvo.

As an inducement to the kiddie trade, Paul Remos & Toy Boys are responsible for a healthy share of the entertainment. It's still a cute novelty turn after all these years.

Bob Fosse (ex-Niles) does some decorative terping. It's too sophisticated for the trade that hits theatres during the holiday week, but there are sufficient highlights in his stint to maintain interest. He's a skilled dancer in the modern idiom but his attempts at palyage are feeble.

Another novelty, Dolloff & the Raya Sisters, contribute handsomely to the entertainment. The three girls work in full view of the audience while the male in the background is hidden from view. Combination produces some weird and impressive effects that bring healthy mittings.

Another major component of the lineup is Bela Kremo, one of the best jugglers of this era. He handles cigar boxes, high hats and balls with top dexterity and a grin of humor. Received solidly.

The spectacle is comparatively brief and flows an abundance of light entertainment. Evelyn Case's solo of Schubert's "Ave Maria" is in tradition. The stage setting is impressive and the choral work provides an excellent background. Costuming and presentation provides a fitting closer to the festive show.

Norwood Smith does the singing chores for the production intervals. *Jose.*

**Empire, London**

"Jingles," stage and produced by Nat Karson. With Empire Girls (24), Empire Ballet, (20) Choral Ensemble (12), Vic & Adio, Grace Drysdale, Georgia Brown, George Melachino Orch; "Westward the Women" (M-G).

There is the traditional seasonal flavoring in Nat Karson's new revue, but he departs from expected conventions and introduces many of the famous pantomime characters in an original way. Production marks his second anni as resident producer at this Metro London showcase, and current layout is one of his most successful.

Show breaks away from stereotyped formula that has stamped some earlier productions. For its opening sequence, entire company comes on for a number magnificently staged in a London subway booking hall. The Melachino combo then takes the stage to put over its usual fine style tunes from current West End musical hits.

The pantomime flavor is introduced with the next item, the ballet girls doing a special parade, eight of the male singers coming on as "Dames" and 24 Empire Girls as "Principal Boys." Latter, per custom, come on to an ovation, and after another delightful stepping routine, bow off to powerful applause.

Grace Drysdale has a nifty routine with her two dancing marionettes, but much of the illusion is lost when her head is frequently seen above the curtain.

The Christmas spirit is caught with the ballet, which uses Dickens' "A Christmas Carol" as motif. This is an imaginative and original effort. Alan Carter, who devised the choreography, also makes a fine impression in the principal role of Scrooge.

Georgia Brown, held over from two previous shows, has made enormous strides since her first

opened at this house. This time she socks them with an original number by George & Sheila Melachino titled "Once More It's Christmas," and has a second hit in a more boisterous song, "Rootin' Tootin' Santa Claus."

Vic & Adio, who scored a big Palladium hit earlier in the season, are in the top grade of acrobats. Theirs is a highly colorful routine which is given special punch by the acrobatic stunts are carried out. Act deservedly sets boffo reception.

Climax to the show is developed on the "Sleeping Beauty" theme. The singers, ballet dancers and chorines combine in a lively spectacle which is imaginatively conceived and expertly executed. *Myro.*

**Chicago, Chi**

Chicago, Dec. 21.  
Ming Toy Troupe (4), Maria Neglia, Jaywalkers (3), Think-A-Drink Hoffman, Viven Scott, Louis Basil Orch; "Man in the Saddle" (Col).

House producer Nate Platt, has thrown everything but the book in to overcome the usual lull. Whether or not color cartoons, lobby-clowns, live animals, puppets, and freestyle play this show can shove aside the usual weak b.o. and snowdrifts is anybody's guess. Ming Toy troupe are socko contortionists with three femmes awing with double pointed tricks. Big part, however, is the balancing of plates on sticks with one gal doing a back bend, drinking a glass of water atop three-legged stool planted on table; all this while juggling four dishes.

Maria Neglia has improved her stage presence, with petite violinist pulling all the stops with her flashy fiddling. Most of her work is on the pizzicato side, producing a hefty hand for her "Hot Canary." Jaywalkers capture their slot with their own comedy. Although there's nothing new, especially hilarious is the operating room bit along with slow motion boxing. Trio get real yocks.

Think-A-Drink Hoffman has youngsters in audience in his camp with his pouring of mixtures, with the older folks suggesting potions to slack their thirsts.

Louis Basil does a fine job on traditional Xmas tunes and Viven Scott, boy soprano, closes the curtain with an impressive rendition of "Silent Night" against cathedral window backdrop. *Zabe.*

**Apollo, N. Y.**

Josephine Baker, Pat Henning, Jesse James & Cornell, Orch conducted by Fred Staner; "Call of the Klondike" (Mono).

Josephine Baker has returned to Harlem for the first time in many years. It's most likely her first appearance at a 125th St. showcase since her chorine days in the Cotton Club era. In respect to box-office, it's a rare personality that can buck a week before Christmas.

Another contributing factor at the wickets is the fact that this is her third N. Y. appearance within a year. There are many view her newness from Harlem to view her works at the Strand and later the Roxy. Few personalities can make three trips to the same town within a year—even in one the size of New York.

Artistically, Miss Baker brings with her the same impact of other appearances. Her couturier collection brings spontaneous applause and her song selection is as potent as ever.

Her stylings are as effective in this house as in the better appointed theatres. In fact, she gets a deal closer to this audience than in most others. There's a three-and-two relationship and a warmth that's more apparent here than elsewhere.

Miss Baker, as always is a consummate showman. During her Algerian vendor number, she changes a sock for one of the audience who comes up on stage, and keeps one of his shoes. The multi-language tunes come off particularly well here.

In short, it's a homecoming event for Miss Baker. She started in Harlem a couple of decades ago and indications point up the fact that she's not without honor in her own balliwick.

The Baker retinue still includes Pat Henning, who does an excellent job of entertaining the customers while Miss Baker effects her costume changes. Henning's excellent sense of humor permits him to get away with kidding Miss Baker and he has a fine assortment of routines that get handsome mittings on their own. She's here for nine days and it's expected that she'll gather b.o. strength during latter part of her stand.

Other act on the bill is Jesse, James & Cornell, a septa terp turn, who do effective work in warming up the house. *Jose.*

**Paramount, N. Y.**

Tony Bennett, Joey Adams with Al Kelly, De Marco Sisters (5), 4 Step Bros., Art Mooney Orch (16); "Double Dynamite" (RKO), reviewed in VARIETY Nov. 7, '51.

Yul package at the Paramount will probably keep the theatre loaded and entertained. It's a lively layout with Tony Bennett calculated to get the customers into the house and, once in, Joey Adams will keep them entertained.

Bennett is probably the top disk of the moment. His Columbia waxings have been occupants of the bestseller lists for a comparatively long term. "Cold, Cold Heart," "Because of You" and "Solitaire" are the bobbysoxer bait which have catapulted Bennett into the coin. Indication of his b.o. potency is evidenced by the fact that this is his second stand here within a comparatively short time.

The jeune femmes probably go for that schmaltzy whine that he uses at periodic intervals. There are moments when he shows vocal solidity as he tries the vocal registers but, generally, the pipes will hit all age groups. At this point, all he can do in a theatre is make money—for himself and the house. That's the most important criterion these days.

Adams, partnered with double-talking Al Kelly, is doing an excellent act. He enceeds, works with every turn on the bill, and provides plenty of entertainment in the process. He's an affable clown, the audience takes to him from the start, and there are times when his talents rise considerably above his material. Kelly is an invaluable aid and his own turn gets a hearty salvo.

Starters are the 4 Step Bros., energetic hoofers whose repertoire comprises several dance styles. They're fused together in a manner that begets fine results. After scooping heartily on their own, Adams takes over this group, and does a spot of terping with them. The crowd goes for these tandem efforts.

The De Marco Sisters (5), long the singing mainstay of the Fred Allen's ex-AM show, is similarly an entertaining turn. Youngsters seem to be adding more assurance with every trip to the local boards. They're acquiring more showmanship, progressively better routineing and tunes that show them off to better advantage.

The Art Mooney orch (16) does a capable bit of show-backing. His single tune starting the proceedings gets an ample mitt. *Jose.*

**Casino, Toronto**

Toronto, Dec. 21.  
Buck & Bubbles, Ray Barber, Marshall & Caesar, The Barton Family (4), Four Botonds, Jimmy Cameron, Archie Stone House Orch; "Criminal Lawyer" (Col).

Here is a bright holiday bill, smart on Murray Little's pace and routineing that, when caught, saw every act garnering top response. Buck & Bubbles are dishing out their nonchalant but surefire blend of pianistics, patter and hoofing; Marshall & Caesar (New Acts) are convulsing the customers; and Ray Barber is on for the bobbysoxer sequel session to buff returns. Together with the other straight visual acts on the bill, this is vaude in the tradition and the audience couldn't get enough.

With traveller parting on Jimmy Cameron as singing m.c., proceedings are immediately under way with hoofing of the Barton Family for two-generation dance style contrasts. Mother of the act displays more good-natured agility than her husband and two daughters, though all are over individually to top returns on challenges and a rousing group finale.

Buck & Bubbles held their perennial local fans with trademarked "Twinkle in Your Eye" opening; the Bubbles warbling and neat taps and struts to Buck's terrific piano accom; the switch of both as Buck goes into his lazy soft-shoe shuffles, with Bubbles at piano for their Joe Miller cross-patter; a zany jitterbug routine prior to their smash "When You're Smiling" finale, with Buck on the hot trumpet and partner at piano. Act earns a sock buff.

Ditto for Marshall & Caesar razzies; a neat tempo change by Ray Barber and his log of "When You're Smiling," "Because of You" and "Birth of the Blues." Husky-voiced young baritone has lots of sexy style, as exemplified in his appeal to the vociferous teen-age femme down-front repeaters. Withal, in "Everything Happened When I Saw You" and "Satan Wears a Satin Gown" (written by his hit pianist, Freddy Katz), the youngster reveals dramatic power in song-selling that appeals to the more mature vaudegoer.

Four Botonds (three men and a

gorgeously-stacked blonde) are also over big for their aerobatics, complete with spectacular head and foot catches, the girl for tosses to swift mounts.

Jimmy Cameron, from his song opening onward, knits everything together neatly, with a commendable assist from Archie Stone's house orch for every act. *McStay.*

**Capitol, Wash.**

Washington, Dec. 24.  
Blackstone's Magic Show (8); "Red Badge of Courage" (M-G).

The Blackstone formula of magic, girls and corn is certainly the answer to the seasonal demand for good, wholesome family entertainment. That an expanded version of same show played here last at legit scale should enhance its value for the budget-conscious public.

Actually, the hourlong streamlined routine seems improved by the scissoring. It is faster moving and better paced than it was at full length. As for Blackstone himself, though visibly aging and somewhat slower in movement, he still is the old master of legerdemain, with a skillful blending of yokum, ham and humor. It's a tribute to his innate showmanship that his weakening voice, which frequently doesn't carry beyond the front rows, hardly detracts from the effectiveness of his many bits of side business and style.

Production-wise, show is eye-filling and sparkling. Costumes are all on the flashy side, well conceived for the purpose, and thankfully fresh and new looking. Props are numerous, impressing by their very number and color. It's a razz-dazzle show, running the gamut from varying stages of cheesecake, through sheer showmanship, and deft staging, with a liberal sprinkling of the Blackstone technique, than which there is still no better.

Forté of the Blackstone technique is fact that his routine is scaled for a large auditorium, unlike the current school of sophisticated magicians who play only to down fronters. True, his many aud-participation gimmicks are necessarily confined to the front rows, but all of them can be seen right up to the cliffs.

Aiding Blackstone are a quartet of shapely femmes and a trio of trim lads. Latter act as grips and general assistants, with former as window dressing.

Everything the old master does is on a grand scale. When it's a scarf trick, there are dozens of scarves, all large and of dazzling hues. When he does the time-worn trick of saving the girl in half, it's in three parts that Blackstone severs his dame with an extra fancily painted chest to boot.

All the old tricks are here—the birds that disappear, the rabbits that appear, the watch and wallet that are spirited away, the knots that are untied. But, despite the fact that it's all been done before, and by Blackstone himself, he manages to make it seem new and absorbing. He is at his best, of course, in handling his audience volunteers, amusing, sans offense, with his witty patter. *Lowe.*

**Dunn Resigns**

Continued from page 43

for the Grade agency of London Dunn has pacted a three-year deal which includes a share in the agency's business. He'll be a veepee with jurisdiction over the Coast area. He'll also gander the Chicago area occasionally and may hop to London periodically.

The Lew & Leslie Grade Agency for the past several years has been attempting to get Coast representation through an existing agency. There had been a temporary tieup with the Edward Sherman office, but that didn't work out. Lew Grade has been spending considerable time on the Coast with every U. S. visit in attempts to get top filmsters to play British vaude. He initiated a deal with Jack Benny and Bob Hope to play the Palladium, London, this coming season. Facts haven't been completed as yet.

Eddie Elkort, Grade veepee who's currently in charge of the agency's U. S. operations, is vacationing in Florida and could not be reached for comment.

Grade Agency's hiring of Dunn is regarded as a bid to expand the office's holdings on this continent. Agency has plans of setting up an international act circuit which would encompass England and the Continent, Canada and the U. S.

Personnel at the American Guild of Variety Artists headquarters in N. Y. were unaware of any change in the union's top paid position.

**New Acts****JANE POWELL**

Songs  
30 Mins.  
Copa City, Miami Beach  
Add Jane Powell, Metro songstress, to the list of top acts equipped with the talent and distinction for class rooms, video and, of course, films.

In this, her first cafe date, at Miami Beach's big name spot, she comes onstage to face an audience that comprises the jaded vacationing regulars. She wins them from the start.

Gowned simply and smartly, her soprano has a direct, warm approach to build reaction through her versions of "Most Unusual Day," "Summertime," "Loveliest Night of the Year," aria from her "Holiday in Mexico" plc, tune dedicated to her five-month old youngster, etc. and after encore, she had to beg off at show caught.

She's a welcome "new" face to the cafe circuit and with that screen rep easily a draw. Her potency is furthered by a wide-ranging soprano and an easy, simple delivery and charm. *Larry.*

**MARSHALL & CAESAR**

Corny-Songs  
25 Mins.  
Casino, Toronto

Originally a member of the Marshall Bros. and latterly with Gene Allen for three years with Marshall & Allen, Jerry Marshall has just teamed with a new partner, Jimmie Caesar. So uproarious are their comedy antics, that when caught at the Casino vaude date, they were immediately signed for the Indigo Room by the Barclay Hotel management and are doing a nine-show daily stint between the theatre and the nitery.

Marshall & Caesar are very funny, a quick bet for any media. Jerry Marshall, an authoritative straight, speeds the proceedings, but Caesar, the little piny guy with the crew-cut, as target for eye-gouging and nose-pulling, contributes to a comedy team that is generally well-mannered despite periodically mayhem.

Caesar's imitations of screen celebs lead into a smash burlesk, with the two doing a Cagney-Bogart takeoff for terrific audience response; coupled with Marshall's respectful dedication to the memory of the late Al Jolson before going into "Rock-a-Bye Your Baby" and "Swanee," both over big. Pay-off is the pair's clowning vis-a-vis an "You Made Me Love You." Lads combine a knockabout blend of straight song and comedy that is bright and breezy, with lots of fresh delivery, plus Marshall's otherwise suave foiling for the Caesar juvenile antics.

On comic values and slyly, this team is ready for bigger things. *McStay.*

**GERDA LANNER**

Songs  
25 Mins.  
Ritz Cafe, Montreal  
Austrian-born Gerda Lanner's Continental, multi-lingual abilities serve her in good stead at this showcase.

Thoroughly warbling is at times not unlike Marlene Dietrich's efforts but with more legit overtones.

Basic elements, grooming, gowns and figure, are all here but song selection shows need of trimming and better routineing. "Lili Marlene" as an opener fails to rouse much more than slight nostalgia, and "Venezuela" is no improvement. But by personality and determination, Miss Lanner won over the noisy holiday crowd with "Young Lovers," a neat German-French interpretation of "La Vie En Rose" and a brace of off-the-cob Vienna numbers which drew salvos. Coming back for her third encore, and this, only at a loss for material at the moment, Miss Lanner reprised "Johnny," a torchant that would be better midway through offering.

Johnny Gallant at the piano gives socko support. With additional experience Miss Lanner is a cinch for sophisticated intimacies and video. *Newt.*

**Leipzig Heads Agents**

Syd E. Leipzig was elected president of the Associated Agents of America at a meeting held last week. Irving Barrett was named veepee, Jimmy Daley, executive secretary, and Harry Stone, treasurer.

Board of governors comprises Eddie Lunz, Mike Hammer, Juliet Heath, Dave Cohn, Sim Kerner, Harry Rudder, Joe Zweig, Eddie Ross, Sam Golden and Mickey Shaw.

Group will install officers at its annual entertainment and dance, at the Henry Hudson Hotel, N. Y., Jan. 16.



# Defaced Photos in Souvenir Books Irk Road Audiences and Troupers

Cleveland, Dec. 25. The rather grisly practice of defacing photos in souvenir books has been under heavy criticism in road cities this season. The practice is to scratch the metal of the reproducing engraving so that faces of girls and boys no longer in the cast will be beyond identification, thereby avoiding violation of an Equity rule which prohibits use of a photograph of anyone not in a show.

In the instance of a big Broadway musical which recently played here, four photographs in a souvenir book had been so mutilated by the printer as to make 47 faces into a smear of scratches and blur.

The reason for this is the effort, naturally, to save money on printing, or, to put the practice in another light, to make more profits for the commission agent of the book. Since a touring musical attraction does have occasional cast changes, in the chorus and singing group, fair practice would dictate the complete replacement of any photograph exhibiting the features of someone who had left the show.

Actually, an occasional replacement and the artistic elimination of the face, might be condoned by managers, but patrons paying 50c, a book are inclined to regard the mutilation of six faces out of seven in one photograph as an extreme abuse of the practice of souvenir book economy.

The offending souvenir book mentioned above was also sold during a recent date at that musical comedy in Gabe Rubin's New Nix. (Continued on page 53)

## Unique Setup as County Mulls Show Biz Entry Vs. Local Concert Mgr.

White Plains, N. Y., Dec. 25. Situation considered unique seems to be developing in this area, with prospect of a county going into competition with a locally-established concert management that's been in business 21 years. Westchester County will enter the concert biz on a permanent basis at the County Center here next year, if a budget item of \$25,000 for financing concerts at the Center, proposed last week by Republican leaders, is adopted by the Board of Supervisors.

Yet concert management here is operated by Mr. and Mrs. Julian Olney, who have been using the Center until this season. The Olneys pulled out this year, offering a concert series each, under the name of "Mrs. Julian Olney Series," at the RKO Keith's, White Plains, and RKO Keith's, New Rochelle, instead. (They also have a concert series in Greenwich, Conn.) Olneys claim they pulled out of the Center due to bad maintenance and raised rentals. They paid \$10,000 rental yearly. There were customer complaints on broken seats, bad viewing, bad stage, etc., according to the Olneys, with the Center not willing to make improvements. Hence the switch to the film houses.

The County Recreation Commission now wants to put on concert events on its own. Move, however, has met with objections from official sources as well as outside. It's claimed that taxpayer money (including Olneys') is being used to compete with a legitimate local concern. It's also claimed that the county has no expert management to run such concert series and that the funds (plus possible further coin) will be jeopardized. Minority Leader John E. Tobin told the Supervisors Board, in criticizing the \$25,000 budget item, that "free enterprise would be affected and the county would be speculating with the taxpayers' money." The Olneys themselves are keeping mum, planning to take no action despite the unusual situation.

## Femmes Take Lambs

Despite some membership opposition, the Lambs have voted for a Ladies Night, to be held once annually, during which women guests of members will be invited to the New York clubhouse. The first such get-together will be held Jan. 6.

Bert Lytell, shepherd of the Lambs, spearheaded the victory.

## St. Louis to Get Another Legit House in Empress

St. Louis, Dec. 25. The Empress theatre, midtown film house and one of a chain owned by Louis K. and Joseph C. Ansell, was shuttered last Wednesday (19) and after an extensive face-lifting, will be relighted Jan. 8 as a legit house. Plans call for a resident cast of New York actors, with names as guests a new show is to be presented each week.

The tentative sked calls for presentation first of "The Voice of the Turtle," with Gene Raymond and Geraldine Brooks in the top roles. It will be followed by "Clut-terback," featuring Arthur Treacher. House will be scaled from 75c to \$2.

For years, the American has been the only legit house in this town. Opening of the Empress is expected to generate more interest here in legit.

## Aldrich Tag Use Queried in D.C.

Washington, Dec. 25. Washington residents are being solicited to angel a music tent for this area during the coming summer. To launch such an operation here would reportedly call for an investment in the vicinity of \$70,000 to \$80,000.

Letters have been sent on stationery of the South Shore Music Circus, Inc., and are signed by Stephen Slane, of Cohasset, Mass., who was assistant resident manager at Cohasset last summer. Letterhead lists Richard Aldrich as "managing director in absentia" for the Circus, and suggests that inquiries be sent to 415 E. 64th street, New York, which is Slane's address.

Letter invites people to invest in a form of the theatre which "appeals to all age and income groups." It says that the music circus here would operate as a theatre-in-the-round, featuring revivals of musicals and operettas. It adds that a site has already been selected and that financing has begun.

Letter further quotes from VARIETY of Oct. 3 last, which reports that the Lambertville, N. J., Music Circus grossed about \$300,000 last summer in a 16-week season, netting nearly half of that. Thus, it is pointed out that music tents can be a sound investment.

A few weeks ago, when he announced severing his connection (Continued on page 53)

Arthur Kober  
has an amusing profile on  
undomesticity in  
*Aahh, Whattsa Use?  
I Give Up!*  
a bright, byline piece in the  
46th Anniversary Number  
of  
**VARIETY**  
OUT NEXT WEEK

## Dennis King Succeeds Ill Price in 'Cocktail'; Haydon, Keats in Cast

Hollywood, Dec. 25. Dennis King opens in "Cocktail Party" in Milwaukee, Jan. 7, replacing Vincent Price, who was forced out by a stomach ulcer after collapsing in Tacoma last Wednesday (19) after a performance. Stage manager Bob Ryan read the psychiatrist role at four Portland (Ore.) performances, but the Yakima date was cancelled. Richard St. John takes over for the St. Paul and Minneapolis dates, while King rehearses.

Julie Haydon also joins the Lewis & Young production in Milwaukee, replacing Marsha Hunt, due back for a Hollywood film commitment. Price needs a minimum fortnight's rest. Despite his absence, the opening Portland performance had only \$300 cancellations, grossing \$2,800. Rose Hobart is also leaving the show, with Viola Keats replacing.

Price-Less 'Cocktail'  
Portland, Ore., Dec. 25. Portlanders saw two things proven last Thursday night (20), that "the show must go on" and "the play's the thing," when T. S. Eliot's "Cocktail Party" opened a three-day engagement at the Mayfair Theatre. Star Vincent Price collapsed during a curtain call in Tacoma Wednesday night and was rushed to the hospital for observation. The company arrived here at 4 p. m. Thursday. Company manager Leslie Thomas phoned Price and told him that opening night here was a sellout. Price made plane reservations, but doctors said he would not be able to appear for several weeks.

No understudy was available, so Thomas and Mayfair manager Herb Royster huddled. Stage manager Robert Ryan read Price's lines, after Reginald Denny made the curtain announcement. Only a few customers in the cheaper seats asked for a refund, and the play was a hit.

Price collapse in Tacoma was reported due to a stomach ailment.

# Absence of Stars Due to Illness Nicks B.O., Aids Producers' Take

## Van Druten Shares Three Ways on 'Camera' Stint

John van Druten, adaptor of "I Am a Camera," and Christopher Isherwood, author of "The Berlin Stories," on which it is based, share the royalties on a 60-40 basis. The total author royalties are the Dramatists Guild minimum (5-7 1/2-10%) until the production cost is recouped, after which they go to straight 10%.

As stager, van Druten gets an additional 1 1/2% until the show is in the black and 4% thereafter. He also gets 10% of the profits. Later piece will be absorbed equally by the management and backers, each getting 45% of the net. Producer Gertrude Macy and associate Walter Starck are understood to have a 50-50 split arrangement on the management end.

At its recent boxoffice pace, "Camera" is expected to get into the black by about the first week in February. It can net around \$6,000 at its potential capacity of \$24,400.

## Apprentice Tiff ATPAM Threat

Failure of several apprentice pressagents to gain admission to the Assn. of Theatrical Press Agents & Managers after they have completed the required training period, threatens to have serious implications. A special committee of the union is trying to solve the situation and thereby avoid possible legal action by the p.a. applicants.

Under the union rules, three apprentice pressagents may register a year. On the theory that one would presumably drop out without completing training, ATPAM is required to admit only two a year as members. However, for several years there have been few if any drop-outs, so there is now a backlog of candidates, with the possibility of some having to wait two years for admission.

Although the candidates are reluctant to go to court on the matter, partly because of the expense involved and also in a wish to avoid resentment and possible future reprisal, at least one is reported to have consulted an attorney and been advised that the Taft-Hartley Law probably applies to the case. In an understandable desire to avoid legal entanglements, the union also hopes to resolve the situation peacefully.

Illnesses of leading players hit four Broadway shows last week, in at least two instances involving sizable losses in revenue. Fact that the leads were absent during the pre-Christmas week, when attendance is generally below normal, accentuated the costliness of the situation, since there wasn't enough boxoffice pressure to offset refunds and/or prospective patrons who stayed away.

Most serious sag in receipts was at "King and I," where the week's take slid from its consistent capacity of just under \$51,700 to slightly below \$49,700. That was virtually all refunds, as the star, Gertrude Lawrence, and top featured male lead, Yul Brynner, were out of the east Wednesday (19) and for the balance of the week, missing six performances in all. The Rodgers-Hammerstein smash was due to lay off Christmas Eve, but relighted as scheduled last night (Tues.) with Brynner due back in his regular role of the King of Siam. Miss Lawrence, who had been hospitalized with pleurisy, was back at her home early this week and is expected to resume her starring role tonight (Wed.) or tomorrow (Thurs.).

The other star absence causing a boxoffice loss was at "Point of No Return," from which Henry Fonda was missing Friday night (21) because of an attack of laryngitis. In that case, the Leland Hayward production, which had been playing to standee capacity, had about \$1,400 in refunds, cutting the week's receipts to a bit over \$36,500. Fonda returned to (Continued on page 53)

## Collegians Build Sets, Produce Play in Place Of Drama Dept. Term Paper

Minneapolis, Dec. 25. Instead of having his students write the usual term papers when they completed their English drama course, Dr. Edwin B. Pettet at Carlton College, at Northfield, Minn., near here, had them use saws and hammers in place of pencils and papers, and turned them loose on the production of a drama, "The Second Shepherd's Play."

In addition to the novel idea of replacing the term paper by actual participation in the staging of the play, medieval style, grades were based by Dr. Pettet on how well the production was staged. Students' work, substituted for the writing of term papers, included construction of a set on a hayrack; making of costumes; lighting, direction, producing and acting in the finished product.

The play was staged outdoors in the college square. In its presentation, the drama class was following a tradition established in the 13th century in England, where such plays were a common part of the religious seasons and always were produced by tradesmen, members of various guilds.

## McIntyre, Campbell Shed Boston Publicity Posts

Boston, Dec. 25. Johnny McIntyre, for the past 12 years publicist for the Hub's six Shubert legists, and George Campbell, tub-thumper for the Brattle Theatre, Cambridge, for the past couple of years, resigned their respective posts effective Saturday (22). Both are members of the Assn. of Theatrical Pressagents and Managers.

Several years ago, McIntyre (and general manager Mike Cavanaugh) planned the successful campaign that defeated Massachusetts solons' attempts to put the bite on theatre ducaus via a 5% state tax. During the flop-rampant legit season of 1945, McIntyre created a mythical legit producer, Lafayette McGuffey, whose zany press releases brightened an otherwise dismal period. McIntyre's future plans have not been revealed, nor has there been any indication whether the Shuberts will name a successor. Campbell, in addition to his publicity chores at Brattle, also handles the annual Hasty Pudding theatricals at Harvard and the New England Opera Co. affairs. He plans to trek to California for a short vacation.

# OUT NEXT WEEK

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## 65G Weekly Co. That Went Begging For N.Y. House for Months Gets Warner

A \$65,000-a-week attraction that had gone begging for a New York house for months finally found one this week, when the Sadler's Wells Theatre Ballet signed to play the Warner in March for two weeks.

This will mark the first time that the house, formerly the Strand vaudeville, will be running an attraction without a feature pic. It won't be the first time the house will offer ballet, however. The Warner is actually a house with a ballet tradition, having had a corps de ballet from 1928 to 1933 under Anatole Bourman.

It wasn't a case of lack of pix product that brought about the Warner-Sadler's deal. Sol Hurok, the troupe's U. S. manager, merely made the house a good offer. Troupe will appear from March 25 to April 6, at a \$6 top, and in the 2,700-seat house can gross roughly \$65,000 a week.

The Sadler's troupe, the younger, sister company to Sadler's Wells Ballet, which scored such a hit the past two seasons touring America, is making its U. S. debut this year. It has racked up almost as big a success as its better-known sister-troupe, grossing as high as \$75,000 in some weeks on its current tour. Troupe opened Oct. 5 in Quebec, and will have been on the road 23 weeks before reaching N. Y. The Gotham stay is held to two weeks, because outfit is due back in London. The 25-week tour is longer than originally scheduled.

Unlike the other Sadler's company, which opened its visits with a fall engagement in N. Y., at the Metropolitan Opera House, considered the ace Gotham theatre for a ballet engagement, this Sadler's troupe couldn't get the Met this fall, and started its tour in Quebec instead. With N. Y. as the wind-up, it still can't get the Met, because the opera season will still be on there for another couple of weeks.

This presented quite a problem for impresario Hurok. Ballet needs atmosphere, which comes with certain lush, elegant surroundings. With this aura, they can charge a \$6 top and get it. The other Sadler's got it, and sold out, at the Met.

The City Center, home of the N. Y. City Ballet, was considered, but was turned down because a \$6 top might not have drawn there. The N. Y. dance troupe plays to a \$3.60 top. So do other ballet troupes that play there. Hurok talked with the Shuberts. Legit houses like the Century or Broadway were mulled, because they had housed ballet troupes, but they were either available or unsuited.

Sadler's had used several Loew houses on its current tour, and Hurok huddled with Metro execs in N. Y. The Capitol, State and even Loew's Lexington were considered, and rejected for different reasons. The Capitol was regarded as a fine showplace, having the swank appeal that would go with a \$6 top ballet audience, but the house reportedly wouldn't give up its film policy for only a two-week run. And Sadler's couldn't stay longer. The Warner was something of a surprise or sleeper in the running, but shapes up as a good choice, with a better stage for ballet, and approximately 900 more seats, than a legit house.

## Yale Drama Profs to Gab On Theatre in Chicago

New Haven, Dec. 25. Two members of the faculty of the Yale Drama Dept. left for the national convention of the American Educational Theatre Assn. in Chicago, where they are scheduled to lecture.

Frank McCullan, Associate Professor of Play Production who handles the department curriculum in directing and producing, will discuss the subject, "The Problems of Standards and Accreditation in Graduate Work in Theatre Arts." Associate Professor of Play Production Constance Welch, director of the department's acting classes, will speak and give a demonstration on "Styles in Acting." Miss Welch will get an assist from students and alumni of the department.

## Bartok Preem for First Shaw Choral Concert

Robert Shaw will give the American premiere of Bela Bartok's cantata profana, "The Enchanted Deer," in Shaw's English translation, at the first of seven Sunday concerts at Carnegie Hall, N. Y., Jan. 6. Series will present the Shaw Choral in a group of choral masterworks.

Opening program will comprise Mozart's Requiem Mass in D Minor, Ravel's Trois Chansons, Debussy's Trois Chansons and Bartok's "The Enchanted Deer." Program will feature the Shaw Choral and RCA-Victor Symphony. Later programs will include the Collegiate Choral, and Crane Chorus and Orchestra, State University Teacher's College, of Potsdam, N. Y.

## Warren Latest in Concert Artists' Wholesale Shift Away From Davidson

Leonard Warren, leading Met Opera baritone, is leaving the James A. Davidson office end of this season, switching to Sol Hurok's management. Move, one of the most important in artist-manager circles this season, is only the latest in a wholesale switch of artists from the Davidson roster the past two years.

Although the trade is accustomed to artists shifting from one concert bureau to another for a diversity of reasons, the departures from Davidson started talk in the industry that the manager planned curtailing his activities, or withdrawing from the field altogether. Davidson, however, has denied any such intentions, mapping as active a season next year as ever. Emphasis, though, will be on his group attractions, which are having a boff season this year.

Leaving Davidson this season, besides Warren, are soprano Jeanette MacDonald, also going over to Hurok; and soprano Jennie Tourel and pianist Claudio Arrau, switching to Columbia Artists Mgt. Last season, Davidson lost sopranos Helen Traubel and Eleanor Steber, both of whom went over to Columbia.

Davidson still has soprano Margaret Truman and tenor Lauritz Melchior, as single artists, and the Robert Shaw Choral, and the "Rodgers & Hammerstein Nights" group.

## Legit Aid to Be Upped For Hospitalized Vets

Washington, Dec. 25. Veterans Administration is so pleased with its experiment in bringing forms of theatrical work to hospitalized veterans, that it is virtually doubling the scope of the program for the coming year. Vets in 29 hospitals were benefitted by the project during 1951. Next year, 56 hospitals will be involved.

The plan is sponsored by the American Educational Theatre Assn., made up of speech and drama courses of colleges and universities and community theatre groups. It is headed by Father Gilbert V. Hartke, chairman of the drama department of Catholic U. here.

In this program, college students and member of community theatres bring play-reading sessions to the patients, with the latter taking part. In addition, there are all-patient theatre productions, with the patients serving as actors, writers, scene painters and musicians; and courses in scenery construction and painting, stage direction and play writing. Finally, some college plays are brought to the hospitals and also some patients attend such plays at the colleges and community theatres.

## CHAMPAGNE IN DALLAS

Dallas, Dec. 25. Dallas' Theatre '51 will serve champagne to its audience after the New Year's eve performance of "Midsummer Night's Dream." Patrons will then share in the annual celebration, when the Dallas theatre-in-the-round becomes Theatre '52.

N.Y.U. Professor of Motion Pictures

## Robert Cessner

details the way and how it took 10 years before

## Dame Cinema Goes Respectable

an interesting byline piece in the 46th Anniversary Number

VARIETY  
NEXT WEEK

## Halasz Out as Director Of N.Y. City Opera While Charges Hit High Note

Dismissal of Laszlo Halasz last weekend as musical director of the N. Y. City Opera Co., which he had headed since its inception in February, 1944, had been expected in the trade for about a year now.

Halasz, who also conducted for many of the performances, had been in disfavor with the board of directors of the City Center of Music and Drama for a long time, not only on grounds of policy, but in matters of personality. Esprit of the troupe, management said, had been broken by the maestro.

Board for some time had been in receipt of complaints against the director by opera personnel, both singers and musicians. There were charges of mistreatment, favoritism and intrigue, with such charges made in hearings before the board as stoutly denied by the director. Orchestra players had frequently protested what they called the maestro's high-handed treatment. So had singers. Recent incident in Chicago, when Halasz had to apologize for throwing a baton at his concertmaster (which he said was accidental), was only one item in a list of grievances the musicians had, which they said kept them constantly on edge.

What brought matters to a head was a resolution presented to the Center board by the American Guild of Musical Artists early last week, which attacked Halasz. Resolution claimed that AGMA (Continued on page 53)

## DALI IN U.S. FOR SET OF 12 LECTURE DATES

Salvador Dali arrived in N. Y. Monday (24) for a series of 12 lecture dates arranged for him by the Columbia Lecture Bureau. It's not only the first lecture dates for the painter, but probably the first time any such gab tour has been set up for a correspondingly first-rank brush artist.

Dates are all in February, in Texas, Florida, Iowa, Kentucky and Canada.

## Seek Menjous as Guests In Dallas Play-Reading

Dallas, Dec. 25. The Civic Playhouse here is negotiating with Adolph Menjou and his wife, Verree Teasdale, to head a local cast for a production to be staged Jan. 11.

The play would be selected by Menjou and would be in the manner of the First Drama Quartet presentation, play-read.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operaetta).

"Anna Christie" (D)—City Center, prod.; Michael Gordon, dir.; Celeste Holm, star.

"Desire Under the Elms" (D)—ANTA, prod.; Harold Clurman, dir.

"Gertie" (CD)—Herman Shumlin, prod.-dir.; Albert Dekker, Glynnis Johns, stars.

"Modern Primitive" (D)—Otto Preminger, prod.-dir.

"Pal Joey" (MC)—Jule Styne, prod.; Robert Alton, dir.; Vivienne Segal, Harold Lang, stars.

"Shrike" (D)—Jose Ferrer, Milton Baron, prods.; Ferrer, dir.; Judith Evelyn, Ferrer, stars.

## Inside Stuff—Legit

Laurence Olivier and Vivien Leigh, stars of the former's twin revivals of "Caesar and Cleopatra" and "Antony and Cleopatra" at the Ziegfeld, N. Y., have only featured billing in the program. However, they're starred, with their names above the play titles, in the alphabetical ads in the dailies. Featured position on the title page of Playbill is in line with the ensemble policy of the St. James' Players, the name of the company, taken from St. James' Theatre in London, where the two "Cleopatras" and other shows were produced by Olivier with many of the same actors. In the program listing, six players are featured, all in the same size type. Miss Leigh is listed above. In two lines immediately below are listed Robert Helpmann, Wilfrid Hyde White, Harry Andrews and Niall MacGinnis. Below that it reads, "And Laurence Olivier."

Incidentally, the Theatre Guild last week announced that Lee Grant, who previously had secondary featured billing, was being upped to "co-starring" status with Leo G. Carroll and Jeffrey Lynn. Actually, she was merely advanced from secondary featured billing (with Doro Merande, Cloris Leachman and Paul Crabtree) to first so-featured position with Carroll and Lynn. No one is starred in the show, all names being listed below the title.

Interesting fact about this week's drive for funds by the Actors Fund of America, in all Broadway legit houses, plus the Palace, is that the organization, in making this drive for the first time on the Stem, is taking a leaf from the strawhats, which have been passing the hat (or baskets) for the Fund for many summers. Success of collections in the barns impelled the Fund to try Broadway. Although the League of N. Y. Theatres, indie owners and operators, and others, don't like these drives, they okayed it because of the Fund's special need. The Fund is 70 years old and spends about \$250,000 annually maintaining the Actors Fund Home at Englewood, N. J., and providing relief for actors in trouble. The Fund during the past year has found itself spending more than it has taken in, hence the public drive for coin. John Golden is chairing the drive, with Theron Bamberger, John Effrat, Whitney Bolton, Oliver Saylor and Milton Weintraub as chief lieutenants. A host of Broadway stars have volunteered, and are making intermission speeches in legit houses, for funds. Drive will continue through New Year's eve.

Alfred Lunt, who makes his bow as opera stager with "Cosi fan Tutte" at the Met Opera House, N.Y., Friday (28), described some of his problems in the N. Y. Times Sunday (23) in an interview with music ed Howard Taubman. Lunt, who'd never seen the opera performed, worked on it at his Genesee Depot, Wis., farm, taking with him a copy of the score, English translation, and the Glyndebourne recording of the opera. He listened to the recording till he knew it by heart. Back in N.Y. before opera season started, he got a couple of young actors who were at liberty, and invited them to his home to go through the play. Then he assembled the Met opera cast and started rehearsing. He also told the opera femmes: "If you beat your breast as they sometimes do in opera, I'll kill you." Lunt says the assignment was one of his toughest; that he enjoyed it thoroughly, and that it's his last opera job.

One day last week, Herb Royster, manager of the Mayfair Theatre, Portland, Ore., was talking vi long distance to Seattle to Leslie Thomas, company manager for "The Cocktail Party," which played Portland for a three-day run after a Seattle visit. During the conversation, Royster happened to mention the fact that the mother and father of five small neglected children had been taken to jail for not caring for the kids, and the youngsters had been taken to a home. Thomas collected \$25 from members of his cast while Royster gathered \$25 from his staff, and the \$50 was sent to the children. Word leaked out in Portland, and other contributions began to roll in.

Method of Philadelphia papers in covering Christopher Fry's "A Sleep of Prisoners," which played five performances recently at St. Paul's Episcopal Church, in the fashionable Chestnut Hill section caused considerable interest and some amusement to insiders. Henry T. Murdock, who covers first-night legit openings for the Inquirer (Linton Martin, dean of local crit, does the subsequent Sunday followup), was only one of three regular first-string crit at the church. Daily News had a straight news story on the opening; while the always-conservative Bulletin sent its religious editor, a veteran of many years, Harrison W. Fry, to see the English play by his namesake. He wrote a column and a half, mostly in high praise.

Although various comics are being offered as star of a touring company of "Top Banana," producers Paula Stone and her husband, Mike Sloane, do not plan such an operation. In fact, they have promised Phil Silvers, star of the original company at the Winter Garden, N. Y., that he can play the musical not only for the duration of the Broadway run but also on the road. Producers returned last week from the Coast, where they discussed a possible picture deal and visited their families.

Robert Garland, who recently resigned as N. Y. Journal American drama critic because of ill health, is much improved and is considering various freelance writing assignments.

## Scheff Shuffs Radio Job To Play in Albany 'Lady'

Albany, Dec. 25. Walter Scheff, a principal in the Broadway production of "Brigadoon" and now operating manager of WPTV, will make his first legitimate stage appearance here in "Lady in the Dark," in the Victor Mature role. Show opens at Malcolm Atterbury's Playhouse tonight (25) for a three-week run.

Others guesting will be Gaylor Mason, native of nearby Green Island and legit-TV actor, who wrote the music for and had the lead in off-Broadway productions of plays by Christopher Morley and William Saroyan; Richard Bull and Bobbie Collette (Mrs. Bull), and Ruth Sobotka and Stanley Zompa, of the New York City Ballet Co. Ellen Hardies will do the Gertrude Lawrence role. Dalton Debern also will have a lead.

Chorus and orchestra are under the direction of Gordon Seaman. Scale for the musical is \$1.20 to \$3 at night; 95c to \$2.40 in the afternoon.

## HEMINGWAY SPANISH YARN SET FOR BALLET

An Ernest Hemingway short story, "Capital of the World," is being prepped as a ballet by the Ballet Russe de Monte Carlo. George Antheil has been commissioned for and finished the score. Leonide Massine was sought to do the choreography, because of the Spanish bullfighting locale, but couldn't spend enough time in the U. S. for the stint. Antony Tudor has been mentioned, with Frederic Franklin more likely to get the job. Ballet Russe hopes to get the work ready for this spring. Esteban Frances it to do the sets.

Story, written in Spain some time ago, is part of the Hemingway book, "Fifth Column" (Scribner's). Story concerns a hero-worshipping busboy in a restaurant where bullfighters eat, and the lad's antics emulating his heroes in mock bullfighting. A special libretto for the ballet was prepared by A. E. Hotchner, Cosmopolitan mag ex-editor, and Marie LaCloche. Libretto has been separately copyrighted by Alfred Rice, Hemingway's N. Y. attorney, who has handled the entire transaction.



## Weather, Holiday Slump Slough Chi; 'Pacific' \$25,100, 'Darkness' \$18,900

Chicago, Dec. 25. Traditionally one of the worst weeks in theatre business, last week was doubly bad due to the continuing snowstorms and zero weather. Transportation has been snarled, and all added to the usual lull has spelled low grosses.

Ballet Theatre opens at the Opera House, Dec. 27, to be followed by two frames of "Fledermaus," Jan. 8. "Seventeen" comes in on the same day at the Great Northern, and "Candida" the day before at the Erlanger.

### Estimates for Last Week

"Darkness at Noon," Erlanger (3rd week) (\$4.40; 1,334). Guild helping this over the snowbanks with \$18,900.

"Gentlemen Prefer Blondes," Palace (14th week) (\$6; 2,500). Closed Saturday (22) with light \$20,500 for final week.

"Happy Time," Blackstone (7th week) (\$4.40; 1,358). Slim \$5,000 and closes here Jan. 1.

"Moon Is Blue," Harris (34th week) (\$4.40; 1,000). Also hit hard, \$9,400.

"Season in the Sun," Selwyn (22d week) (\$4.40; 1,000). Little sun here with \$5,000, and will fold next week.

"South Pacific," Shubert (58th week) (\$5; 1,200). Sagged to \$25,100.

## Fancy' 6G, Hub; 'Moon' \$7,500

Boston, Dec. 25. With the exception of "Student Prince," here for a three-week "farewell engagement," the only newcomer to bow in for Xmas fare is the preening "A Month of Sundays," skedded for three weeks at the Shubert. "Rose Tattoo" reopened for final week (at the Colonial) and "Moon Is Blue" continues at the Plymouth. "M. d. e. n Primitive" is slated to bow in the Wilbur New Year's Eve.

### Estimates for Last Week

"Fancy Meeting You Again," Wilbur (3rd wk) (1,200; \$3.60). Not quite \$6,000 for holdover.

"Moon Is Blue," Plymouth (4th wk) (1,200; \$3.60). About \$7,500.

## GRECO BALLET \$16,000 IN 2D PHILLY WEEK

Philadelphia, Dec. 25. Philly's legit has had its usual holiday hypo with the result that, as of today (25), three of the four regular playhouses are open. "Seventeen" re-opened the Shubert last night (Mon.). Tonight (25) the Forrest gets "Bell, Book and Candle," with Rosalind Russell and Dennis Price, for a three-week engagement, and the Locust has the new comedy by the Kaufmans, "Fancy Meeting You Again," for two weeks.

Last week's only offering in a legit house, the Jose Greco Spanish Ballet, reported around \$16,000 in the second of its two sessions at the Forrest. Ballet outfit, also on ATS subscription, got nearly \$17,000 in its first week.

## 'Okla.' \$14,500 for Seven In Split-Week Session

Memphis, Dec. 25. Pre-Christmas week was no picnic for "Okla." last week. The Theatre Guild perennial ran deep into the red, compiling a gross of only \$14,500 in seven performances divided among Evansville, Ind., Nashville and here.

Rodgers & Hammerstein musical is playing Atlanta all this week.

## 'Bell, Book' Okay \$7,500 For 3 in Wilmington

Wilmington, Dec. 22. "Bell, Book and Candle," starring Rosalind Russell and Dennis Price, got a good reception at the 1,223-seat Playhouse last week and clocked up \$7,500 in three performances Friday-Saturday (21-22). Next play here will be the premiere of "Jane," Jan. 10.

## 'Duck' \$13,400, Hartford

Hartford, Dec. 25. The usual pre-Christmas show biz lull and extreme wintry weather failed to dampen the b.o. take of "Wild Duck" at the New Parsons here last week (17-22). Eight shows grossed \$13,400.

## 'Garden' Light \$8,900

### In Minneapolis Week

Minneapolis, Dec. 25.

Below-zero temperatures and near blizzards, as well as the usual pre-Christmas slump, hurt Fredric March and Florence Eldridge in "Autumn Garden," second A.T.S.-Theatre Guild subscription season offering, here last week. For seven nights and one matinee at \$3.60 top in the 1,900-seat Lyceum, show grossed a light \$8,900.

"Cocktail Party" opens a week's engagement Dec. 30, with the scale tilted from \$3.60 to \$4.80 for the New Year's eve performance.

## Met's Four Toronto Dates In May Already Sold Out Via 200G in Mail Orders

Toronto, Dec. 25. On a fortnight's filling of mail orders only, for over \$200,000, sold-out signs are up at the Maple Leaf Gardens (14,500-seater) for the Toronto four nights' engagement of the Metropolitan Opera Co., though the troupe won't be here till next May. Sponsored by the Rotary Club of Toronto, with all profits going to charity, this is the first Met visit to Canada in many years.

Initial quarter-page announcement in all dailies of the forthcoming Met engagement started an avalanche of mail orders that precluded any need of further advertising. This skedded "Aida" for May 26; "La Boheme" (27) and "Carmen" (28), with no casts named. Flood of requests for "Rigoletto" prompted phone calls from Rotary toppers to Met manager Rudolf Bing in New York, with latter penciling it in for May 29. This newspaper announcement also resulted in a "Rigoletto" sellout, with Rotary unable to continue proposed Toronto bookings because of other Met commitments.

With Met experts blueprinting the temporary change of the big sports arena, this will have an end stage of 100-foot frontage, with proportionate depth and proscenium. In the oval layout, box seats are \$10; orchestra, \$7; and other seats, \$5. Productions will have complete Met orchestra, ballet and chorus; with troupes to travel here in three special trains.

## Future B'way Schedule

(Unless theatre is indicated, none is booked)

"Legend of Lovers," Plymouth, tonight (Wed.).

"Wild Duck," City Center, tonight (Wed.).

"Pal Joey," Broadhurst, Jan. 3.

"Kiss Me, Kate" (return), Broadway, Jan. 8.

"Jane Christie," City Center, Jan. 9.

"Fancy Meeting You Again," Royale, Jan. 14.

"The Shrike," Cort, Jan. 15.

"Desire Under the Elms," ANTA Playhouse, Jan. 16.

"Modern Primitive," Playhouse, Jan. 17.

"Come of Age," City Center, Jan. 23.

"Jane," Jan. 29.

"Gentle," Jan. 30.

"Month of Sundays," Martin Beck, Jan. 31.

"Dickens Readings" (Emlyn Williams), Golden, Feb. 4.

"Mrs. Thing," ANTA Playhouse, Feb. 12.

"Venus Observed," Century, Feb. 13.

"And Then One Day" early February (tentative).

"Little Evil," mid-February (tentative).

"Dear Barbarians," Feb. 19.

"Mulligan's Snug," during February (tentative).

"Paris '90," March 11 (tentative).

ANTA Play Series production, ANTA Playhouse, March 12.

"Line Between," early March (tentative).

"Flight Into Egypt," week of March 10.

"Bernadine," March 17 (tentative).

"Long Watch," mid-March (tentative).

"Don Juan in Hell," (return), March 30.

ANTA Play Series production, ANTA Playhouse, April 16.

ANTA Play Series production, ANTA Playhouse, May 14.

## 'Roberts' 12G for Seven In San Francisco Stay

San Francisco, Dec. 25. "Mister Roberts," with Tod Andrews, at the 1,775-seat Curran last week, chalked up a fair \$12,000 for seven performances. "Roberts," with Henry Fonda, played the house six months previous. House was scaled to \$3.60.

"Member of the Wedding," with Ethel Waters, opens tonight (Tues.) at the 1,550-seat Geary. Theatre Guild production is scaled to \$3.60.

## Dolls' 63G Sets Cincy Record

Cincinnati, Dec. 25. "Guys and Dolls" overrode a week-before-Xmas, no-biz bogey and Cincy's worst spell of winter weather in years, to set two records by piling up a \$63,000 gross on eight performances last week in the 2,500-seat Taft Theatre. Top was \$6.15 Saturday night, highest ever here, and \$5.54 other nights.

Take was an all-time high for the Cincy Theatre and also the show's biggest week's take outside of auditoriums, with larger capacities. Engagement was the season opener for road shows locally, due to delay over contract settlements between the Shuberts and union musicians, stagehands and treasurers. Taft gets "Kiss Me, Kate" for a week starting New Year's Eve. Musical then goes into the Broadway Theatre, New York, for 12 weeks, before resuming its tour.

## 'SALESMAN' \$8,600 FOR SEVEN IN FIVE STOPS

Tulsa, Dec. 25. "Death of a Salesman," with Duncan Baldwin and Sylvia Davis in the leading roles, grossed a passable \$8,600 last week in seven performances. The Kermit Bloomgarden production picked up \$3,100 in two showings at Wichita, \$2,600 in two here and the balance in one performance each in Salina and Hutchinson, Kans., and Kansas City.

The Arthur Miller drama, currently playing one-nighters on a southern route, closes its tour Jan. 5 in Richmond.

## 'Lovers' Mild \$14,400 In Second D.C. Stanza

Washington, Dec. 25. "Legend of Lovers" rang up a mild \$14,400 second week at the Gayety here last week. Business was watered down by the normal pre-Xmas week slump.

The Met Opera version of "Fledermaus" opens tonight (25) for a two-week stand. Although the Bolshoi version played D.C. earlier in the season for two performances, advance sale has been good for this company.

## 'Fledermaus' 15G for 3 In Storm-Swept Columbus

Columbus, Dec. 25. Met Opera's "Fledermaus" hit by snow, sleet and rain, managed to do a creditable \$15,000 at the boxoffice in three performances at Loew's Ohio here last week (7-19). The 3,100-seat house was scaled to a \$4.30 top and at capacity could have grossed around \$27,000.

Ohio is a downtown first-run house, and this marks the first time production of this nature has played so large a theatre here.

## 'Wedding' 11½G, L. A.

Los Angeles, Dec. 25.

Yule downturn sent "The Member of the Wedding" into the red last week for the final session of a three-frame stand at the Biltmore. Tally dipped to \$11,500. House remains dark now until Jan. 21, when "Mister Roberts" returns.

Philharmonic relights tonight (Tues.) with a 12-day stand of the Sadler's Wells Theatre Ballet, but no straight legit is due until Jan. 7 when "Hell to the Flesh," a new play about artificial insemination, bows at the tiny Coronet.

## Great Plays in Seattle

Seattle, Dec. 25. Dean Goodman's Great Plays Co. will present "Three to Make Ready" featuring one-acters by Ferenc Molnar, William Saroyan and Thornton Wilder, on Jan. 12, 13, 18 and 19 at the Center Theatre here.

Same company will do "Shadow of a Gunman," starting Feb. 16.

## Pre-Xmas Clips B'way; Upturn Due; Oliviers \$28,300 (4), Fonda \$36,500, 'Fourposter' \$22,900, 'Camera' \$18,200

The usual pre-Christmas slump, plus poor weather and illnesses of leading players in several shows combined to slough Broadway last week. Despite the recent arrival of several big grosses, which tended to bolster the list, the general trend was down, with a few long-run hits dipping to extreme new lows.

The total gross for all 21 shows last week was \$541,100, or 77% of capacity (for the corresponding week last year the total gross for all 22 current shows was \$495,000, or 70% of capacity, the same as the previous week).

Week before last the total for 23 shows was \$531,300, or 78%, a drop of 10%.

Although last week's boxoffice sag appeared to be even worse than anticipated for some shows, a few entries were affected very little. Moreover, the upturn, which generally arrives Christmas night and continues through New Year's night, was felt a day early this year as receipts spurred sharply Monday night (24th).

Of the new entries, the Olivier-Leigh repertory of "Cleopatra" revivals got generally rave reviews and played to absolute capacity, while "Don Juan in Hell" and "Guys and Dolls" were the two shows that went clean for all eight performances. "Point of No Return" was a sellout every night except Friday (21), when the illness of Henry Fonda brought refunds and reduced the gross.

Indicated hits among the new-season shows continue to be "Constant Wife," "Don Juan," "Fourposter," "Am a Camera," "Gig," "Point of No Return" and perhaps "Paint Your Wagon." "Remains to Be Seen" and "Top Banana."

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, (indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (65th wk) (C-\$4.80; 1,012; \$28,874) (June Havoc). Nearly \$10,000 (previous week, \$11,800).

"Call Me Madam," Imperial (62d wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Laid off last week (previous week, \$47,200); reopened Monday night (24).

"Cleopatra," Ziegfeld (1st wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Repertory engagement opened Wednesday night (19) with "Caesar and Cleopatra" to unanimous raves; Thursday night (20), "Antony and Cleopatra" drew six raves (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Watts, Post) and two negative reviews (McClain, Journal-American; Pollock, Compass); first four performances were solid sellout for \$28,300, plus two paid dress rehearsals for \$10,500; limited engagement ends April 12.

"Constant Wife," National (3d wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Over \$26,100 (previous week, \$27,700).

"Don Juan in Hell," Century (4th wk) (CD-\$4.80; 1,645; \$41,468) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). One of the two shows to sell out all eight performances last week; almost \$41,400 (previous week, \$41,600); closing next Tuesday night (31), but returns March 30 for another limited run.

"Fourposter," Barrymore (9th wk) (C-\$4.80; 1,080; \$24,996) (Jessica Tandy, Hume Cronyn). Nearly \$22,900 (previous week, \$23,900).

"Gig," Fulton (5th wk) (C-\$4.80; 1,063; \$22,228) (Audrey Hepburn). Nearly \$20,700 (previous week, \$21,500).

"Glad Tidings," Lyceum (22d wk) (C-\$4.80; 995; \$22,845) (Mervyn Douglas, Signe Hasso). Under \$5,000 (previous week, \$7,200).

"Guys and Dolls," 46th Street (57th wk) (MC-\$6.60; 1,318; \$43,904). One of the two absolute sellouts; as always, \$44,400.

"I Am a Camera," Empire (4th wk) (CD-\$4.80-\$6; 1,082; \$24,400). Almost \$18,200 (previous week, \$20,400).

"King and I," St. James (39th wk) (MD-\$7.20; 1,571; \$51,717) (Gladys Lawrence). With the two leads, Miss Lawrence and Yul Brynner, out ill for six performances, the musical went under

capacity for the first time; nearly \$49,700 (previous week, almost \$51,700).

"Lo and Behold," Booth (2d wk) (CD-\$4.80-\$6; 766; \$23,000). First full week, almost \$9,800 (previous week, \$8,400 for first six performances).

"Moon Is Blue," Miller (42d wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Laid off last week (previous week, \$19,000); reopened last night (Tues.).

"Nina," Royale (3d wk) (C-\$4.80-\$6; 1,035; \$29,000) (Gloria Swanson, David Niven, Alan Webb). About \$21,700 (previous week, \$22,000); closing Jan. 12.

"Paint Your Wagon," Shubert (6th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Nearly \$42,800 (previous week, \$44,000).

"Point of No Return," Alvin (2d wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). First full week, handes at all performances except Friday night (21), when laryngitis forced the star's absence, with Bartlett Robinson subbing; refunds reduced the gross to over \$36,500 (previous week, over-capacity \$20,400 for first four performances).

"Remains to Be Seen," Morosco (11th wk) (D-\$4.80-\$6; 912; \$25,700). Nearly \$17,700 (previous week, \$20,200).

"Saint Joan," Cort (12th wk) (D-\$4.80; 1,056; \$27,000) (Uta Hagen). Nearly \$14,400 (previous week, \$13,000); moves Jan. 8 to Century, at reduced scale.

"South Pacific," Majestic (140th wk) (MD-\$6; 1,659; \$50,186) (Roger Rico, Martha Wright). Around \$35,500 (previous week, \$40,800).

"Stalag 17," 48th St. (33d wk) (CD-\$4.80; 921; \$21,547). Just reached \$12,000 (previous week, \$13,200).

"The Number," Biltmore (8th wk) (D-\$4.80; 920; \$22,600). Nearly \$8,000 (previous week, \$9,500).

"Top Banana," Winter Garden (8th wk) (MC-\$6-\$7.20; 1,519; \$51,881) (Phil Silvers). Just a whisker under \$50,200 (previous week, \$51,200).

"Two on the Aisle," Hellinger (23d wk) (R-\$8; 1,527; \$49,563) (Bert Lahr, Dolores Gray). Reached \$26,300 (previous week, \$31,500).

OPENING THIS WEEK

"Legend of Lovers," Plymouth (D-\$4.80-\$5.40; 1,063; \$31,000) (Dorothy McGuire, Richard Burton). Theatre Guild production of Kitty Black adaptation of Jean Anouilh play, staged by Peter Ashmore; production financed at \$65,000 and cost about \$55,000 (excluding about \$10,000 in bonds and \$8,500 in out-of-pocket) and can break even at around \$17,000 gross; has a good advance, including Guild subscription; tryout reviewed in VARIETY, Dec. 12, '51; opens tonight (Wed.).

"Wild Duck," City Center (D-\$3; 3,025; \$35,000) (Maurice Evans, Kent Smith, Mildred Dunnock, Diana Lynn). N. Y. C. Theatre Co. production of Ibsen drama, staged by Morton Da Costa; production cost about \$34,000 (excluding \$6,000 bonds; tryout broke even and can operate at around \$22,500 (including amortization); series has a bigger advance than last season, when it was about \$100,000; reviewed in VARIETY, Dec. 19, '51; opens tonight (Wed.).

'KATE' LIVELY \$31,500 FOR WEEK IN DAYTON

Dayton, Dec. 25. A week's showing of "Kiss Me, Kate" in the 2,600-seat RKO Keith Theatre here last week, brought in a surprising gross of \$31,500. This despite the pre-holiday lag and the toughest weather in years.

It was the first time a show of this size played a week in an RKO house in Ohio. Management regarded it as a test case which, if successful, would likely result in other shows of similar calibre playing here.

## Ballet Theatre \$7,150 For Two in Madison

Madison, Wis., Dec. 25. Ballet Theatre, making two appearances here last week (17-18), racked up a fine \$7,150, second performance, at being capacity.

Troupe then laid off, to open in Chi Thursday (27), for a run through Jan. 6. Show has a good advance, with opening night a benefit, the Alliance Francaise having taken over the Opera House.

# Plays on Broadway

## Caesar and Cleopatra

**Antony and Cleopatra**  
Oliver's production of "Caesar and Cleopatra," comedy in three acts (nine scenes) by George Bernard Shaw, and "Antony and Cleopatra," drama in five acts by William Shakespeare. Features Vivien Leigh, Laurence Olivier, Robert Helpmann, Wilfrid Hyde White, Cy Grant, Niall MacGinnis. Directed by Michael Bentham; settings, Roger Furse; costumes, Audrey Craddes; music, Heric Menges; swordplay staging, Clement McCollin; orchestra direction, Jacques Singer. At Ziegfeld, N. Y., Dec. 18-51 ("Caesar"), Dec. 20, '51 ("Antony"); \$7.50 top.

## CAESAR AND CLEOPATRA

Belzoni... David Greene  
Ptolemy... Robert Helpmann  
Egyptian Guardsmen... Lyndon Brook, Alec McCowen  
Nubian Sentinel... Cy Grant  
Women of the Palace... Jill Welchman, Teresa Moore, Renee Goddard, Jessie Barclay  
Ptolemy... Pat Nye  
Julius Caesar... Laurence Olivier  
Cleopatra... Vivien Leigh  
Roman Soldiers... Katharine Blake  
Roman Soldiers... John Dunbar, Paul Homer, Colin Kembell, David Orr  
Pothinus... Harold Kasket  
Ptolemy... Lyndon Brook  
Achilles... Dan Cunningham  
Rufio... Niall MacGinnis  
Ptolemy... Wilfrid Hyde White  
Lucius Septimius... Harry Andrews  
Wounded Soldier... Jack Melford  
Apollodorus... Robert Helpmann  
Roman Sentinel... Colin Kembell  
Centurion... Anthony Pelly  
Roman Auxiliary... Max Gardiner  
Boatman... Patrick Troughton  
Musicalian... Ronald Adam  
Harold... Elizabeth Kenish  
Major-Domo... Donald Pleasence  
Officials at Dinner... Clifford Williams, Terence Owen

## ANTONY AND CLEOPATRA

Philo Candilus... David Greene  
Cleopatra... Vivien Leigh  
Antony... Laurence Olivier  
Mardian... Harold Kasket  
Messenger... Alec McCowen  
Scarus Derceas... Clifford Williams  
Charman... Katharine Blake  
Alexas Diomedes... Robert Helpmann  
Soothsayer... Donald Pleasence  
Enobarbus... Niall MacGinnis  
Iras... Maithi Russell  
Octavius Caesar... Robert Helpmann  
Leidius... Wilfrid Hyde White  
Maecenas... Jack Melford  
Agrippa... Ronald Adam  
Octavia... Elizabeth Kenish  
Pompey... Patrick Troughton  
Menas... Max Gardiner  
Attendant on Octavia... Pat Nye  
Eros... Lyndon Brook  
Dolabella... Dan Cunningham  
Ptolemy... Lyndon Brook  
Nubian Messenger... Cy Grant  
Nubian of Caesar... Oliver Hunter  
Sentinels... John Dunbar, Paul Homer, Alec McCowen  
Clown... Timothy Bateson  
Attendants on Cleopatra... Jessie Barclay, Renee Goddard, Teresa Moore, Jill Welchman, Wilfrid Hyde White, Cy Grant, Jan Carrow, John Deather  
Pirates... Colin Kembell, Terence Owen

By itself, neither of these two productions would be more than a good, but unremarkable revival—hardly likely to arouse overseas furore and certainly not calculated to be transported intact to Broadway. But presented thus in combination, "Caesar and Cleopatra" and "Antony and Cleopatra" provide fascinating theatre and, as the enormous advance sale demonstrates, a boxoffice natural.

Despite the \$7.20 top and the fact that most patrons want to see both shows (which doubles the outlay), the 16-week engagement was reportedly about 80% sold out in advance. At that rate, the offerings had better be good—in fact exceptional. Well, they are. Indeed, this double presentation is a treat never before available and perhaps never to be repeated, at least under such distinguished circumstances.

It seems significant that, though neither of these plays is its author's best work, they complement each other in such a way that, seen at successive performances, each takes on striking new values. This seems primarily due to the combination presentation rather than to the generally admirable quality of production and performance.

There is bound to be question about which of the shows emerges as superior. After the "Caesar and Cleopatra" premiere Wednesday night (19), one veteran playgoer ventured the opinion that Shaw's claim of being a finer dramatist than Shakespeare seemed, like so many of the famous Irishman's apparently jesting boasts, merely literal truth. But after the "Antony and Cleopatra" opening Thursday night (20) it appeared that Shakespeare have had the final word, after all.

Regardless of relative merit, the two plays are wonderfully matched. Shaw's essentially comic treatment of the Caesar-Cleopatra relationship, dealing with a period about 20 years before the Antony-Cleopatra affair, gives the impression almost of having been intended as a prolog. Shaw is, of course, cerebral, witty and tolerant; while Shakespeare is dynamic, luridly dramatic and passionate. But, obviously because the productions and performances were conceived, the two contrasting works

clarify and highlight each other. After the stimulating wisdom of Shaw's "Caesar," the violent emotion of Shakespeare's "Antony" provides a powerful climax.

Perhaps because Shaw is more difficult to play than Shakespeare, at least for classic-trained British actors, but more likely because the comparatively serious, penetrating approach to this "Caesar," the "Antony" performance seems the more moving of the two. This "Caesar" is played more for character than for the obvious wit it offers. While this may sacrifice some of the glitter and exuberance of the Shaw play, it pays off in terms of greater dramatic impact in the "Antony."

Both performances offer basis for comparison with fairly recent Broadway revivals of the plays. In most respects, the present productions are superior, primarily because of the added value of the dual presentation, but also because they are generally better in themselves. Of course these present shows, imported after successful runs in London, have the benefit of smoother ensemble playing. But beyond that, they are incomparably better conceived, produced and directed and, in many cases, better cast.

If, as some first-nighters thought, Vivien Leigh's performance as Shaw's Cleopatra is less flexible and feline than the Lilli Palmer portrayal of the same role two seasons ago, it seems more convincingly imperious and to suggest more latent power in the final scenes. Also, contrary to advance reports from returned London visitors, Miss Leigh's enactment of the mature, tigerish Egyptian queen of the Shakespeare tragedy is the more effective of her two performances, and clearly superior to the Katherine Cornell portrayal of four seasons ago or the Tallulah Bankhead version of 1937-38. In both the girlish and womanly Cleopatras, however, Miss Leigh is suitably emotional and believable, somehow projecting the changes but keeping the basic identity of the two roles.

There is hardly room for comparison between either Olivier's Caesar or his Antony and those of any other actor seen here in recent years. As the aging Caesar, he wears a grayish makeup, uses a slightly stooped, stiff-jointed posture to suggest the tired, somewhat bored, but tolerant and kindly veteran. His performance, so quiet at times that it may have been inaudible in some parts of the house opening night, is probing rather than comic, but still misses none of the humor of the role. His Antony, on the other hand, is properly direct, and vigorous, but still suggesting a living, thinking, feeling human being beneath the greasepaint and the bushy wig.

In general, the supporting company is able more for the smooth integration of its ensemble playing than for individual brilliance or even style. Thus, Robert Helpmann is effective as Apollodorus in "Caesar" and excellent as a thin-tipped Octavius Caesar in "Antony," but he lacks the air that John Buckmaster brought to the former role in the Aldrich & Myers revival of the Shaw comedy. Similarly, Wilfrid Hyde White is amusing as Britannus in the Shaw play, but he misses the infectiously droll touch that Arthur Treacher had in the part in the 1949-50 edition.

In the same way, Pat Nye lacks the battle-axe quality that Bertha Belmore gave to the Ftateeta role in "Caesar," but Harold Kasket seems more seriously sinister than Nicholas Joy did as Pothinus, and there is little to choose between the Rufio of Niall MacGinnis and that of Ralph Forbes in the earlier production, but the former is a stand-out as Enobarbus in "Antony." Also, Harry Andrews is notable both as Lucius Septimius in "Caesar" and Enobarbus in "Antony."

Michael Bentham's emphatic and lithe staging, with numerous expressive, almost choreographic touches, such as the device of having the players move, sometimes in opposite direction, as the circular stage moves, is a vital element in the shows. The elaborate Roger Furse scenery, involving the same revolving stage, columns, platforms and heavy set pieces, not only makes possible the succession of brief locale changes required in the two plays, but with the complex lighting, provides eloquent atmosphere.

The Audrey Craddes costumes are generally helpful, although some of the sketchy male duds may raise the eyebrows of prudish customers. The music of Heric Menges, requiring a sizable pit

## Node-Nude Rose Marie

Back in 'Banana' Jan. 7

Rose Marie, who took a four-week leave of absence from "Top Banana" to go to the Coast for a throat operation, returns to her featured spot in the musical Jan. 7. Meanwhile, Audrey Meadows is subbing for her at the Winter Garden, N. Y.

Singer was told by her doctor that she had a node on her vocal chords, but when the operation was performed four smaller ones were also discovered and removed.

orchestra, is a substantial assist, especially during scene changes.

Obviously because of inadequate rehearsals in the theatre here, there were numerous rough spots in the two opening performances. In the case of "Caesar" the most frequent trouble was missed light cues, although the scene shifts were also a bit uneven. At the "Antony" preem the lights were a bit better, but there was one moment when the masking was lowered late and several when cues were missed. The theatre was uncomfortably hot at the "Caesar" preem, and better but not cool enough the following night.

There were comparatively few late-comers the first night, but a considerable number the second, possibly because patrons discovered that the curtain, advertised at 7:20, didn't actually go up until nearly 7:40 for the initial performance. The late-comer annoyance was further aggravated the second night by the ringing-up of the second-act curtain before the audience had time to get seated.

These "Caesar" and "Antony" revivals, which Paramount's John Byran waggishly tabbed "Two on the Nile," were first presented in London last spring under the sponsorship of the British Arts Council, in connection with the Festival of Britain. They were the hit of the West End season, getting rave reviews and playing to smash business. At the expected capacity draw of nearly \$80,000 a week here, for a 16-week total gross of almost \$960,000, the management figures the New York engagement will have just about enough operating margin to earn back the cost of transportation and other preliminary expense.

## Play Out of Town

### Bell, Book and Candle

Wilmington, Dec. 22.

Shepard Trautman production of comedy in three acts (five scenes), written and staged by John Van Druten. Stars Rosalind Russell, Dennis Price. Set by George Jenkins. At Playhouse, Wilmington, Dec. 21, '51.

Gillian Holroyd... Rosalind Russell  
Shepherd Trautman... Dennis Price  
Miss Holroyd... Dorothy Sands  
Nicky Redlitch... William Windom  
Sidney Redlitch... Joseph Leon

"Bell, Book and Candle" road company, starring Rosalind Russell and Dennis Price, got off to a good start at the Playhouse Friday night (21), despite the fact that the production has many ragged edges. However, the show should do okay on tour, especially when Miss Russell gets more into the swing of things. At the premiere she was overshadowed by Price, who comes through with an A-1 performance as the guy who falls in love with a modern witch.

Price's sense of comedy and timing makes plausible many of the incidents which otherwise would fall flat. He does not have to take a back seat to Rex Harrison, who played the role in the original Broadway production.

Miss Russell is glamorous and capable in the role of the witch, played in New York by Lilli Palmer. At present, she seems ill at ease, and more performances should bring a big improvement in her department. Her clothes by Valentina are a delight to female sub-holders, and she knows her way around a stage. Author John Van Druten gives her a big chance in the second act to dominate things, and she comes through in the style of a real trouper.

The plot is incidental to the way it's presented. The small supporting cast is tops and adds to the overall excellence of the production. Dorothy Sands is a constant delight as the heroine's aunt, who also is a witch. Joseph Leon Garners laughs by his interpretation of a bewildered writer on witchcraft. William Windom completes the cast with a neat job as the heroine's brother who is also in the "magic" world.

Van Druten has written a fragile play, but one which is completely entertaining, especially when enacted by an 18-carat cast.

Don Swann's arena theatre in the Sheraton Belvedere Hotel, Baltimore, spent a four-week happy Jan. 8 with Ika Chase in a "Happy Thought," with Joan Blondell in "Come Back, Little Sheba" set for the third week and Edward Everett Horton in "Present Laughter" as the closer. Seymour Milbert, stage manager of "Constant Wife," has switched to a similar assignment with the City Center revival of "Come of Age," with Windsor Lewis succeeding on the Katharine Cornell show. Gilman Haskell is company manager of "Wild Duck" and Zelda Dorfman will have a similar stint with the City Center revival of "Anna Christie."

Raise of 10%, retroactive to the first week in September, has been obtained by ticket-takers, stage doormen, ushers, porters, cleaners and matrons in New York theatres. Jill Kraft, daughter of Hy Kraft, author of the book of "Top Banana," has been engaged as understudy for Audrey Hepburn in "Gigi." William Liebling denies that lack of financing was responsible for the postponement of his proposed production of two Tennessee Williams one-acters under the title, "Camino Real," claiming he has offers of more than enough coin, but he prefers to wait for the availability of EH Wallace, who's currently touring in "Rose Tattoo." However, another source reports being approached last week by Liebling about investing in the project. Meanwhile, Williams is planning to expand "Camino" into a full-length play, with incidental music and choreography.

Roger Rice, co-star of the Broadway company of "South Pacific," has missed a number of performances, due to illness, but his absence have caused little comment. Gene Raymond and Geraldine Brooks will co-star in "Voice of the Turtle," for a week, starting Jan. 8, under a guest-star stock policy, operated by Robert Perry, at the Empress Theatre, St. Louis. Samuel Liff, stage manager of "Nina," will have that assignment with the upcoming "Dear Barbarians." Lee Sabins has acquired for spring production a musical, "Love is the Doctor," with book, music and lyrics by George Forrest and Robert Wright. It's based on two Moliere plays, "The Mock Doctor" and "Love Is the Best Doctor."

Instead of reaching compromise of their differences over demands for wage increases, the Assn. of Theatrical Press Agents & Managers and the League of N. Y. Theatres deadlocked last week so the matter will go to arbitration. Designer Raymond Sovey is technical consultant for the two "Cleopatra" revivals. Laurence Olivier's staff for the productions includes Lovat Fraser, general manager; David Kentish, production manager; Roger Ramsdell, assistant designer; Rosemary Hill, stage director; Anthony Pelly, and Terence Owen, stage managers; Jessie Barclay, assistant; Billy Rivers, master carpenter, and Ethel Lucas, wardrobe mistress. Omitted from last week's list of prospective shows with which Leland Hayward will be associated was William Inge's "The Picnic," to be presented in partnership with the Theatre Guild and Joshua Logan. Virginia Le Roy and Nina Frenk have withdrawn from the chorus of "Call Me Madam" to have babies. Sue Scott and Virginia Shimp are their respective replacements. Audience for the Laurence Olivier-Vivien Leigh preem in "Caesar and Cleopatra" last week was the Who's Who-est of the season, considerably more so than for the next night's "Antony and Cleopatra" opening.

Bernard Simon and Nathan Schenker are both out ahead of Ballet Theatre for second half of tour, ending March 8. Simon is No. 1 man, two weeks ahead. Hayes Gordon leaves N. Y. today (Wed.), flying to Coast and to Melbourne for lead in Aussie "Kiss Me, Kate" presented by J. C. Williamson Theatres. Bee Reed has returned to the Playhouse, Albany, N. Y., as stage manager after four weeks of Dupont-sponsored productions in Wilmington, Del. She joined the Playhouse staff last October after a summer season with the Robin Dell Players.

Jean Dairymple, phoning her N. Y. office from Berlin last week-end, advised she hopes to be back soon after the close of the year. Andrew Rosenfeld's comedy-drama, "Third Person," opens at the Criterion, London, Jan. 1, with entire cast from the little theatre production there kept intact. The Alley Theatre, Houston, which earlier this month announced plans to shutter, will present another production opening Thursday (27). It will be "The Man," by Mel Dinell. Nina Vance will direct.

## Legit Bits

Leadings roles are being played by Jo Alessandro and Milton Wilson, William Prince, co-featured lead in "Am a Camera," gets \$750 a week. Am a \$100 whenever the gross goes over \$18,000. As reported last week, Julie Harris, co-featured femme lead, has a guarantee of \$1,000 a week, plus 6% of the gross, with a ceiling of \$1,300. Celeste Holm and Helmut Dantine are mentioned as possibilities for the leads in the touring edition of "King and I," which will probably open early next summer on the Coast. Incidentally, the Wage Stabilization Board has okayed a "substantial" salary boost for Yul Brynner, whose contract as top-featured male lead in the original company is extended for the entire New York run, plus a year on the road. He gets time off after January 1953, for a film assignment to Dallas to attend last night's (Tues.) opening of the "Gentlemen Prefer Blondes" there. Duncan Baldwin and Nancy Cushman (Mrs. Baldwin), both in the touring "Death of a Salesman," gave a Christmas Eve party for the company at the Albert Pike Hotel, Little Rock, where the show played last night (Tues.) and repeats tonight (Wed.).

St. John Terrell interested in Virginia Card's streamlined "Carmen" and "Figaro" productions, recently done at the President, N. Y., for his Lambertville, N.J. Music Circus next summer. Meanwhile, Miss Card is sunning herself in Miami.

## Current Road Shows

(Dec. 24-Jan. 5)

"Anna Christie" (Celeste Holm) (tryout)—New Parsons, Hartford (31-5).  
"Autumn Garden" (Fredric March, Florence Eldridge)—Davidson, Milwaukee (24-29); Murat, Indianapolis (31-2); Hartman, Columbus (3-5).  
"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Forest, Phila. (25-5) (reviewed in VARIETY this week).  
"Candida" (Olivia de Havilland)—Capitol, Salt Lake City (26); Phoenix, Denver (28-5); Arcadia, Wichita (31-1); Memorial Aud., Okla. City (2-3); Convention Hall, Tulsa (4-5).  
"Cocktail Party" (Marsha Hunt)—Aud., St. Paul (27-29); Lyceum, Minneapolis (30-5).  
"Darkness at Noon" (Edward G. Robinson)—Erlanger, Chicago (24-5).  
"Death of a Salesman"—Robinson, Memorial Aud., Little Rock (25-26); Aud., Memphis (27-29); KINT Theatre, Richmond (30-5) (closing).  
"Fancy Meeting You Again" (tryout)—Locust Street, Phila. (25-5) (reviewed in VARIETY, Nov. 28, '51).  
"Fleddermaus" (Metropolitan)—Gayety, Washington (24-5).  
"Gentlemen Prefer Blondes" (Carol Channing)—State Fair Aud., Dallas (25-29); State Fair, Houston (3-5).  
"Guys and Dolls"—Shubert, Detroit (25-5).  
"Happy Time"—Blackstone, Chicago (24-5).  
"Kiss Me, Kate"—Hanna, Cleveland (24-29); Taft, Cincinnati (30-5).  
"Member of the Wedding" (Ethel Waters)—Geary, San Francisco (24-5).  
"Mister Roberts" (Tod Andrews)—Cuban, San Francisco (24-5).  
"Modern Times" (tryout)—Parsons, Hartford (28-29) (premiere); Wilbur, Boston (31-5).  
"Month of Sundays" (Gene Lockhart, Nancy Walker) (tryout)—Shubert, Boston (25-5) (premiere).  
"Moon Is Blue" (2d Co.)—Harris, Chicago (24-5).  
"Moon Is Blue" (3d Co.)—Plymouth, Boston (24-5).  
"Oklahoma"—Tower, Atlanta (24-29); Civic, New Orleans (31-5).  
"Pal Joey" (Vivienne Segal, Harold Lang) (tryout)—Shubert, New Haven (25-29) (premiere).  
"Rose Tattoo"—Colonial, Boston (24-5).  
"Season in the Sun"—(Victor Jory, Nancy Kelly)—Selwyn, Chicago (24-29) (closing).  
"Seventeen"—Shubert, Phila. (25-5).  
"Sleep of Prisoners"—St. John's Church, Detroit (25-29); Temple Shalom, Chicago (1-6).  
"South Pacific" (Janet Blair, Richard Eastman)—Shubert, Chicago (24-5).  
"Student Prince"—Boston Opera House, Boston (25-5).  
Israeli violinist Yrah Neaman is due tomorrow (Thurs.) from England to start his 1952 U. S. concert tour, his fourth in this country. He toured England, Scotland, India and Israel this summer and fall.



Paris, Dec. '20.

## Columbe

Continued from page 49

Continued from page 50

Continued from page 49

Continued from page 49

### No Aldrich Tie

### Paramount Story Editor

## Alan Jackson

waxes whimsical in a piece titled

## Give Me a Crofts With My Somerset

**a bright byline feature in the**

of  
**RIETY**

## OUT NEXT WEEK

## Rodgers & Hammerstein Blog

### Hedda's Lecture Tour

Continued from page 2

### Other Factors

### Laurie Hails Dr. Scully

## CHATTER

Arthur Kober nixed a WB bid to musicalize an old Howard Lindsay Damon Runyon script in order to remain east on the final touches of his new Broadway musical, "Wish You Were Here." This is his collaborative musicalization with Joshua Logan of Kober's play success, "Having Wonderful Time."

## Broadway

Vera-Ellen in today (Wed.) for the holidays, then back to the Coast.

Barney Gallant, vet Greenwich Village bistro boniface, hibernating in Florida.

Donald S. Stralem, a director of Columbia Pictures, named to the USO board.

Bob Russell, vet performer, named special events director for Bonds for Israel drive.

Herb Drake named eastern ad-pub director for Benagoss Productions "The Green Glove."

London reps of Max Bygraves are Jack Jacobsen and Norman Payne. Ad in Dec. 12 VARIETY typed Payne as "Norran Payne."

Sam Spiegel due in from the Coast the end of the week enroute to Europe to launch two pictures for United Artists release.

Mary Garden, onetime opera star; songstress Pearl Bailey and playwright Bella Spewack to Europe today (Wed.) on the Ile De France.

Kay Ashton-Stevens, widow of the famed Chit drama critic, in and out of town on a 10-day quickie with Claudia Cassidy, the Chi critic, and her husband.

Sam Reiter, district passenger agent of the Pennsylvania Railroad and w.k. to show people, leaving the line Dec. 31 after 53 consecutive years of service.

Patricia Fair named publicity director for Biltmore, Barclay and Park Lane Hotels. She formerly handled the Greenbrier, White Sulphur Springs, W. Va.

Farley Granger, who costars in Samuel Goldwyn's "I Want You," in from the Coast Monday (24) to help plug the film, which premiered at the Criterion Saturday (22).

Betty Hutton hops in next Wednesday (2) for "The Greatest Show on Earth" buildup. Cecil B. De Mille, who produced the film for Paramount, due in town Jan. 6.

Morris Helprin, Sir Alexander Korda's U. S. v.p., has acquired a new home, complete with swimming pool, in Ossining. He and his wife, legit actress Eleanor Lynn, move in next spring.

Humphrey (CBS Artists) Doulsen's Xmas card trailerers Fred & Ella Bradna (his uncle and aunt) and the forthcoming Simon & Schuster "Big Top," written by Bradna and Hartzell Spence.

Robert Pirosh, Metro writer-director, and Jack Dunning, film editor, in from the Coast tomorrow (Thurs.) en route to Washington with a camera unit for work on "Mr. Congressman."

## Chicago

Maurice Turet in ahead of "Candida" which opens at Erlanger, Jan. 7.

Webb Tilton taking over for Richard Eastham this week in "South Pacific."

Richard Tucker and Regina Resnik in Saturday for Hanukkah Festival at the Stadium.

Barbara Ann Scott ice show opens this week at Chicago Stadium to run through Jan. 13.

Burt Lancaster doing some plugs for his film, "Ten Tall Men," which opens at State-Lake, Dec. 27.

Frank Smith, Palace Theatre manager, and agent Harry Greben threw a party for Vaughan Hospital vets.

Danny Thomas back for his St. Jude hospital benefit at the Chicago this week and his opening at the Chez Paree, Dec. 28.

## Las Vegas, Nev.

By Bill Willard

Four Knights currently harmonizing at Silver Slipper Saloon. Ted Fio Rito to spend January vacation in N. Y. peddling bundle of tunes.

Patti Page, firmly established holiday draw, opened Xmas Day at Desert Inn.

Dorothy Lamour set to begin two-frame songint at Last Frontier Friday (28).

Jake Kozloff, Last Frontier general manager, elected Chamber of Commerce vespee.

Harvey Stone added to El Rancho opus next following Benny Field's opening (19).

Clark Gable motored in from Phoenix for q.t. overnight stop at Thunderbird enroute to Glenbrook ranch.

Betty Grable, Harry James and youngsters Victoria and Jessica stopped over at Thunderbird for quickie sojourn.

Tickets at premium for Variety Club Tent 39 invitational fund-raising stagero at Silver Slipper hall tomorrow (Thurs.).

Carlton Hayes orch airs over 30 Coast CBS outlets nightly from Desert Inn at 10 p.m. on NBC network airer from Thunderbird several times weekly.

Mills Bros. head New Year's cantata at Thunderbird opening to-

morrow (Thurs.). Andrews Sisters warble triolisms within Flamingo environs for fortnight beginning same day.

Wilbur Clark tossed third annual Xmas party for underprivileged and needy at Desert Inn, with big spread and talent from Strip spots—Tennessee Ernie, Irene Ryan, Doodles Weaver, Joan Holloway, Patti Page, Jackie Green, Lewis & Van, Carlton Hayes orch.

## Minneapolis

By Les Rees

Augie's nitery has Dipsy Doodlers.

Mead Lux Lewis into St. Paul Flame.

Cella Adler of Yiddish stage here for "dramatic recital."

Ky, MacDonnell underlined for Hotel Radisson Flame Room.

"Gentlemen Prefer Blondes" set for eight days at Lyceum, Jan. 26-Feb. 2.

Gaiety burlesque reopened this week after its annual pre-Yule shuttering.

Leona Scheunemann to be featured in St. Paul Civic Opera Co.'s "La Boheme," Jan. 10-12.

Honeydreamers, locally originated singing group, into Hotel Nicollet Minnesota Terrace.

Cass Franklin & Monica Lane, appearing at Hotel Radisson Flame Room, were seen here during their engagement here for the TV network show "Star of the Family," locally on WTCN-TV.

Lack of sufficient funds (\$4,000 short) forced Minneapolis Civic Opera Ass'n to postpone production of "The Merry Widow" this winter. Several other operas also had been planned.

Frédéric March and Florence Eldridge, appearing here in "Autumn Garden," were to be joined this week in Milwaukee by two children, Penny and Tony, for Christmas party stars are giving for cast.

In association with Don Stolz, Old Log strawhat impresario, John Salas and Cappy Lafell presented "words and music" concert with Carillon Singers, featuring humor and Lafell's original compositions. Composer is appearing currently at Hotel Minnesota Panther Room.

## Dallas

By Bill Barker

Comic Dink Freeman leaving work for radio-TV.

Haskell Theatre, suburban, gutted by early a.m. four-alarm fire.

Greer Garson and mother planned from Coast to spend Xmas here.

Theatre 51 staging "Midsummer Night's Dream" for three weeks.

Woody Herman orch drew capacity 1,500 in Sky Club one-nighter.

Dorothy Malone skied in from N. Y. video chores for holiday stay with parents.

Leo F. Corrigan, Hotel Adolphus boniface, bought the Biltmore in Los Angeles—his 12th inn.

Hilo Hattie in between TV shows to visit GAC agent Frank Foster and o. o. Sonja Henie ice revue.

"Gentlemen Prefer Blondes" opened Xmas night at Fair Park for 11 performances in eight days.

Leo Pillot, 20th-Fox flack, with Capt. Raymond Harry, technical adviser, boosting "Fixed Bayonets" film.

## Portland, Ore.

Charlie Barnett orch at Jantzen Beach Ballroom for a one-niter (22).

"Ice Cycles of 1952" opened nine-day at Portland Ice Arena Xmas Day. Strong advance sale.

Jad Herrod's "Manhattan Cocktail Revue" at Clover club for a return. Show played five stanzas couple months ago.

Vincent Price, Marsha Hunt, Reginald Denny and Rose Hobart in "Cocktail Party" at Mayfair Theatre for three days.

Herb Royster, manager of the Mayfair Theatre, became a Shriner this week and was kudosed for his work for the Shrine Shows of Shows put on at his house annually.

## Miami Beach

By Lary Solloway

Lenny Kent into Sans Souci Sunday (23), return engagement.

Mammy's, late snack spot, took back their midtown location and again catering to show biz.

Rajah Raboid, the mentalist, takes over Shore Club cafe with change of name to Mystery Room.

Most hotels sold out for Xmas and New Year's period with reservations running high for January.

Lord Tarleton last week looked like rest-home for TV toppers among them Irving Mansfield, Mark Goodson, Johnny Andrews, Mark Lewis, Dumbear for "Distant Drums" locally, Richard Webb and Mari Aldon, also stopping at the Walter Jacobs hotel.

## London

Jack Powell back in town after a trip to Morocco.

Alexander Paol, in London on a co-production deal, hopped to Madrid for a brief stay.

Beryl Orde, who planes to N. Y. next Saturday (29), and is scheduled to open at the Latin Quarter Jan. 8.

Sam Eckman tossed a cocktail party for Robert Taylor, who came to London last week before going on to Paris and Spain.

British film actor Cecil Parker, who is spending Christmas in Jamaica, stopping off in N. Y. to fill radio and TV dates.

C. J. Latta opened a new Boys Club in the east side district of Poplar which had been financed by the London Variety Club tent.

Genevieve Page here from Paris to play in the Laurence Olivier production, "The Happy Time," set to open at the St. James' Theatre late in January.

The Wiere Bros. spent a week in Germany entertaining troops but returned for "Peep Show" when it switched from the Palladium to the Prince of Wales.

Duke of Edinburgh went to the Washington Hotel last Friday (21) to collect a check for more than \$50,000, the proceeds of the mid-night gala at the London Coliseum.

Virginia Somers, who recently played cabaret at the Colony and Astor, inked for a Christmas week TV date. She goes into the Berkeley for a cabaret run late in January.

John Hubbard, who returned to N. Y. last week, offered a starring role in Australia for the spring by Sir Benjamin Fuller and is to star in another Jack Waller production, "Love Me Sailor," in London next year.

## Paris

By Maxime de Belx

(33 Bd. Montparnasse; Litré 7564) Al Rosen conferring with Irvin Marks before hopping to London.

Anatole Litvak back in Paris and off to Switzerland for the holidays.

Cynda Glenn to do two galas at Carrere on Xmas and New Year's eve.

Jean de Letraz scoring a hit at Theatre Michel with his "A Night in Messegue."

Katherine Dunham guest of honor of the American Women's Group luncheon.

Erich von Stroheim signed for TV series by Dick de Rochemont before he left Paris.

Art Buchwald, ex-VARIETY mugg and now N. Y. Herald Trib staffer, named to committee of Anglo American Press Assn.

Princess Zina Rachevsky, now fronting for cabaret opened by operator P. Marlet under his very successful Club de Paris.

Erich von Stroheim receiving the press here prior to coming out of his novel, "Les Feux de la Saint Jean," published by Andre Martel.

Pierre Renoir made professor at the Conservatoire vice Louis Jouvet; also named manager at Athenae Theatre for at least another year.

Xmas eve's prices for supper in Paris cabarets were tilted about 30% compared to last year. Lido is \$26 including half a bottle of wine.

Louis Mariano starring in the new Chatelet production of Maurice Lehmann's "Mexico Singer" by Raymond Vincy and Francis Lopez.

The Macario girls of the "Starling Venus," Italian revue, had to spend a night in the Bardonecchia customs house on their way in from Milano; they had forgotten their passports.

Henry de Montherlant's play "The Town of Which the Prince is a Child," not to be done at the Francaise until the author has the okay of Miss Lejeune, of the Fine Arts, and the Archbishop of Paris.

## Rome

By Helen McGill Tubbs

Bricktop opened her nightclub at the Ambassador Hotel Dec. 10.

British producer Betty Box here to discuss Anglo-Italian production for February.

Pianist Walter Gieseking suffered injuries in an auto accident near Florence.

Hazel Scott did one-night stint at the Open Gate Club on her way through to Israel for a series of concerts.

Paul Barron, N. Y. conductor, will remain here several months while doing some composing.

Italian operatic baritone Tito Gobbi leaves for Sweden to play leading role in "Bird of Fire," film on ballet and opera.

Alexander Knox and his wife have taken an apartment here to be co-starring with Ingrid Bergman in "Europe."

Paul Gruenberg, composer of

film musical scores, here for two months. His "Emperor Jones" will be done at Rome Opera House this month. American tenor Eugene Conley sang leading role in Verdi's "Vespri Siciliani" at Milan's La Scala Dec. 12.

## Riviera

By Edward Quinan

Jean Deny, French radio singer in vaudeville at Casino Theatre, Nice.

Elie Mayerhofer and Wiener Kammerchor in Nice for one night stand.

Hazel Scott and Marylyn Hightower slated to appear at the Sporting Club in Monte Carlo.

Alice Cocea and George Lannes at the Casino Theatre, Nice, in "O My Mistress" by Jacques Deval.

London Festival Ballet with Anton Dolin and Alicia Markova opened Dec. 25 at the Casino in Monte Carlo.

"La Saison Lyrique" at Nice opened with presentation of "Boris Godunov." Rue Santana had the principal role.

With hotel reservations good and a large U. S. Navy fleet at anchor, this year's Riviera winter season promises to be one of the best ever.

Prince Rainier of Monaco will take part in the planning of this year's opera season at Monte Carlo. It will be directed by Maurice Beaunard.

Jeanine Charrat has formed new ballet company and will play her hometown of Grenoble and follow up with a season at Cannes. In the company are Rene Bon, Ethery Pagava and Milorad Miskovitch.

## Pittsburgh

By Hal Cohen

Mrs. Mike Gallagher okay after double thyroid operation.

Ned Armstrong in town beating drums for "The Rose Tattoo."

Sylvia Kariton home for holidays and into Bill Green's for a week.

Betty Carr, newcomer to local TV, is sister of film editor Robert Hutton.

Polly Rowles, local actress, signed by Herman Shumlin for role in "Gertie."

Dolores Parker and Melvin Moore into Flamingo Hotel in Hill District for 10-day stay.

Alexander Brothers signed for spots in two WB ptx, "Will Rogers Story" and "Wyoming Trail."

Jackie Heller back at Carousel after taking in opening of his new Dinner Key Terrace in Miami.

Sid Dicker leaving promotion post with Lou Sowa's M-G-M Records outfit first of the year.

Singer Kay Marshall to Chi to spend holidays with her sister, Eugenie Baird, of "South Pacific."

Charlotiers held over for another week at Monte Carlo and dancer Juanita Mabry added to bill.

Marcelle Kanner and John Johns picked by Fred Bureigh for leads in "Twentieth Century" at Playhouse.

## Barcelona

By Joaquina C. Vidal-Gomis

Alan Douglas at Rio nitery.

Palacio de la Musica staged long-hair concert by two pianists F. Kaeser and F. Jazettini.

Richard (Aldo Izquierdo) in from South America with a company of 30 on theatre tour.

Enrique Ruvelta, head of the National Syndicate, ptx and theatre outfit, off to Mexico on biz trip.

The Comedia has new legit play, "Philip, of My Soul," with Pepe Alfayate and Rafaela Rodriguez in leads.

Legit writer Jose M. Peman presenting his new play, "We Scarcely Live" at the Teatro Alcazar in Elche.

## Australia

By Eric Garrick

Magician Carl Mondor here to do a series of Aussie dates on his own.

"Oklahoma!" is doing a repeat run in Brisbane for the Williamson management.

Williamson will do "Seagulls Over Sorrento" at Comedy in Melbourne opening March 10.

Peter Dawson, operating the Savoy, Sydney, is making a seventh repeat with Walt Disney's "Fantasia."

Jean Parker, currently at the ace nightclub Celebrity for Joe Taylor, may do a short vaude tour before returning to the U. S.

Evelyn Laye and Frank Lawton to tour New Zealand with "September Tide" and "Bell, Book and Candle" for Williamson.

Dr. V. Zworykin, consultant attached to the David Sarnoff Research Center, is lookingsee in this field as to future TV setup.

Understood that pie circuits will further increase the holdover figure next year. This means product will move in and out of houses faster.

## Hollywood

Herbert Edwards divorced. George Stone seriously ill.

Ezra Stone planned in from N. Y. Billy Eckstine's wife filed suit for divorce.

Stanley Rubin in hospital with virus infection.

Milton Sperling recovering from minor surgery.

Norman Foster in town after month in Mexico.

Cecil B. DeMille out of hospital after minor surgery.

Jack Cummings returned to his Metro desk after flu siege.

Jesse Lasky's daughter, Betty, divorced William Biddick, Jr.

Robert Newton in from N. Y., to report for work at 20th-Fox.

Stuart Holmes playing his 600th film role in Paramount's "Famous."

Barbara Stanwyck hospitalized with pneumonia in Santa Monica.

Joseph Cotten hospitalized with a back injury sustained on location.

J. Wayne Griffin, Jr., suffered brain concussion when thrown from horse.

Ralph H. Gardiner appointed managing director of Hollywood Athletic Club.

Ron Randall to Salt Lake City to rejoin Olivia de Havilland's "Candida" troupe.

Edmund Grainger cited by L.A. city council for "patriotic contribution to American history."

Mark Evans in from London to confer with U. S. producers on film costs and problems over there.

Lila Leeds granted court permission to return to California for first time since Mitchum case.

Scott R. Dunlap leaves in January for two months of travel in Europe and Mediterranean area.

Marjorie Davies, former Metro starlet, wife of the radio-TV producer Tom McKnight, again active professionally as Emlien Davies.

## Washington

By Florence S. Lowe

Town's studio and newsreel reps topped party Friday (21) night in honor of Pentagon motion picture personnel.

Eric Bentley, writer of books on legit, here past week as guest lecturer for institute of Contemporary Arts.

Patricia Aloe, ex-aide to Andre Baruch, has joined staff of WWDC-Mutual as assistant to publicity chief Irving Lichtenstein.

Princeton U's Triangle Club will return here after a two-year hiatus for a single of its new musical, "Never Say Horses," at Lerner Auditorium Jan. 6.

The Barney Balaban fete by Rabbi and Mrs. Norman Gerstenfeld after the Lincoln Emancipation Proclamation dedication at New York Avenue Presbyterian Church past week.

## Cleveland

By Glenn C. Pullen

Ted Mclaun sold Town Casino to Jack Rogoff and Max Kormicks.

Statter Terrace Room dropped shows for two weeks before Christmas.

Buddy Di Vito, teamed up with Ralph Lewis in a recent Duffy's Standout Room edish.

Deejays went all out for Betty Clooney, sister of Rosemary, at Moe's Main Street Club.

Josephine Baker and her unit played two performances Sunday (16) at Public Music Hall.

Marcie Miller, Cleveland canary with Ray Anthony band, given testimonial party during Aragon Ballroom visit.

Local drive by Theatre Guild-ATS brought the Hanna 3,000 new subscribers, about 70% of goal.

Legit Hanna, dark three weeks, resumed Monday (24) with Robert Wright and Holly Harris in "Kiss Me Kate."

George Duffy orch, four months at Savoy Club, moved into Hollender's lounge room with Kyle MacDonnell heading first floor-show.

Zelma George, who played "Medium" lead at Hotel Edison, N. Y. Arena Theatre last year, landed another top role in "Consul" at Play House, opening Feb. 6.

## Berlin

By Bill Conlan

Francis Lederer off to Vienna where he will do a film for Turhan Bey.

Berlin Senate okayed \$14,250 appropriation for the 1952 Film Festival.

New Russian Mikrophot Society producing microfilms for Russia and East Germany exclusively.

Berlin night clubs expect a record-breaking New Year's eve. Some clubs already have sold all reservations.

Lowell Bennet, State Department-public relations chief here, returned after three-month vacation in U. S.



# OBITUARIES

## THOMAS P. HOIER

Thomas P. Hoier, 74, legit, vaude, TV and radio actor, died in New York Dec. 20. Hoier set a theatre record of 987 consecutive performances as Baptista in the N. Y. musical, "Kiss Me, Kate."

Hoier was in vaude from 1928 to 1932 and, more recently, played character roles in several radio soap operas, including "Young Widder Brown." He also appeared on Broadway as the father in "Dear Ruth."

During World War I, he penned the lyrics to "Don't Bite the Hand That's Feeding You," which sold more than a 1,000,000 copies. The tune was revived by Gene Autry in 1942.

Wife survives.

## ARTHUR CAPPER

Arthur Capper, 88, ex-senator from Kansas and head of the newspaper-magazine-radio enterprise, died in Topeka Dec. 19. Radio station included in his properties, Capper City independent, and Kansas City independent, and WIBW, CBS Topeka affiliate. As one of the largest midwest publishers he owned two dailies, the Topeka Daily Capital and the Kansas City Kansan, as well as eight farm magazines with a circulation of nearly 5,000,000.

Capper was a member of the Senate for 30 years, and earlier was governor of Kansas, the state's first native-born chief executive. A Quaker and teetotaler, he banned liquor advertising in his publications and radio stations.

## BARTON YARBOROUGH

Barton YARBOROUGH, 51, radio-TV actor, died in Hollywood, Dec. 19. In the last two years he had been one of the stars of "Dragnet," a radio drama (also the recent TV version) and had been a member of the cast of radio's "One Man's Family" since 1932.

He began his radio career with

## IN MEMORIAM

### EDWARD B. MARKS

1865-1945

NBC in 1930 in the series, "I Love A Mystery." He also appeared in several pix, including "The Ghost of Frankenstein" and "The Unknown." In 1948 he penned a drama, "These Tender Mercies," which was presented by Hollywood's Experimental Theatre. He scripted and produced many radio shows, and wife and daughter survive.

## ROSE MARIE LUCIER HILL

Rose Marie Lucier Hill, 90, former vaude performer, died in Onset, Mass., Dec. 18. She was the last of the noted Lucier theatrical family.

She began her vaude career with her three brothers, the late Joseph, Fred and Charles Lucier, in the Four Luciers. The group later became known as the Musical Monarchs. They often appeared at Tony Pastor's, N. Y. She retired in 1914.

## SAMUEL STERNBERG

Samuel Sternberg, 61, one of Canada's motion picture pioneers, died in Toronto, Dec. 21. He entered the financial end of films with the Allen chain in 1911 and for past 25 years had been treasury exec of the B and F circuit, a Famous Players (Canadian) subsidiary.

Survived by wife and three daughters.

## ROSE HYDE

Mrs. Rose Hyde, 89, former vaude actress and mother of the late John Hyde, agent, died of a heart attack Dec. 19 at her home in Santa Monica, Cal. Mrs. Hyde arrived in this country in the early 1900s as a member of the Nicholas Haidabura Imperial Russian Troupe.

She is survived by a son, Alex, in Metro's music department, and two daughters. Interment will be in New York.

## WILLIAM SHERMAN

William Sherman, owner of theaters in Bloomfield and Advance, Mo., and of a new ozone in course of construction near Jackson, Mo., died in a New York hospital Dec. 19 after a major operation. He formerly worked for Universal Pictures in New Haven, Conn.

His wife, son and daughter survive.

## JOHN R. BODLEY

John R. Bodley, 54, who had managed theatres in Trenton, New

Brunswick and Highland Park, N. J., during the past 30 years, died Dec. 11 in Trenton. In New Brunswick, he had a daily radio program for children, the "Uncle Jack Show," and was former prexy of the Trenton Conjurors Club.

His wife survives.

## ANNA SCHORR

Mrs. Anna Schorr, 59, former operatic soprano, died in Port Chester, N. Y., Dec. 18. Her husband, Friedrich Schorr, who survives, was a former Met Opera baritone. Mrs. Schorr sang with her husband at the State Opera, Berlin. In addition to her husband, a brother survives.

## ALEXANDER FINN

Alexander Finn, 59, former nitery operator, died in Hyannis, Mass., Dec. 20. He formerly was owner-manager of the International Casino, N. Y.; Mayfair Club, Boston; Casa Madrid, Bass River, Mass.

Surviving are his wife, daughter, and son.

## HARRY J. BOYLAN

Harry J. (Pete) Boylan, 68, former vaude performer and stepfather of Estelle Taylor, died of a heart attack Dec. 18 in Santa Monica, Cal.

Other survivors are his wife and a daughter, Helen Clark, makeup artist at Paramount.

## SAMUEL PALMER

Samuel Dimock Palmer, 69, former Paramount Pictures' publicity staffer, died in Bethel, Conn., Dec. 19. He was editor of the Public Theatre's house organ before joining Par.

Surviving are his wife, daughter and two sons.

## MARGARET SCHENCK

Margaret (Mom) Schenck, 79, former member of the sister act, Minnie & Maggie Graupner, and mother of the late Joe Schenck (Van &), died in New York Dec. 24. A daughter and brother survive.

## POWELL WEAVER

Powell Weaver, 61, composer, died in Kansas City Dec. 22. His works have been performed by major symphony orchestras.

Surviving are his wife, son, sister and brother.

## FREDERICK M. STRIEF

Frederick M. Strief, 63, one of Cincinnati's early motion picture distributing execs and who later managed the suburban Ridge Theatre, died Dec. 20 in Miami.

His wife and a brother survive.

Lina Anton, 55, violinist, died of a heart attack Dec. 16 after concluding a selection at a Xmas program at a St. Louis club. At one time she was a member of the St. Louis Little Symphony Society. Her mother survives.

Francis P. Martin, 69, first treasurer and later manager of Weiting Opera House, Syracuse, for many years, died in Buffalo Dec. 14 from a head injury after a fall on an icy pavement. Recently he had been with Ross Federal Service.

Mrs. Wade Lewter, 38, cashier at the Carolina Theatre, Durham, N. C., died in that city recently as result of injuries sustained in a fire at the house.

Leonard Shapiro, 33, exec secretary and attorney for the Radar-Radio Industries of Chicago, died in that city Dec. 21.

Survived by wife and two sons.

Mother of Larry Morris, general manager of B. S. Moss Theatres, and Nat Morris, district manager of Jack H. Levin Associates, died Dec. 20 after a long illness.

Father, 80, of Ernest Lovan, Jr., account exec of Ruthrauff & Ryan ad agency, Dallas, died in Houston Dec. 18.

Father, 61, of Burt Taylor, singer, died Dec. 23 in Albany. Survived also by wife, son, daughter, brother and three sisters.

Herbert Dittler, 61, violinist and associate professor of music at Columbia U. N. Y., died in Old Lyme, Conn., Dec. 17.

Constance Morrow, 28, secretary in the Coast office of Associated Booking Corp., died Dec. 19 in Los Angeles.

Charles Monroe Hawks, 77, screen actor in the silent days and

later identified with golf, died Dec. 15 in Los Angeles.

A. L. Griffith, radio engineer, fell to his death Dec. 11, in El Paso, while repairing the tower of KSET there.

W. Alleyne Ireland, 80, author and brother of John Ireland, British composer, died in Poughkeepsie, N.Y., Dec. 23.

Allan M. Hirsh, 73, industrialist author of the Yale U. song, "Boola-Boola," died in New York Dec. 21.

Ilya Y. Shlepianov, director of Leningrad's Opera Ballet Theatre, died in Moscow, recently.

Dr. Clem Davies, 61, radio evangelist, died in Los Angeles Dec. 22. He broadcast sermons for 30 years.

Jay Henry, manufacturer and former screen actor, died in White Plains, N. Y., Dec. 23.

Father, 74, of Nat James, RKO publicist, died Dec. 16 in Hollywood.

## MARRIAGES

Willabeth Daley to Ronald Brillante, Las Vegas, Dec. 7. He's a sound technician at RKO.

Clare Green to George DeWitt, Hollywood, Dec. 18. She's an actress; he's a nitery comic.

Beverly Beitle to Ed Brink, Pittsburgh, Dec. 15. Bride's, the daughter of Olive Beitle, KDKA engineer.

Roma Ostrower to Lloyd Greenfield, New York, Dec. 22. He's with Mannie Greenfield Personal Management Office.

Gloria Mamber to Bob Schultz, New York, Dec. 23. He's with the Frank Cooper Agency.

Elizabeth Mercer Case to Walter J. Zwickler, Syracuse, Dec. 21. Bride is daughter of Nelson Case, radio-tele-announcer.

Sima Gould to Sidney Reznick, New York, Dec. 1. Groom is writer for CBS-TV's "Songs for Sale."

## BIRTHS

Mr. and Mrs. Anthony Bartley, daughter, Los Angeles, Dec. 18. Mother is screen actress Deborah Kerr.

Mr. and Mrs. Steven Geray, son, Los Angeles, Dec. 16. Father is a screen actor.

Mr. and Mrs. Don Saraceno, daughter, Dec. 10, Chicago. Father is a Chi ABC-TV salesman.

Mr. and Mrs. Red Blanchard, daughter, Dec. 19, Chicago. Father is comedian on WLS' "National Barn Dance."

Mr. and Mrs. Francis H. Barr, son, Dallas, Dec. 15. Father is film publicist for Interstate circuit there.

Mr. and Mrs. Lloyd Henrich, son, Dallas, Dec. 15. Father is assistant division manager of Paramount pix there.

Mr. and Mrs. Frank Kreig, son, Hollywood, Dec. 18. Father is an actor.

Mr. and Mrs. Paul Wexler, son, Dec. 12, New York. Father is sales v.p. for Columbia Records.

Mr. and Mrs. Mark Marvin, daughter, London, Dec. 20. Mother (Blanche Zohar) is former Broadway actress; father is former N. Y. legit producer now making films in England.

## Story Editors

Continued from page 4

phies, there are three coming up next year which are drawing attention. They are Ezio Pinza's autobiography, "Across a Crowded Room," to be published by Doubleday; Norman Katkov's "Life of Fannie Brice," to be issued by Knopf, and the Tallulah Bankhead memoirs written by Richard Maney.

A longshot property, but one which has intrigued interest because of the reputation of the author for grinding out best sellers, is Taylor Caldwell's "The Devil's Advocate." Laid in the U. S. in 1970, it tells of the efforts to restore constitutional rights to citizens after a dictator has taken over the country. Crown is publishing.

Story departments both in Hollywood and New York are under particularly strong pressure now to come up with acceptable screen yarns. There has not only been a dearth of suitable published material, but studios have been expanding production schedules so that more stories are needed.

# N. Y. Post-'Winchell Expose'

Continued from page 1

his items in his daily column on her alleged activities in former years as applied to the Stork Club "incident," which started it all. Typical was contacting of a Copa City rep on why Miss Baker was not set for the spot this winter, when co-owner Ned Schuyler was her personal manager. Answer was, "Why play her in nightclubs when her theatre earnings are more than double what she could garner in a cafe?" They also dug around on Winchell's plugs for acts, trying to tie in personal angles.

Most of those with whom the Post-bylines talked notified Winchell of the fact. VARIETY's local correspondent in Miami underwent the same phone-call questioning from Davis, who had a complete file of stories re the columnist's activities and plans, some of which were VARIETY-exclusive last spring on the Damon Runyon arts awards idea and hassle with local dailies (Herald and News) on his personal interview with Frank Costello on the Kefauver investigation.

## Ed Sullivan's Blast

Broadway is buzzing about the blast N. Y. News columnist Ed Sullivan took at Walter Winchell on Barry Gray's WMCA (N.Y.) post-midnight sessions Sunday (23). In no mincing language Sullivan's diatribe against the opposition tabloid's (N. Y. Mirror) Broadway columnist was predicated on the latter's alleged "character assassination" of Josephine Baker, who, two days previously, had filed a \$400,000 damage suit against the Hearst-syndicated columnist.

Miss Baker's advent to the Gray mike had been heralded all last week with one of those "coming!" advance campaigns, and she finally took the mike Friday (21) midnight, after having filed her suit in N. Y. Federal Court earlier that day through attorney Arthur Garfield Hays. The latter, along with a French military officer, and Miss Baker on Friday and Saturday midnight (21-22), told before the open mike of Miss Baker's war record as a French resistance worker. (Born in St. Louis, the Harlem entertainer is now a French citizen by naturalization.)

Sullivan at Friday post-midnight had phoned in his support of Gray's "courage" in championing the Baker cause and promised a personal appearance on the microphone Sunday after he got through with his regular TV show, "Toast of the Town," CBS.

Sullivan openly stated he came prepared with some notes, then made a pitch for Americanism, the lifting of racial barriers, etc. He focused his attention chiefly on Winchell's background as "a small-time hoover," the responsibility of American journalism, and rapped Winchell's values as an "international political expert," etc. He used certain strong phrases.

While enemies for years—a condition that went beyond the fact that both were doing Broadway columns on opposition morning tabloids—it was a tacit feud, at least so far as recent years are concerned. Each has clicked importantly in other fields—Winchell on radio and Sullivan on TV.

Sullivan, however, expressed criticism at what he felt were gratuitous columnist attacks by Winchell on the Negro star, following the Stork Club incident, which arose when Miss Baker was allegedly discriminated against as a patron of the restaurant. (An official Mayor Impellitteri report absolved the Stork, to which the campaigning N. Y. Post takes exception as a "whitewash"). Sullivan cited quasi-official N. Y. Daily News policy in his discourse on journalistic ethics, mentioning that the News has no qualms about correcting its errors, and noted the frequent "Big Pardon" items on the editorial page when errata do occur.

It had been heralded that Miss Baker would make three trips to the Barry Gray mike, this being explained by the fact that she is doubling from the Apollo Theatre, in Harlem, where she is on a current nine-day engagement, hence it might be too arduous to tell her entire story in one interview. She did two personals up until Monday

night; on Sunday Sullivan was her spokesman.

On Monday night, Gray disclosed the obvious—that the Sullivan discourse had been tape-recorded for legal protection—and also that he had wired Winchell, who is in Miami Beach, apprising him of Sullivan's talk and again inviting him "or your authorized spokesman" to come to the WMCA "free speech" microphone to state his cause.

Miss Baker's documentation was virtually a presentation of her contention before trial that she is not anti-Negro, anti-Semitic or pro-fascist; that the quoted excerpts (in Winchell's column) of the Negro star's memoirs (in French) about Harlem Negroes and Jews gave a distorted perspective of her personal feelings; that her husband, Jo Bouillon, her composer-conductor, is a Jew; and that her feelings about King Haile Selassie, of Ethiopia, during the Mussolini aggression were not as reported.

## 'Cocktail Party'

Continued from page 1

been laid out on the floor and all of them, with one possible exception, would have been in a maudlin state most of the time. That is where this play fitted squarely in with the liquor interest desire to increase the consumption of alcoholic liquors among our fashionable and socially minded people, especially young people who were there present in great numbers.

## What's Champagne?

In commenting on the letter, Soanes wrote in part, "I don't think in excess of 100' drinks were consumed. I wasn't paying much attention to that phase of the play, to be sure, but I have seen it twice and read it once, and I can't add up more than 48½ hard liquor drinks (champagne I believe is not classified as hard liquor) and the one-half was due to the fact that Mr. Chamberlain poured a drink for Mrs. Chamberlain in the third act, took it away from her when it was half consumed, and polished it off himself."

"There were only seven people involved in the orgy and considerable time elapsed. The first tipping was done early of an evening; the second later the same evening; the third the following evening; the fourth two months later (that was the champagne interlude); and the fifth two years later. Even had the actors been drinking real stuff instead of the cold tea that is used for whiskey on the stage, and the ditch water that masquerades as gin, they wouldn't had much more than a slight glow."

"Of course, it is quite possible that the liquor interests did have a hand in the affair. It is also possible that the tobacco people were involved, because the actors smoked. And I wouldn't have put it past the clothing, leather, cosmetic and tonsorial folks to have imposed their wills on author Eliot because everybody was neatly dressed, properly stoned, faintly aromatic, and neatly bobbed, waved and feather-edged. It's possible, but frankly, I think it's quite improbable."

## Happy's Taxes

Continued from page 1

books, and about \$7,000 from records.

However, the \$650,000 from pix is a gross figure, since Boyd bought up negative rights on top of his previous TV rights, so that a good hunk of that was charged off to depreciation, with the net being around \$350,000.

In addition, Clarence Mulford, originator of the Hopalong character, receives about \$300,000 this year; the licensing agency for Hoppy products gets a fat fee, and by the time attorneys fees, managerial coin and staff expenses are taken off, Boyd is left with \$728,000—before taxes.

Stabler figures that when the tax collector gets through with the man who can whip everyone else with his trusty six-shooters, Boyd will have a net of \$140,000.

# A SMASH HIT — Everytime!

**RUBE DORIN**  
(Morning Telegraph)  
"Sammy Davis, Jr., with the Will Mastin Trio, are surefire, sock entertainment!"

**HERB STEIN**  
(Hollywood Reporter)  
"Once in a long time an artist hits town and sends the place on its ear. Such a one is young Sammy Davis, Jr., of the Will Mastin Trio at Ciro's."

**HY GARDNER**  
(New York Herald Tribune)  
"Today I've got that old Feelin'—the feelin' that I was witnessing the birth of a new star. His name is Sammy Davis, Jr., who works with his father and his uncle in an act called the Will Mastin Trio, stopping shows twice nightly (three times on Saturday night) at the Riviera. If Sammy isn't the fastest and most breathtaking tap dancer I've seen, I'll retire, become an umpire and have my eyes examined."

**BLAIR CHOTZINOFF**  
(New York Post)  
"It is pleasant to report the appearance of a brilliant new act in show business. I refer to the Will Mastin Trio at Bill Miller's Riviera. The focal point of this group is Sammy Davis, Jr., a triple threat entertainer. His dancing is a miracle of precision, speed and invention. His comedy, poise and presence is the last word and on top of all these attributes, he has a fine voice."

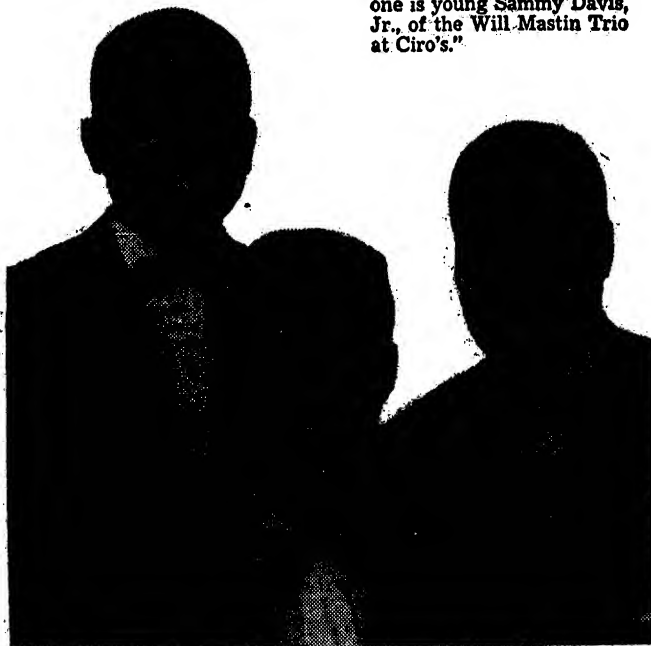
## VARIETY

"Sammy Davis, Jr., is a sure-fire talent. Negro lad who dominates a trio composed of his uncle (Will Mastin) and his father (Sammy Davis), is a multiple-threat performer who excels in every department. He is about 25."

Davis is a superlative hooper, a suave gabber, a solid vocalist and a standout mimic—a natural. His only hazard is a possibility of burning himself out before his time in a long turn that requires him to go at a sprinter's clip. Davis, however, shows plenty of stamina.

That Davis has star potentialities is indubitable. The boy not only has a tour de force talent but a winning personality . . . with both polish and charm."

Herm.



# WILL MASTIN TRIO

featuring

# SAMMY DAVIS, JR.

*And a Million Thanks to:*

All of CHEZ PAREE  
Herman Hover (CIRO'S)  
Hirshel Johnson  
Bill Miller (RIVIERA)  
William Morris Agency  
Music Corp. of America  
Joe Pasternack  
Nate Platt (CHICAGO THEATRE)  
Sammy Rauch (ROXY)  
Rolly Volchuck (PALOMAR THEATRE)

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